

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  NOVEMBER 2018

Happy 80th Anniversary to Changs!



Hundreds of dancers celebrated Changs 80th anniversary. Reviews and more photos on p. 6

**Appearing at the 67th Annual
Kolo Festival November 23-24**



Gergana Panova (Bulgarian),
Cristian Florescu and Sonia Dion
(Romanian), John Filcich and John
Morovich (Kolos) See p. 13.

Let's Dance!

Volume 75, No. 9
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News From Around The Bay: Contributions from clubs

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226 Alameda de las Pulgas

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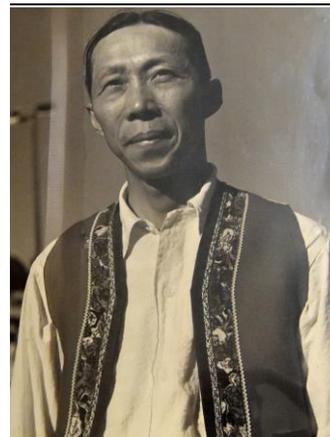
The deadline for *Let's Dance!* is the first day of the month prior to the date of publication. We welcome submissions, letters and comments from our readers. Please send to: Loui Tucker, Editor (editor@folkdance.com). Opinions expressed in *Let's Dance!* are not necessarily those of the Folk Dance Federation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

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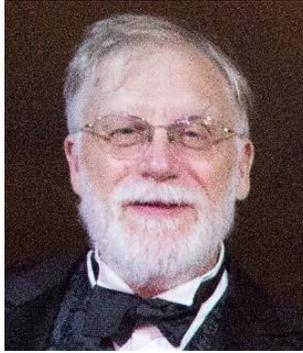


Song Chang founded Changs Folk Dancers 80 years ago. Read about the big 80th Anniversary Party on p. 6.

PRESIDENT'S MESSAGE

by Joe Croco

I want first to congratulate Changs Folk Dancers past and present on their 80th anniversary. While there were two folk dance clubs that were founded in the US before Changs (1931, in Chicago and New Jersey), neither of those clubs is still around. Changs is not just 'around' – it is THRIVING after a remarkable 80 years! A special thanks from me since my wife's parents met at Changs sometime around 1950.



Dancing at Burning Man

Laura and I arrived at Black Rock Desert on Friday evening for Burning Man, early enough to help set up the Contra Dance Camp. The organizers and many of the members of this camp are from the San Francisco Bay area. When we arrived there were four other people there and two large shipping containers full of materials for building a kitchen, shade for the tents, and a 30 by 60 foot dance floor, plus a sound system and a large canvas tent to provide shade for the dance floor. We had no idea of how this would go together or where to set it up on the dried lake bed. The two people who knew how to assemble it were still in Reno buying food.

Luckily, the first dance classes were not scheduled until 10 am Monday, when Laura planned to run a class on partner dancing and I would run a class on West Coast swing. The first contra dance with live music would be Monday night.

The man with the plan arrived Friday night, so Saturday morning we started the assembly. After a very dusty two days Laura and I had our classes in the

morning and the contra dance went fine that evening except when a critical fuse blew. Because there is no power out there in the desert, you have to supply your own. Our power was supplied by solar cells and storage batteries.

The camp had contra dances each night and Laura and I ran classes three mornings a week. Our camp was on a busy intersection so we were constantly recruiting new dancers. People would join us for a couple of sets and then move on. Most of the time we had two lines of dancers – occasionally three. This camp was not the only camp that was offering some type of couple dance along with classes.



Contra dancing at Burning Man 2018. Photo by J. Croco.

An interesting note: when calling the figures, instead of using ladies and gents or leaders and followers, they used gender-neutral terms. The partners were called Larks and Ravens. The leader is the Lark (the person on the left) and the follower is the Raven (the person on the right). Many participants took turns dancing both parts.

When Burning Man was over, we packed everything back up in the containers. Laura and I were the last to leave, doing a final check to make sure the entire site was as clean as we found it.

GIVE THE GIFT OF MEMBERSHIP!

Are you scratching your head over some of the people on your holiday gift list? If they are folk dancers, why not give them the gift of a one-year membership in the Folk Dance Federation? It's just \$35 for an individual, \$45 for a couple. One of the most noticeable benefits is that they will receive *Let's Dance!* magazine 10 times a year, delivered to their mailbox. Such a deal!

Send a check made payable to *Folk Dance Federation* to Membership Chair Alicia La Fetra, 1614 Peacock Avenue, Sunnyvale, CA 94087 and provide the name and address of the recipient of your special gift. You can also pay on-line at folkdance.com/join/become-a-member.



NOVEMBER 2018 Calendar of Events

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

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

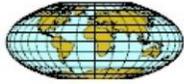
Additional events can be found at www.folkdance.com (Community tab).

