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*Bill Ogilvie receives award.
Photo by Jane Parsons*

Bill Ogilvie Receives 2008 Texas Dance Award

Each year at the San Antonio Folk Dance Festival, TIFD recognizes an outstanding folk dancer who has supported folk dancing by volunteer work. This year, TIFD selected Bill Ogilvie of Austin to receive the 2008 Texas Dance Award. TIFD president Chris Broad presented Bill's award at the Folk Dance Concert in Thiery Auditorium. Bill could not be present due to a very important milestone in his family, so Chuck Roth accepted the plaque on Bill's behalf and read his acceptance speech (see below). Subsequently, Chuck presented the award to Bill the following weekend at AIFD (see photo lower left).

Bill's Contributions to Folk Dancing

For many years, Bill Ogilvie has been a major contributor to both TIFD and AIFD. Bill was Co-chair of Texas Thanksgiving Folk Dance Camp in 1993 and 1998, and he was Camp Manager in 1992, 1994, 1995, and 1999. Bill was a creator and work coordinator for the Masonite floor used in one of the dance halls at Camp from 1996 to 2005. He also joined others working on the wood floor in the new main building at Camp, and when it came time to dismantle and clean up, Bill was there working. He has attended 16 annual Texas camps. Because of his work on the necessary dance floors and other volunteer activities throughout the 1990s, Bill was inducted into the TIFD Hall of Fame at Thanksgiving Camp in 2000. Bill is one of the leaders of a weekly beginners' folkdance class in Austin--teaching, programming, and greeting newcomers. As president of AIFD, Bill helped to keep the group moving forward when folk dancing was on the decline in many cities. He regularly programs for the group, teaches dances, and helps with many other group activities. He previously performed with the Csardas Hungarian Dancers. In recent years, Bill has helped to promote folk dancing by going out into the schools and community, where he has taught folk dances and organized folk dance performances. Bill's many years of work promoting folkdance activities has earned him the 2008 Texas Dance Award.

Bill's Acceptance Speech

"I am sincerely honored to receive this award and apologize for not being able to attend this event in person.

Folk dancing for me began 25 years ago when I was lured into learning "Salty Dog Rag" only to realize that I had

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From the Editor - Dance Slogans

At "When In Doubt, Swing" last month, there was a table covered with buttons containing clever dance slogans. Here are some of my favorites from that table and other sources. Send me your favorites!

Dance is for everybody. I believe that the dance came from the people and that it should always be delivered back to the people. ~ Alvin Ailey

Folk Dancers Go Around in the Best Circles

Folk Dancers Hold Hands with the Nicest People

Kolo Power!

Dance as if no one's watching

Dance as if everyone's watching

Carpe Swingem!

Fixing the world dance by dance

Work is what you do to pay for dancing

Nothing hurts when you dance

Endorphins are my drug of choice

Being a dance addict is hell, but somebody's gotta do it

Happy Feet

Editor's favorite: Send dance club news to editor@tiffd.org

Bill Ogilvie receives award

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no idea how to skip. My desire to impress all those "wimpy" folk dancers with my athletic abilities quickly fizzled and I was left a nervous, embarrassed wreck as the instructor had everyone else sit down so she could explain the mechanics of "hop, step" to me. It was a humiliating experience that presented too much of a challenge to walk away from and soon thereafter I was hooked.

Since then folk dancing has been a constant. Everywhere I have lived I have always found a dance group and, thus, always found a rich and rewarding social outlet. I think we all appreciate the fact that folk dancing means community.

These days it seems the energy that I once found in folk dancing has moved on to other groups. The excitement of a folk dance evening with 70 people I now can find at a honky tonk or blues dance event. However, what is most important is that the energy is still out there. I have a sense that some of this energy is going to move back into folk dancing. More and more when I am out two-stepping, someone expresses an interest in folk dancing as a way to learn "new things." The challenge folk dance groups will face will be to accommodate this energy when it shows up at their door. If they can do this, then folk dancing will truly experience a renaissance. I look forward to being part of this renaissance.