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

- Oct. 31 **CARRIAGE HOUSE DANCERS HALLOWEEN PARTY.** Holbrook Palmer Park, 150 Watkins Avenue, Atherton. 7:15-10:15 pm. \$9 drop-in. Costumes, please!
- Nov. 3 **MINI-CONCERT WITH VIKARBYN LILLA SPELMANSLAG.** Direct from Sweden! First United Methodist Church (FUMC), in their downstairs room. 7:30-8:15 followed by a dance party until 11 pm. Hosted by Nordic Footnotes. Info: NordicFN@gmail.com.
- Nov. 10 **PENINSULA FOLK DANCE COUNCIL PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7:15-10:30 pm. \$9. Pre-party workshop with Suzanne Rocca-Butler. Info: hollisradin@pacbell.net.
- Nov. 17 **PRE-KOLO FESTIVAL WORKSHOP AND PARTY.** All Saints' Episcopal, 555 Waverley Street, Palo Alto. 6:45-11 pm. \$15. Workshop with Sue Williard and dance party with Zabava! Info: LucySChang@gmail.com.
- Nov. 23-24 **67TH ANNUAL KOLO FESTIVAL.** Croatian-American Cultural Center, 60 Onondaga Avenue, San Francisco. Gergana Panova (Bulgarian); Sonia Dion and Cristian Florescu (Romanian); John Morovich and John Filcich (Kolos). Package deal or pay-at-the-door. Dance workshop and singing classes both days; dancing to live music both nights. Kolo Festival is seeking volunteers! Info: balkantunes.org/kolofestival.
- Nov. 26 **ROMANIAN DANCE WORKSHOP WITH CRISTIAN FLORESCU AND SONIA DION.** City College of San Francisco, Wellness Center, Room 301. 6-8 pm. It's FREE, but donations to pay for the teachers will be appreciated. (Parking on campus \$5). Material presented will be different from that taught at Kolo Festival. Info: jmhughes5678@gmail.com.
- Dec. 1 **PALOMANIANS PIE PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. \$10. Info: hollisradin@pacbell.net. A great selection of pies and ice cream will be provided by the Palomanians.
- Dec. 1 **RAZZMATAZZ ANNUAL CHRISTMAS FOLK DANCE PARTY.** Monroe Hall, 1400 W. College Avenue in Santa Rosa. 7-10 pm. Includes a reading of The Night Before Christmas and a visit from Santa. Dancing to recorded and live music. Info: marilynsmith@sbcglobal.net.
- Dec. 8 **HOLIDAY CELEBRATION AND SECOND HARVEST FUNDRAISER.** First Baptist Event Hall, 305 N. California Avenue, Palo Alto. 5:30-6:30 pm. Potluck Reception; 6:30-10:30 pm. Dancing to recorded music plus quick teaching of fun dances by Loui Tucker and Wendy Brown. Donation: \$15 and/or 10 cans of food for the Second Harvest Food Bank (checks payable to Second Harvest Food Bank). Goal is 300 cans and \$300.
- Dec. 10 **ANNUAL PETALUMA HOLIDAY FOLK DANCE PARTY** with live music. Hermann Sons Hall, 860 Western Avenue, Petaluma. 7-9:30 pm. First hour will be dancing to old and new recorded favorites, followed by dancing to live music by Peter Bonos and Friends (including members of Fanfaire Zambaleta and Staro Vino). Info: Carol Friedman, cjay@horizoncable.com.
- Dec. 20 **MANDALA'S ANNUAL WINTER SOLSTICE POTLUCK AND PARTY.** St. Paul's Church, 1399 – 43rd Avenue, San Francisco. 7:30-10:30 pm. \$5. We begin with a potluck meal, then the bell-ringing ceremony around 8:45 pm, followed by request dancing. Bring your favorite bell to ring in the holiday season. Info: 415-648-8489 or paulbourbin@hotmail.com or www.themandala.org.

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

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Changs International Folk Dancers Celebrate 80 years!

by Erika Opper and Linda Milhoan

In the fall of 2017, Lillian Eng, a member of Changs for 67 years, reminded the group that 2018 would be our 80th year and insisted that we have a celebration. Over the months that followed there were many, many planning meetings, countless conversations and numerous emails, all leading up to the big day, **Sunday, September 16**. The result was described by some members as “the most complete folk dance experience ever,” “far exceeded my wildest expectations,” “gave me a new passion for folk dancing,” “a sweet and heartfelt event,” and “reflects how much Changs means to us.”

It was our good fortune to secure our venue at City College of San Francisco thanks to CCSF folk dance instructor/Changs member Jeanne Hughes. The club’s keeper of archives, Luiselle Yakas, with much-appreciated support from Adony and Becky Beniares, planned a transformation of the spaces to include decorations of the dance room and hallways, a “North Beach Cafe”-styled kafana to honor Changs’ earlier days, a history alcove with folk



A decoration saved from the 54th Anniversary Celebration. Photo by L. Tucker

dolls, photos and other memorabilia, and an area for viewing a slide show of historic photos and artifacts as well as Samati Boonchitsitsak’s film *Life of Folk Dancing* featuring many Changs members. Among the many decorations were posters and banners hand-painted in the 1950’s by artist/illustrator Hilda Sachs (a former *Let’s Dance!* art director and Changs member), a handmade fabric banner created by Douce Massenkoff, paper flowers recycled from Stockton Folk Dance Camp, a large photo of our founder, Song Chang and the quilt made by Wendy Brown in memory of our beloved Angel Tam.

Food for the party was organized by a committee led by Douce Massenkoff. We had decided early on that Changs members, as party hosts, would provide home-prepared food. Many guests brought additional food, so we had a great variety available throughout the day. Food was beautifully arranged and served in the “Sky Box,” a glassed-in room overlooking the basketball courts. In the hallway outside the sky box, the “North Beach Cafe” provided a pleasant space for eating and socializing.

A key component of a folk dance party is the music, and we recruited three wonderful bands. Arcata-based Chubritza played two sets showcasing a variety of music from 11 different countries. Da! Mozhem, considered our house band because they play for us so often, played two sets of lively, mostly-Balkan music, moving into the center of the dancing circle for part of the time. Performers from the Royal Scottish Dance Society impressed us with intricately-patterned dances that led into a fun set of English and Scottish country dances to the delightful music of Patti Cobb’s band StringFire.

Interspersed between the sets of live music, Club President/Teacher Craig Blackstone planned recorded music to provide additional variety which included his own Blackstone Jig, Chilili danced to a Michael Jackson song, a syrtos danced to Cat Stevens and, a particular favorite at Changs, Sapphire Sea. During both the live and recorded music, Adony Beniares’ projected graphics displayed the dance lists.



The huge cake! Photo by J. Croco

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Da! Mozhem played at the Changs Anniversary Celebration. Photo by J. Croco.

The music went on until nearly 7:30 pm, with short breaks for honoring eight long-term members in attendance (from 24 to 67 years of membership), songs by our own talented Russian singer Nikolai Massenkoff, a moment of silence for recently-deceased members (Angel Tam, Fred Ho, Sidney Messer, Olivia Fisher, Cathy Jarr) and presentation of a gigantic cake emblazoned with the Changs logo. A highlight was a performance by a group of eight club members showcasing the club's diversity and varied repertoire with a well-received dance medley choreographed by Ulrike Narins and her son Lothar.

More than 160 people attended the party, including City College students and dancers coming from all over the greater Bay Area, representing most of the local folk dance clubs. Laila Messer, a former Federation president and current Changs member, even flew down from her new home in Washington state and joined Craig Blackstone in leading Hora Nuntasilor, known at Changs as "Laila's dance."

Each of the three bands ended their final set with a waltz. During the last waltz by Da! Mozhem, a small group began a group circle waltz that expanded to include most of the dancers in the room. The evening ended with a recorded version of Sto Mi e Milo so that all the band members could join us, followed by the traditional Changs' group hug.

The party could not have been such a big success without the hard work of our members and friends who planned, made flyers and signs, printed programs, made souvenir button name-tags, prepared or purchased food, staffed the reception desk and the food room, and helped with set-up and clean-up. This whole event was an amazing tribute to Song Chang's vision of fun, camaraderie and cross-cultural understanding through dance!

WE ATTENDED CHANGS' 80TH ANNIVERSARY PARTY

by Marija Hillis (on behalf of Berkeley Folk Dancers)

Those of us lucky enough to attend Changs' 80th birthday celebration will not soon forget the day! The organizing committee anticipated our every need and planned a wonderful, magical afternoon that lasted into the early evening, leaving us delighted and sad to see the party end.

Marian Snyder, Helen Brown, and I arrived on time and were invited to design our own name badges which were then pressed into commemorative buttons. The hallways were decorated with art depicting folk dancers as a backdrop to an on-going screening of Samati Boonchitsitsak's documentary *Life of Folk Dancing* which featured Changs' leaders as well as the next generation of dancers. There must have been around 150 dancers.

Many arrived in time to do the first few dances to recorded music, easy non-partner dances accessible to everyone. I walked down the hall and discovered the refreshment room and the "North Beach Café," a reminder of Changs' earlier dance space. What a feast Changs had prepared: not only the usual fruits, nuts, chips and dips, but real food such as noodles, chicken wings, all kinds of salads, sandwiches, and bean stew, plus desserts galore. All that was before the gorgeous chocolate chiffon birthday cake unveiled in the hall midway through the afternoon!

The music and dancing were well-organized too! Chubritza was the first band to play for us, from Pravo to La Bastringue to Ada's Kujawiak to An Dro Retournee – so many favorites! After another recorded music interlude, we enjoyed Da! Mozhem playing non-partner dances and a quick Polish polka. Then we were happily entertained by a group of ten Changs dancers performing a clever medley of various dances, one seamlessly flowing into the other like real "Dancers Without Borders."

After more dancing to recorded music and Chubritza's second set, we were brought together in singing and dancing by Nikolai, whose powerful voice first inspired us and then led us through several hip-hip-hoorays to toast Changs' 80th birthday.

After a performance by the Royal Scottish Dance Society, we were all invited to dance to the music of StringFire! I was scared when I was pulled into an unknown-to-me Scottish dance by one of the Royal Scottish dancers (I couldn't resist – he looked so good in his kilt!) but was relieved when the music started a slow strathspey tune. I would never have survived if it had been a jig!

The evening closed with a final set by Da! Mozhem, and our last dance, Sto Mi e Milo, was a heartfelt and bittersweet ending to a grand party. I wish Changs, and us, many more years of joyful dancing!



The feast that awaited dancers.
Photo by L. Tucker.

DANCE CAMPS IN TRANSYLVANIA

by Todd Wagner

There are more than 40 dance and music camps in Transylvania, each camp focused on the dances of a specific village or region. I went to four one-week camps last summer: Felsőőfalva, Kommandó, Kalotaszentkiraly, and Valaszút. To decide which camps to attend, I talked to dancers in Budapest and Transylvania about the camps they had attended previously. Some camps are pretty rustic, and I'm a big fan of showers and indoor plumbing.

I arrived in Hungary in mid-July, a few days before the first camp, to plan my travels. Hungarian train and bus services use the Hungarian names for Transylvanian towns while Romanian and pan-European services use the Romanian names, so having a bilingual map is essential. Getting to Felsőőfalva, in the Székelyföld region, by bus took 14 hours. Some people gave me a ride for about 2/3 of the way, and I completed that trip with bus and taxi rides. I got rides from one camp to the next with fellow campers. Traveling alone had its advantages since there was always room for one more person in somebody's car.

The camps provided several housing options, usually including dorms at the culture centers, rooms at nearby homes, and an area for tents with bathroom and shower facilities. This was arranged by the camp staff and included in the camp fee of \$180-\$200 for room, board, dance classes, etc. You could also stay at a nearby inn or pension at additional cost. Some local families send their kids to visit relatives during these camps so they can rent their rooms. I stayed at private homes in Felsőőfalva and Valaszút. They were very comfortable (provided they remembered to put firewood in the hot water heaters!). At Kalotaszentkiraly they assigned me to Kalvinist youth center dorm.

Kommandó was very different. It was way up in the mountains, at the end of a 20-kilometer dirt logging road. It was cold and rainy, and most of the roads and pathways were mud. Last year their facility was struck by lightning and burned to the ground so we stayed at a schoolhouse with 10 beds per classroom. They did have the best food, however. Their facilities lacked a kitchen, so meals were at an inn across the river, prepared by folks who ran a restaurant. However, getting to meals required crossing the river on a foot bridge that was right out of an Indiana Jones flick.

Besides dancers, the camps get a lot of music students, most of whom are professionals at home and have come to learn the unique Transylvanian styles. There were several American musicians at the camps but, except for one woman who came for a couple of days to Felsőőfalva and Kommandó, I was the only American dancer. All of the classes were taught to live

music and they had concurrent beginning and advanced dance classes. At the end of the morning and afternoon dance classes, everyone would get together for singing.

At Felsőőfalva, the beginning dance was Sovidéki (Andor Czompo's Forगतός is a simplified Sovidéki) and the advanced dance was from the nearby town of Prajd. In the evening they would teach a third dance and have a short dance performance by people from the area followed by a táncház.