Thanks again. Bill Ogilvie"

Deadline for the next issue of TIFD News is July 18

The TIFD Quarterly Newsletter is published on the first of the month, in February, May, August, and November; the eLetter is sent on the first of the remaining months. Uncertain who to send your news to? Send to Sally and Deborah, both at editor@tiffd.org, and we will sort it out from there.

TIFD News is published four times a year for the members of Texas International Folk Dancers, a non-profit educational organization. Submissions for publication are welcome, yet subject to editing. All opinions expressed are those of the author exclusively. Material herein may be reproduced with the editor's permission.

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TIFD Board Meeting

The next meeting of the TIFD Board of Directors will be on Saturday, May 10, in Dallas. TIFD members should notify Chris Broad (guy9bro@yahoo.com) if they want to attend or if they have an issue they would like the Board to consider.

Recipe

This quarter we present an all-American recipe. Ben Smith of Dallas shared the recipe and the pie, which many of us enjoyed at *When In Doubt, Swing* last month.

Morning Pie

Pre-heat oven to 350 degrees.

- 2 Cups Cottage Cheese
- ½ Cup Sugar
- 3 Eggs
- ¼ tsp. Orange Extract
- 2 T All-purpose Flour
- 1 tsp. Grated Orange Rind
- 1 T Orange Juice Concentrate
- 9 inch deep dish pie shell (thawed)

In a large bowl, beat cottage cheese with an electric mixer on high speed for 1 minute. Add all other ingredients and blend well. Pour into a 9-inch deep-dish pie shell and bake for 50 minutes or until firm and inserted knife comes out clean.

Refrigerate overnight and serve chilled.

Kids' Corner

Two books have come to my attention, that should interest the folk-dancing parents of small children. Maybe the children's counselors at dance camps could use them too. I was unable to get permission to quote from either book, so I'll just make a plug for them and let you decide whether to buy them. (You can also check your library, or borrow these books through InterLibrary Loan.)

Middle Eastern Crafts Kids Can Do! by Sarah Hartman, copyright 2006, is published by Enslow Elementary, an imprint of Enslow Publishers, Inc. and includes instructions for "Turkish Evil Eye Luck Charm" which you may recognize from the song/dance "Mavi Boncuk." It also has instructions for how to make a dreidel and play the dreidel game. This book includes other resources, including websites, for more craft ideas.

International Crafts and Games: Diverse Projects Inspired by Artifacts and Customs from Many, Many Cultures, by Cynthia G. Adams, copyright 1997, is published by Instructional Fair-TS Denison. This 128-page book includes crafts from Africa, Asia, Australia, the Pacific Islands, Europe, and the Americas. Beads, blankets, nesting dolls, rainsticks, and dream catchers are among the many items kids can make.

Calendar

May 9-11, 2008 *San Antonio Contra Dancers 24th anniversary*. Bob Dalsemer calling a weekend of contras, traditional squares, and English. www.sacontradancers.org

May 23-26, 2008 (Memorial Day weekend), *Traditional Music & Dance Camp*, FolkMADS, Socorro, NM. Lisa Greenleaf calling; Groovemongers and Al & Alice White & Friends featured bands. www.folkmads.org

May 23-26, 2008 *National Polka Festival* in Ennis, TX featuring Czech food & entertainment; dancing to 14 different polka bands. www.nationalpolkafestival.com

June 13-15, 2008, San Antonio, *Texas Folklife Festival* <http://www.texancultures.utsa.edu/tff/tff2008/index.html>

June 14-21, 2008 *Scandia Camp* at Mendocino Woodlands in California. www.ScandiaCamp.org

June 19-26, 2008 *Pinewoods Folk Dance Camp*, Plymouth, MA. Cristian & Sonia, Alix Cordray, Gideon Morse, Marianne Taylor. www.facone.org/programs/program/pinewoods/pinewoods.htm