To get an idea of what Felsőőfalva was like, go to youtube and type the keywords "**szekelyfoldi tanctabor 2018**." The first video (1:07) shows one of the performances and the second (3:37) is an overview from a local TV station. The third video (1:21) shows what the local scenery was like.

Kommandó was a gypsy camp where you could learn either Szászcsávási or Örkői gypsy dances. On several evenings some of the Örkői gypsies came to demonstrate their dances. We had a large percentage of non-Hungarians so at this camp our instructor taught in English. While the other camps had 20-30% more women, at Kommandó it was nearly 3 to 1. This wasn't a problem since gypsy dances can be done with a partner or solo. There was also the midnight Mahala mosh pit (Mahala is a Turkish women's solo dance with belly dance like motifs).

Kalotaszentkiraly was the biggest camp with about 200 dancers, over 100 music students, and a couple hundred folks who just came to party. They had three separate tracks, so you could choose between beginning, intermediate or advanced Kalotaszegi. The advanced class included the Romanian invirtita.

The singing classes were truly inspiring: an hour of non-stop singing with 100 people who were really passionate about it. Kalotaszegi music and songs are beautiful, and it always amazes me how the musicians deftly switch from one melody to the next without missing a beat. A lot of the songs are very melancholy, like the one about three girls going up the hill to the graveyard and regretting that their boyfriends had been soldiers.

The Valaszút classes were Mezőségi for the beginners

For a sample of Kalotaszegi songs, go to youtube and type the keywords "**fono Kalotaszegi**." Pick the one that is 20:37 long. This video displays the lyrics and if you listen from 7:12 to 16:20 you can hear them transition thru half a dozen Kalotaszegi songs.

and Bonchida Romanian for the advanced dancers. One treat was when Eszterlanc came to the singing class. Eszterlanc is a trio of three 80+-year-old women from the village of Buza and are rock stars in the Hungarian folk music world. They are considered the authorities on songs from this region.

continued on page 12

TAMBURITZA EXTRAVAGANZA

by Howard Young

For over 40 years, the Tamburitza Association of America has celebrated Slavic culture through their annual Tamburitza Extravaganza. This event is a four-day bash of non-stop tamburitza music, singing, and dancing.

This year, the Los Angeles Marriott Burbank hotel was packed with an enthusiastic crowd of over 500 people. Twelve tamburitza bands from all over the country were invited to perform. In addition to the scheduled programming, the lobbies, hallways, and restaurants were sites of constant impromptu jam sessions and sing-alongs. Six vendors sold their ethnic treasures.

If you enjoy Croatian music, songs, and pan-Balkan kolo dancing, this was the place to be. Morning dance classes featured Željko Jergan, Nikola Krčadinac, and Billy Burke. Each night, four different bands played in the main ballroom for four hours of dancing. Simultaneously, eight other bands were playing in various meeting rooms in the hotel. Just in case you hadn't partied enough, a large kafana continued the music, singing, and dancing all night long!

A large variety of additional activities complemented the fun. These included a concert, featuring all 12 bands, a silent auction, an awards banquet, celebrating new inductees into the tamburitza Hall of Fame, and a dance performance by youth members from the local Croatian church. One of this year's Hall of Fame winners was John Morovich of Seattle. John will be at the San Francisco Kolo Festival in November again this year.

Another highlight was Chubritza, one of the invited bands. It was quite an honor for a non-Croatian band to be invited, a tribute to their musical skills and diversity of repertoire. If you go to the Kolo Festival, take time to congratulate John and members of Chubritza on their accomplishments.

Ethnic events like this are opportunities for us to display our dance etiquette. A cardinal rule is that, unless you are part of the ethnic

community hosting an event, never lead the dances, except if invited to do so. I was pleased to see that the handful of people present from our international dance community respected their hosts by honoring this tradition.

Although I'm not Croatian, I've attended six of these in the past, and can't wait to get my next kolo fix. Each year, the event rotates to different parts of the country. The 2019 event will be in Washington DC. See you there!

VIEW FROM THE BAND STAND

by Craig Kurumada

As you probably know, *tamburitza* or *tamburica*, is a musical genre played on a family of instruments found in Croatia, Serbia, Bosnia and other parts of the former Yugoslavia. While many international folk dancers may be familiar with dance tunes such as *Moja Diridika* or *Čuješ Mala*, the wealth of this music is broad and deep, stretching from lightning-fast kolos to sad, romantic songs, played and sung by bands of five or six members, most frequently only men (hang on to that for a second).

The Tamburitza Extravaganza is an annual gathering with roots dating back to 1967. The purpose of the Tamburitza Association of America is the preservation and promotion of Slavic culture and tradition. Every year, the 'Ganza appears in a different city in the US, drawing tamburitza bands and their fans from all parts of the country.

continued on p. 14



Chubritza: Craig Kurumada, Rick Kruse, Randy Carrico, Bill Cope, Janet Finney-Krull, Linnea Mandell. Photo by N. Krčadinac.

WHAT DO YOU REALLY KNOW ABOUT CROATIAN DANCE AND CULTURE?

by Ellie Wiener

Read this interview with my friend Željko Jergan, Croatian dance teacher and choreographer extraordinaire to find out. Then write “© Željko teaching at the Heritage Festival” on January 18-19 on your 2019 calendar.



Over the almost 20 years I have known Željko, I have learned a lot of interesting details about Croatian dance and culture. Recently I was able to sit down with him and clarify my information. I asked specific questions that I thought would be of interest to folk dancers and, at Željko’s request I paraphrased his answers. The following is what came out of this discussion.

Q: What is a drmeš?

A: A shaking dance.

Q: What is the purpose of the drmeš?

A: To show endurance, how hard a worker you are, and how strong you are. All of these are important in a prospective spouse.

Q: How many different kinds of drmeši are there, and what makes each one unique?

A: There are hundreds of different drmeši. The steps, rhythm, accent and style distinguish one from another.

Q: What percentage of Croatian dances are couple dances?

A: About 40%.

Q: Why do women subtly lean forward while dancing the drmeš?

A: So their embroidery is noticed by others. The color, type and shape of embroidery send messages that women traditionally weren’t free to speak. For example, a widow might want people to know that she doesn’t want a man. A married woman might send a message that she wants to play around. In modern times, if a costume is handed down, the embroidery is not changed. Otherwise, women in villages still sometimes use embroidery to communicate.

Q: Why do Croatian dances generally go to the left, or clockwise?

A: There are two reasons for this. First, the sun goes clockwise; second, Croatians (who are overwhelmingly Catholic) cross from left to right.

Q: Why do Croatian women take small steps while dancing?

A: It’s not proper or respectful for women to show their feet outside of their skirts. Their legs shouldn’t be too far apart, or too high, or there may be gossip that she is one of “those” (loose) women.

Q: Why is the free hand in Croatian dancing usually on the waist?

A: The sash is the one part of the costume that is washable or easily replaced.

Q: Why do some Croatian dances feel choreographed, but you tell us this is exactly how they are done in the village?

A: Under the Austro-Hungarian empire, Croats in the Međimurje (between two rivers) region, which borders Hungary, were forbidden to gather and participate in their folklore customs, including their traditional dance. When Croatia got its independence after WWI, the government encouraged talented musicians and folklorists to recreate the dances that had been lost, village by village. Only a few traditional dances survived the Austro-Hungarian Empire. The rest were recreated into what international folk dancers would call choreographies, and have been danced this way by the villagers ever since.

Q: Why is the singing so complex and important in Croatian folklore?

A: During the cold winters when people stayed indoors, there was more opportunity to sing than dance. Singing was a form of entertainment and a way to express pride in their culture. In the Međimurje region in particular, when dancing and other public displays of Croatian culture were forbidden during the Austro-Hungarian Empire, singing became very important within the privacy of Croatian households. There are thousands of Croatian folk songs which are still sung today.

Q: Currently, when do people in Croatian villages wear their traditional folk costumes?

A: On the yearly saint’s day of the village, for any festival in the area, for dance performances, and those in the wedding party often wear costumes.

Q: When do Croatians in cities wear their traditional folk costumes?

A: They don’t, unless they happen to be involved in the folklore culture, in which case they might wear costumes for their wedding.

Q: What percentage of villages have performing folk dance groups?

A: 40%.

I hope to see you all at the Heritage Festival!

HERITAGE



FESTIVAL

2019



Exhibition by Croatian Youth Group:

KORACI

Featuring dances choreographed by
Željko

Bring Snack to share

FRIDAY, January 18th

7:00 to 10:00 pm

Garden House, Shoup Park,
400 University Ave, Los Altos

Early Bird

\$35

Opening Party (\$10)

*Come share your favorite club dances
Meet Saturday's Workshop Teacher*

Željko Jergan



SATURDAY, January 19th

Twin Pines Community Center, Belmont

Workshop 1:30 – 4:30 pm (\$15)

Željko Jergan:

Master teacher and
respected Choreographer of Croatian Dance

Dinner Break 4:30-6:30

Enjoy dinner in town

Or order a wrap to enjoy on site (\$15)

Singing 6:30-7:00

Come learn to sing Grad Se Beli

Party 7:00- 10:00 (\$15)

(ethnic dress welcome)



Pay BEFORE January 16th and save! Both Friday AND Saturday for only \$35 (\$50 with supper)
heritagefestival.brownpapertickets.com

Please visit folkdance.com for registration form and maps. Doors open 1/2 hour in advance.

Email dance requests, questions and registration to

heritagefolkdance@gmail.com

Sponsored by: the Peninsula Folk Dance Council and the Folk Dance Federation of California, North

DANCE CAMPS IN TRANSYLVANIA *(continued)*

All of the camps had a performance at the end of the week where each class, music and dance, presented what they had learned to the rest of the campers.

To see what this is like, go to youtube and type the keywords "valaszut 2017." This is the advanced class's presentation last year but it is the same material that we learned this year.

You may be wondering how we can spend a whole week on one or two folk dances. Actually, most people go to the same camp for the same dances year after year. You might learn a few additional figures, but the point is to be able to freely lead or follow arbitrary combinations of figures within a specific style of dance. People spend years learning ballroom or swing, and this is the same thing. There is no choreography in a táncház.

One of the biggest differences between camps in the US and camps in Hungary is the family orientation. In the US, families with small children stop attending camp. The Transylvanian camps have extensive children's programs so everybody still comes. A lot of parents who are neither dancers nor musicians come to camp just so their kids can participate. They also get lots of teenagers. It's amazing when you get some 13-year-old as your partner in class and she turns out to be a really good dancer.

This article would not be complete without some observations about how Transylvanian politics have affected folk dancing there. The Hungarians have often felt like second class citizens, especially under the Romanian dictator Ceaușescu. During his reign, it was virtually impossible to use public facilities for Hungarian cultural events, so they held their dances at people's houses. This is the origin of the word táncház (dance house), although the term now refers to any Hungarian folk dance party. Even now, Hungarians look at music and dance as a way to preserve their culture and are incredibly supportive of their camps. Kommandó is not a wealthy village, but they are currently building a new culture center because it matters to them.

Would I do it again? Yes, but probably not four camps, or at least not four camps in a row. At one point I was so tired that I sat out my favorite dance played by the best fiddler, in a room full of attractive women who were great dancers.

One final bit of advice for anyone contemplating doing something like this: carry local currency! Although the camps were very inexpensive, they took euros, forint, or lei (but not dollars). They could not process credit cards and there were no ATMs in any of the villages hosting the camps. Fortunately for me there were ATMs in some of the cities I passed through when travelling between camps.

FROM THE DIRECTOR OF KOLO FESTIVAL

by Bill Cope

Hello all you wonderful dancers, musicians, singers and lovers of global culture!

I am sure most of you are familiar with our annual festival. Each year the board does its best to respond to your constructive feedback, and I want to focus here on a few things that will be done differently this year, offer a brief note about our pre- and post-festival parties, and end with general information.

Volume level: I give you my personal commitment that dance class and evening party volume levels will be monitored via devices visibly mounted in both the main dance hall and the kafana. This will enable us to find levels that ensure the safety of everyone.