June 20-22, 2008 *Flamingo Fling* contra weekend in OKC featuring Joseph Pimentel calling to music by Goldcrest. www.scissortail.org

June 21-28, 2008 *Mendocino Folk Dance Camp*, Mendocino, CA. www.mendocinofolklore.com

June 28-July 5, 2008. *Nordic Fiddles and Feet*. Norwegian and Swedish music and dance. Buffalo Gap Camp, Capon Bridge, WV. www.nordicfiddlesandfeet.org

June 28-July 5, 2008 *Mendocino Balkan Music & Dance Workshop*, California. www.eefc.org

July 9-13, 2008, *Door County Folk Festival* in Sister Bay, WI. www.dcff.net

July 17-20, 2008 *Hardanger Fiddle Music and Dance Workshops*. Folklore Village Farm, Dodgeville, WI. www.hfaa.org/events.html

July 18-31, 2008 Varshets, Bulgaria. *Balkanfolk Workshop*. Bulgarian, Serbian and Greek dances will be taught by professional teachers, at beginners and advanced levels, also Bulgarian musical instruments, Serbian accordion, Bulgarian singing and Bulgarian language. www.balkanfolk.com

July 20-26 and July 27-Aug 2, 2008, Stockton, CA. *Stockton Folk Dance Camp* www.folkdancecamp.org. Teachers: Daniela Ivanova, Richard Schmidt, Roberto Bagnoli, Cristian Florescu & Sonia Dion, Tineke van Geel, Jerry Helt, more.

August 1-3, 2008 *Mountain Playshop*, Swannanoa, NC. Michael Kuharski, the "energizer bunny" from Wisconsin, will teach. Dancing, mountains, swimming, trees, friends. www.mountainplayshop.org or Sheri Auty, 919-787-9996.

August 7-10, 2008 *New Mexico August Folk Dance Camp* in Socorro, NM. Lee Otterholt (Balkan, Greek, Albanian) and Ewa and Tommy Englund (Swedish couple dances). <http://www.unm.edu/~lpetri/swifdi/>

August 9-16, 2008 *Iroquois Springs Balkan Music & Dance Camp*, New York. www.eefc.org

August 16-September 1, 2008, *Mainewoods Dance Camp*, in Maine. 3 sessions. Many well-known teachers and musicians. www.mainewoodsdancecamp.org

August 29-30, 2008, *Westfest* in West, Texas. <http://www.westfest.com/>



Photo by Jane Parsons
Anne-Louise Schaffer's hard-working singing class standing dutifully in a Croatian Banana shape during performance at Texas Camp 2007. What? You never heard of a Croatian Banana? See what you miss when you don't go to camp?

National Folk Organization Annual Conference Orlando, February 28-March 2, 2008

The National Folk Organization, of which TIFD is a member, recently held its annual conference. Pat Henderson of Orlando, FL, helped organize the conference and supplied the basis for this summary.

Pat worked with Katherine St. John of Salt Lake City, the Vice-President of NFO and conference organizer.

There were 41 full-time registrants and at least 40 part-time, most of whom came for Lee Otterholt's Saturday workshop. Pat appreciates each and every person who came at any time during the weekend for helping to show the world that folk dancing is alive and well in Florida.

The conference began Thursday evening with the President's Reception, a time to meet and greet regular NFO attendees, to renew friendships, and to meet those present for the first time. On Friday, a general business meeting started the day, and it was followed by several programs.

1) Hans Holz of Austria spoke about international festivals. He is the Secretary General of the International Organization of Folk Arts (IOV). It publishes a directory of members' festivals.

2) Lee Otterholt gave an interesting presentation on the spread of dance and folk dance in Europe. He analyzed how the Ottoman Empire influenced the direction the circle moved (to the left) and the lack of partner dances.