Food: There have been requests for greater food diversity from our caterer, Hristo. For those of you who were at Balkanalia this year, you know he can easily do that. I assure you he will be doing something similar, for us this year!

Syllabus: Due to low demand and the ready availability of excellent resources such as the Stockton Folk Dance Camp archive, and the ease of searching the internet, the Kolo Festival board has decided not to provide a syllabus for dances taught this year. Most of our dance teachers will have (DVDs) available for sale and those who don't will make time at the end of their classes for people to video.

Security: We have offered volunteer escort services for several years, but this year, we are looking into hiring a security service to better ensure all of our safety.

Pre- and post-festival parties: With the hope of re-establishing a tradition, pre-Kolo and post-Kolo parties will be held at the Cope-a-cabana in San Jose. The pre-party will be 4-7pm on Thanksgiving Day with Loui Tucker as our DJ. The post-party will be 1-5 on Sunday afternoon, where the board hopes to hear from you what worked this year and what we could do better next year. Please check KoloFestival.org for all the info and updates.

So, what's happening in store for THIS year? Take a look at our ad on the next page!

If you have any questions, comments or opinions, please contact me at Bill@KoloFestival.org. I am looking forward to seeing you soon and making this one of the best festivals ever, together!



Bill Cope, Kolo Festival Director.

Photo by E. Khuner.

67th Annual
KoloFestival

International Folk Dance Event

Fri. & Sat. Nov. 23rd - 24th 2018, 9am - Midnight
 Croatian American Cultural Center, 60 Onondaga San Francisco, CA

Sonia Dion



Romanian Dances

Cristian Florescu



Gergana Panova



Bulgarian Dances

John Filcich



Classic Kolos

John Morovich



Croatian Dances & Singing

FEATURED BANDS

Trio Dulce Amar - Romanian



Sergiu Popa
 Accordion



Balder ten Cate
 Cimbalom



Valy Lautar
 Violin

Dance hall and kafana with 15+ bands playing music from Albania, Bosnia, Bulgaria, Croatia, Greece, Hungary, Israel, Macedonia, Norway, Roma, Romania, Serbia, Sweden, Turkey, USA & more!

SINGING TEACHERS



Michele Simon



Balkan Singing

Marla Bebelekova



Bulgarian Singing

Join our
BITOV JAM
 Fri. 11/23 6-7 pm

Join our
TAMBURITZA JAM & SING
 Sat. 11/24 6-7 pm

Music on festival web site below



DANCE TO LIVE MUSIC! SING! PLAY IN JAMS!

Advanced registration strongly recommended.
 Registration and more info at <http://KoloFestival.org>

(Program may be subject to change)



DANCE ON THE WATER

Announcing our 2019 cruise!

*From Dubrovnik and the Adriatic
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June 1 - 15, 2019

Seven days sailing the stunningly blue Adriatic on the 40-passenger *M/S Prestige*, then three days in Marija's homeland Slovenia, ending with three days in timeless Venice – with folk dancing every night!

Eleven excursions and most meals included! Sights include two national parks, two UNESCO World Heritage sites, pristine Lake Bled, and St. Mark's Basilica.

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

Marija & David Hillis, 2147 Parker Street, Berkeley CA 94704 - (510) 549-0337

VIEW FROM THE BAND STAND *(continued)*

This gathering has a changeable location. Generally, they consider it east and west, like Statewide is north and south, but for the whole country. For many years, however, between 1950 and 2000, "west" could be St. Louis! Fortunately for West Coasters, the 'Ganza has appeared in more reachable cities, Reno, Phoenix, San Francisco, and this year, Los Angeles, specifically Burbank. It was into this world, that our band, Chubritza, applied and was accepted to play.

Who is Chubritza? How'd they get there? Well, the band members are not Slavic, all male, or affiliated with a Croatian or Serbian hall or church. We're based in Arcata, California in Humboldt County (a mere five hours north of San Francisco.) What we do have and share with Slavic people is a deep love and appreciation of the music, dance and cultural traditions. As a result of this shared passion, members of Chubritza have studied tamburitza music and dance intensively for many years, both here and abroad.

The MC of the concert for the 'Ganza emphasized that the members of Chubritza all dance, something that is a greater rarity among tamburitza musicians than you'd expect. It was our

specialization as a dance band that, I believe, got us into the 'Ganza.

Personally, I had some apprehensions about our band stepping into the exclusive arena of the 'Ganza, but they showed us a welcome and collegiality that left us flying high. We got many compliments from other bands and the dancers (who liked our tempos and chosen repertoire).

The biggest surprise was tamburitza icon Jerry Grcevic sitting in with us. Jerry is a musical magician. Watching him play is a treat for anyone, but seeing his fingers effortlessly fly over the frets of his prim left my jaw in the permanently dropped position. On top of that, he was so warm and friendly, he just charmed us all!

Another big surprise was our teacher and mentor of many years, Hall of Famer Mark Forry, coming from his home in Hungary to play with his old colleagues and joining us for a dance set.

We're grateful to people who helped us participate in the 'Ganza, in particular Susie and Billy Burke, Chris Thomas and John Morovich. Chris and John were both inducted into the prestigious Hall of Fame this year. We are so proud of them and greatly appreciate their many contributions to the wide world of tamburitza music and dance which we love and enjoy so much.

Broadway

(Scottish)

Broadway in Manhattan is known widely as the heart of the American theater industry. Broadway theater is widely considered to represent the highest level of commercial theater in the English-speaking world, and the Theater District is a popular tourist attraction in New York City. The great majority of Broadway shows are musicals. Marian Anderson agreed to record music for this dance with Broadway tunes.

This is a 32-bar strathspey (1 bar = 1 measure) for three couples in a three-couple longwise set. It was devised by Chris Ronald in 2003 but not actually tried with dancers until 2010. He states, “to my surprise it turned out to work really well.” He published it in his *Big Apple Collection Sunday Class, Book 2*. Kay Munn presented this dance at the 2018 Stockton Folk Dance Camp at University of the Pacific.



Kay Munn. Photo by E. Khuner.

Music: 4/4 Meter Any 3x32 strathspey

CD: *The Sunday Class Dance Book 2*, Track 14 by Marian Anderson’s Scottish Dance Band

Video: *2018 Stockton Folk Dance Camp Video*, which can be viewed by contacting a camp participant who purchased it. Also, use the search words “Broadway Scottish dance” to find a video on the internet.

Formation: Longwise Set: Cpls stand in two lines, a line of M facing a line of W, ptrs facing, M’s L shldr twd music. Cpls are numbered, with 1st cpl closest to music.

Steps & Styling: Strathspey Setting Step: Two steps to two meas of music. Good posture is essential to maintain balance, with no body rotation. Bend L knee and, with R leg fully extended, transfer wt to R in 2nd pos (ct 1); close L to third rear pos (ct 2); without bending the L knee, step R again with R, leaving L leg fully extended (ct 3); hop gently on R, as L ft is drawn slowly up to third rear aerial low pos (ct 4). Knees are well turned out, toe just above the supporting heel. The inside of the L ft is against the back of the R leg. Repeated to the L with the L leading.

Strathspey Traveling Step: Two steps to two meas of music. The physical character of the step should be strong and dignified, while it should give the impression of ease and smooth, flowing elegance. Bend L knee and, with R leg fully extended, surge fwd on R (ct 1); step L behind R (ct 2); without bending the L knee, step R again with R, leaving L leg fully extended (ct 3); hop gently on R, as L is pulled through slowly, ready to lead into the next step (ct 4). Repeated to the L with the L leading.

Cast: An individual turn outward to dance up or down behind the line to designated place.

Rights and Lefts (4 people): (4 meas): This figure is danced diagonally and across in this dance. Hands are released at shldr level as dancers pass each other. Joining R hands diagonally, 1st and 2nd cpls cross to change sides (meas 1-2); joining L hands on side, these two people change places (meas 3-4).

Set and Link for 3: (4 meas) This is a method of progression danced by three cpls. It can be danced beginning on the sidelines or beginning facing up and down the set. It is often repeated to complete an 8-bar phrase. It uses two setting steps and two traveling steps.

Set and Link for 3: (continued) The formation begins on the sidelines with all three cpls on opp sides of the set, facing across from ptrs in order 3-1-2 (1st cpl standing between 3rd and 2nd cpl) (meas 1-2); 2nd M and 3rd W (L end of line) dance to the R end and curve around to the R into place, 3rd W ends in 3rd pos on the M side, facing up and 2nd M ends in top place on the W's side, facing down. At the same time, all other dancers pull back by the R and cast CW, one quarter around the set.

<u>Meas</u>	<u>4/4</u>	<u>Pattern</u>
1 long note		INTRODUCTION. Bow and Curtsey.
1-8		1st cpl dances down the set between the other cpls, holding nearer hands (2 meas); turns with both hands (2 meas); 1st cpl dances up to place (2 meas); casts to second place (2 meas).
9-16		All Set and Link for 3 (4 meas); 1st cpl dances half-diag R and L starting diag L (4 meas).
17-24		All Set and Link for 3 (4 meas); 1st cpl dances half-diag R and L starting diag L (4 meas).
25-32		All three cpls set (2 meas); half-turn with R hand, face ptr (2 meas); pull back R shldr, dance out to place (2 meas); set (2 meas). 1st cpl is now between 3rd cpl and 2nd cpl. Repeat the dance as described above from this position.

Sequence: Dance is done three times as noted above, with each cpl as 1st cpl.

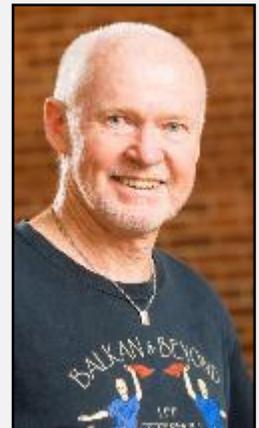
SAVE THE DATE

Festival of the Oaks 2019

Sunday, February 10

Morning workshop, afternoon dance party
9:00 am-5:00 pm
Live Oak Park, Berkeley

Featuring: Lee Otterholt
Details coming soon!



NEWS FROM AROUND THE BAY. AND BEYOND

RAZZMATAZZ – Marilyn Smith

Please mark your calendars: December 1 is the **Razzmatazz Christmas Folk Dance Party**, 7-10 pm at Monroe Hall, 1400 West College Avenue in Santa Rosa. It will feature live music with Gradina, Sonoma County music and choral ensemble, a reading of “The Night Before Christmas” and a visit from Santa Claus for the children. Bring a snack to share. \$5 for adults plus tips for the musicians. Children are free and welcome!

SAN FRANCISCO DANCE GROUPS – Linda Milhoan

Chang International Folk Dancers’ 80th Birthday Celebration was a huge success! We’d like to thank everyone who came from so many communities throughout the Bay Area and beyond to join us on our special day! We truly appreciate your support and presence! Please see the article and photos on p. 6. Check out Chang Folk Dancers on Facebook.

Jeanne Hughes’ International Folk Dance Class at City College of San Francisco will host a **Romanian Dance Workshop presented by Cristian Florescu and Sonia Dion** on the Monday after Thanksgiving weekend, November 26, 6-8 pm in Room 301 of the Wellness Center. Cristian and Sonia are featured teachers at the **Kolo Festival** during Thanksgiving weekend at the Croatian Center. Dances taught at this workshop will NOT be the same as those taught at Kolo. Admission is free, but donations for the teachers are appreciated. On-campus parking is \$5.

Mandala’s Annual Winter Solstice Potluck and Party will be held Thursday, December 20 at St. Paul’s Church, 1399 – 43rd Avenue in San Francisco. 7:30-10:30 pm. Bring a dish for the potluck meal, and a bell for the bell-ringing ceremony around 8:45 pm. Request dancing until 10:30. Info: 415-648-8489 or paulbourbin@hotmail.com or www.themandala.org.