3) Dr. Florence Neubauer continued by showing how ancient symbols and everyday tasks were in English dances. We did the Farandole with her, and the line wound like a snake; and then we weaved the line in and out, as though making fabric. She said that some English dances came over to the colonies and evolved into American dances. Her example was the similarity of Sir Roger DeCoverly to the Virginia Reel. Florence is a dance and humanities professor at Rollins College, University of Central Florida, and Valencia Community College.

4) Marianne Taylor presented her view of the last fifty years of folk dancing in the U.S. She mentioned prominent folk dance teachers and leaders over the years. She lamented the decline in folk dancing and gave the following reasons: a) specialization of groups on one country b)

younger people are busy with other activities so the existing groups are graying c) less interest in group activities with the Internet and HD TV competing for leisure time d) life is more demanding so people want to chill when they have free time. Marianne and her husband, Conny, founded the New England Folk Arts Center in the mid-1980s. She is an expert of international, English, Scottish and contra dance.

After dinner, the Greek Kefi Hellenic Dancers from the Daytona area and the New Age Dancers from Orlando performed. The New Age Dancers performed a dance with Tai Chi movements and then two with a Celtic style. Afterwards, Lee Otterholt led a folk dance party.

On Saturday Lee conducted the workshop, teaching ten dances, mostly Balkan, and one beautiful Russian dance.

In a short NFO business meeting, Pat Henderson, Bill Lidicker (Berkeley, CA), and Judy Bush (Caldwell, ID) were elected to the Board of Trustees of NFO. After a catered barbecue dinner, NFO awarded Marianne Taylor its Heritage Award, which is given each year to an outstanding person for contributions to the folk dance world. An evening dance party followed.

On Sunday, there was a short wrap-up business meeting centered around choosing the location of the conference next year. It will probably be in the Denver area in April.



Those Czechs in Louisiana know how to party! Here is a small bit of what you missed if you didn't go this year! Watch the calendar for next year's event!



News from Local Groups

Tulsa IFD News

Over 60 folk dancers past and present brought international foods and wore festive costumes to our 39th anniversary party in March. Though we were stuffed, we moved enough tables to make room for dancing, beginning with our traditional Grand March. Live music by accordionist Nick Bratkovich and a preview of the Israeli dances to be taught at the following day's workshop followed.

Our Israeli Workshop featured Skip Ellis of Boulder, CO teaching. We had 47 registrants from 4 states (none from Texas, however) and learned 6 great dances which we have worked diligently to master. Our secret plan is to send Skip a DVD of the club doing the dances he taught, to prove that we really learned them!



Skip Ellis teaches a dance

Oklahoma City IFD News

Oklahoma City International Folkdancers present Old Country Weekend October 17 - 19, 2008 at Cross Point Methodist Camp, Kingston, Oklahoma, on beautiful Lake Texoma. Ercument Kilic will be teaching Turkish dances. Don Weeda and Anne Alexander will provide live music sets at the parties on Friday and Saturday nights. The weekend begins with teaching at 8 p.m. on Friday and ends at 11:30 a.m. on Sunday following the review session. For registration

information contact Emily Rosenberg, ejrose1@cox.net or Merlaine Anderson merlaine857@sbcglobal.net

Houston IFD News

Submitted by Anne-Louise Schaffer

The Party of the Season took place on Sunday evening, April 13th, at Cafe Pita +, a Bosnian restaurant relatively new to the Houston scene. Though it is normally open to the public 7 days a week, hostess Aida Bahtijarevi, a native of Bosnia, had reserved it for the entire evening for a party honoring her mother, Nadžima, who was visiting from Beograd, Serbia. Approximately 35 to 40 folk-dancers and SO's attended, including four other mothers of folk-dancers, who were also honored with a toast.

The evening included a multi-course dinner served in the traditional Balkan way: each course was brought out periodically on large platters for each long table, to be eaten slowly while conversing and drinking. (As expected, much red wine was consumed.) After preliminary courses consisting of meza (appetizers), burek (stuffed filo dough), čevapčići (small sausages served with raw onions), and others, the main dish of lamb and rice finally appeared. Those who lasted till the end were treated to a delicious dessert of baklava and stewed apples topped with grated walnuts and whipped cream.