NORTH BAY – Carol Friedman

The **Annual Petaluma Holiday Folk Dance Party** is Monday, December 10, 7-9:30 pm. The first hour will be dancing to old and new recorded favorites followed by dancing to live music by Peter Bonos and Friends (including members of Fanfaire Zambaleta and Staro Vino). Come to Hermann Sons Hall, 860 Western Avenue, Petaluma. Info: Carol Friedman, cjay@horizoncable.com.

PENINSULA COUNCIL – Hollis Radin

On November 3, **Nordic Footnotes** is excited to welcome special guests **from Sweden, Vikarbyn Lilla Spelmanslag**, a group of young fiddlers from Dalarna. There will be a mini-concert 7:30-8:15 followed by a dance party until 11pm. Come to the First United Methodist Church (FUMC), in their downstairs room. Info: NordicFN@gmail.com.

Hurray! The **Peninsula Council** is back at St Bede’s in Menlo Park for their **November 10 party**, 7:15-10:30 pm. At the pre-party workshop, Suzanne Rocca-Butler will teach a Greek dance game where two lines of dancers are lead by a single leader!

Moveable Feet is hosting a **pre-Kolo party** at All Saints Episcopal Church in Palo Alto on November 17, with guest teacher Sue Willard and live music from Zabava! 6:45-11 pm.

Don’t miss the **Palomanians fabulous Pie Party**, December 1. It will be at St. Bede’s, 7-10:30 pm. A great selection of pies and ice cream will be provided by the Palomanians Folk Dance Club.

BERKELEY FOLK DANCERS – Naomi Lidicker

A fun **Cross Dress Waltz Party** is planned for Friday, November 16 at Live Oak Park Social Hall, Shattuck at Berryman, Berkeley, 7:30-10:30 pm. We’ll probably see kilts and kimonos and grass skirts. For the women it will be a challenge as many of us already wear pants. We will dance, eat and be merry. \$5 for BFD members, \$7 non-members. Finger food will be appreciated. Info: Neil Collier 510-524-2671.

NO DANCING on Thursday, November 22 or Friday November 23. Happy Thanksgiving, and we’ll see you at the Kolo Festival!

SACRAMENTO COUNCIL – Barbara Malakoff

We had our successful **Membership Barbecue**, and it looks like we’re on our way to having more members than we had last year. If you have not yet renewed your membership, please contact Elizabeth Null.

We are busy planning the **Scholarship Ball** for January 27, as well and the **Camellia Festival** on March 15-16. Both events will be held at the Polish Hall in Roseville. The Scholarship Ball is our fundraiser for our scholarships to folk dance camps. The idea for the Ball is to “buy” your favorite dances.

Want to help on either event? Contact Cynthia Lambert (916-333-2785) and she’ll put you to work!

HELP WANTED

The Federation is looking for people to fill two important positions: (1) **Insurance Chair** and (2) **Statewide Chair**.

For the **Insurance Chair**, a knowledge of insurance would be an asset, but it is not required. Because the insurance program is already in place, this is now largely a clerical position. Training will be provided.

The **Statewide Chair** (it could be co-chairs) would be in charge of organizing the Statewide Festival in May 2020. It isn't too early to start working on this event because popular venues, teachers, and musicians are often booked years in advance.

Please contact **Federation President Joe Croco** at president@folkdance.com if you are interested in serving in either position.

What's Up Down South?

~ News from Southern California ~

MEET SEVI BAYRAKTAR

at California Statewide 2019
"ETHNIC TREASURES"

May 31 — June 2, 2019

Pomona College Campus in Claremont

by Diane Baker

First, some news from the planning committee: **Miamon Miller and Friends** (Bill Cope, Michael Lawson, and Simeon Pillich) will keep us all dancing in high spirits at the parties Friday and Saturday evenings.

We are thrilled that **Sevi Bayraktar** can make time to teach **Turkish dances** at **Statewide 2019**. Sevi is an artist, dancer, choreographer, ethnographer, and curious traveler. She is most

curious about Roma music, culture and dance, and the variety of styles encountered as one takes a dance journey along migration routes of the Roma people.

Sevi's talent emerged at a young age in her home town, Bartın, along the Black Sea Coast. Passionate about dancing, she studied ballet, but felt drawn to ethnic dance, and performed in folk dance ensembles.

She is currently completing her graduate studies for a PhD degree in Culture and Performance at UCLA. Her project is called "TerraRoman" and has taken her to India, Egypt, Greece, Macedonia, Serbia, and Spain as well as Roma neighborhoods in Turkey. As she travels, Sevi studies music and dances as they are embedded in the larger culture of the community. She told us, "I am amazed by the richness of the culture and generosity of the people following every single encounter."

Pauline Klak, co-chair of the Statewide 2019 Committee, commented at a recent planning meeting, "Statewide 2019 is made for dancers! We are offering four wonderful master teachers who are all ethnic natives, plus a Salsa Rueda workshop with Cesar Garfiaz, a fine local teacher. This is a dancer's bonanza! The exhibitions will also be excellent, a bonus experience!" I couldn't have said it better.

The **Registration form** will be soon be posted on the website, socalfolkdance.org.

All this excellence comes with a price. If you are feeling generous and would like to contribute financially to the Festival (perhaps shave a bit off year-end gifts to NPR, the Nature Conservancy, etc.), know that we are a 501(c)(3) organization. This is a beautiful opportunity to honor a fellow folk dancer or leader who has influenced your life in dance. Checks, earmarked for Statewide 2019 and made out to "Folkdance Federation of California, South," may be sent to our treasurer, Mindy Belli, 321 S. Vista del Canon, Anaheim, CA 92807.

Send your tribute for inclusion in festival program to vpresident@socalfolkdance.org. Even more than presents, we want your presence on the dance floor at Statewide 2019!



Sevi Bayraktar

MARK YOUR CALENDAR AND PLAN TO ATTEND!

ETHNIC TREASURES

**Statewide 2019
Folk Dance Festival**

May 31 – June 2, 2019

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

Guest Teachers:

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

Evening parties feature the band:

**Miamon Miller & Friends –
Bill Cope, Michael Lawson & Simeon Pillich**

Host Hotel Doubletree Hilton, Claremont



**Pomona
College**

Information & Registration:

<http://socalfolkdance.org/>



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