The tables in the small restaurant had been pushed to one side to make a small square dance space, which was put to good use throughout the night in between eating and drinking. Someone had brought a small portable speaker and an iPod loaded with some of our favorite dances. As usual, people sang along with many of the tunes. What was best, though, was the exceptionally high energy generated that night and the strong sense of warmth and fellowship that we all experienced.

Houston/Bosnian party photo; Nadžima in center



American Friends of Russian Folklore Lyrics - Sham Harei Golan (Israel)*

With great pleasure and hope we announce the establishment of American Friends of Russian Folklore, a non-profit charitable (501(c)(3) corporation—www.russianfolklorefriends.org

AFRF's mission is to support and promote American understanding of Russian traditional life and culture. To this end, AFRF supports a wide range of projects: field research, recordings, filmmaking, archiving, and analysis of Russian folklore and oral histories. We also support educational and cultural presentations at universities, conferences, and festivals.

For 2008 we announce two expeditions. One expedition will take place in Irkutsk province, Zima district, Batama village from June 25-July 14: http://www.russianexpedition.com/team_i-2008.htm.

This project aims to preserve the masterpieces of folkloric musical traditions, rituals, mythological stories and oral history of the European peoples (Ukrainians) who pioneered Siberia more than 100 years ago in accordance with the Stolypin Land Reform http://en.wikipedia.org/wiki/Stolypin_reform

The second expedition will take place in Ukraine, Zhitomir province, Volodar-Volynskii district, Krapivnya village from July 23-August 4. One hundred years ago an essential part of the population from this village moved out to Siberia with the hope of creating a better economic life for their families. 50 families from Krapivnya settled in Siberia a new village, named Batama. We plan to compare the folk music repertoire of both of these villages and to investigate the effects of time and geography on the dynamics of musical traditions.

You are very welcome to join our expeditions.

*Dr. Yelena Minyonok and Sergey Minyonok,
Directors of American Friends of Russian Folklore*



Austin Scottish Dancers held a workshop in March.

Sham harei Golan, hoshet hayad vaga bam
Bidmama botachat metsavim atsor
Bivdidut korenet nam Chermon hasaba
Vetsina noshevet mipisgat hatschor.

Sham al chof hayam, yesh dekel sh'fal tsameret
Stur seiar hadekele k'tinok shovav
Shegalash lemata uv'mei kinneret,
Uv'mei kinneret m'shakshek raglav.

Ma yirbu prachim, bachoref al hakerach
Dam hakalanit v'chetem hakarkom
Yesh yamim pi sheva bam yarok hayerek
Pi shivim t'chola hachelet bamarom.

Af im ivareish va'ahalech shacho'ach
Vehaya halev l'masu'ot zarim
Eich uchal livgod bach, eich uchal lishko'ach
Eich uchal lishko'ach chesed ne'urim.

**Note: these words came from www.hebrewsongs.com.
In my vocal version of the song, I hear some slightly different sounds, but this is the only source I've found for these words and I don't speak Hebrew, so I haven't messed with them. The written Hebrew appears on the webpage too.*

Over there are the hills of Golan

Over there are the hills of Golan, stretch out your hands and touch them.
In their stalwart stillness they give the command to halt.
In splendid isolation grandfather Hermon slumbers. A cool wind blows from the peak of whiteness.

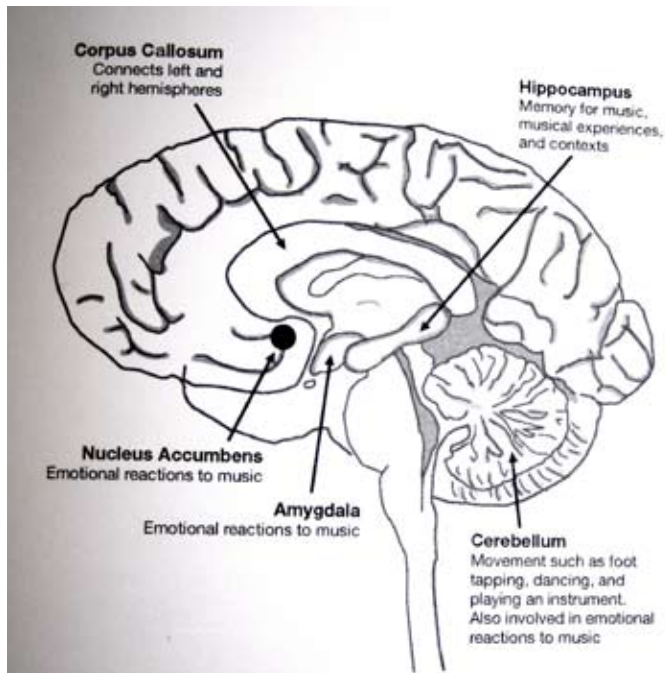
Over there, on the seashore, a low-topped palm tree stands, disheveled like a mischievous infant that has slid down and splashes in the waters of Kinneret.

How abundant are the flowers in the winter, bunches of blood-red anemones, the orange of the crocus. There are days when the greenery is sevenfold green, and seventyfold is the blue of the sky.

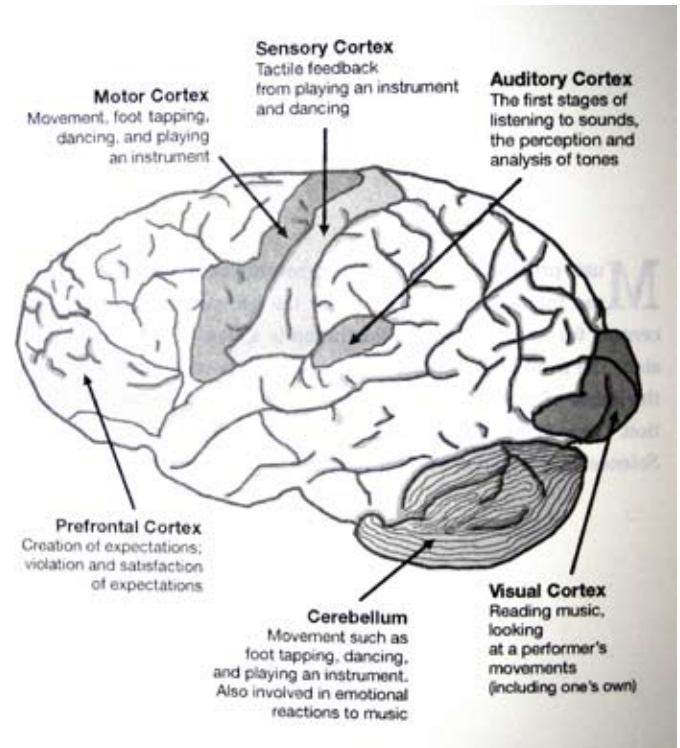
But even if I become poverty-stricken and walk bent over and my heart becomes the beacon for strangers, how can I betray you, how can I forget, how can I forget the grace of youth?

Book Review: *This Is Your Brain On Music: The Science of a Human Obsession*, by Daniel J. Levitin, published by Dutton, copyright 2006.

Art and Science meet in this book. The author was a sound technician for years but later became a cognitive neuroscientist; his twin backgrounds and training uniquely fit him to present his findings on how the brain perceives music. (Cognitive neuroscience is the meeting place between psychology and neurology.) Most exciting to me was to learn that more parts of the brain are engaged in music, *even just listening*, than in any other human activity. The elements of music—among them pitch, rhythm, tempo, timbre, harmony, key, volume, meter and melody—excite neurons in different parts of the brain. “The story of your brain on music is the story of an exquisite orchestration of brain regions, involving both the oldest and newest parts of the human brain, and regions as far apart as the cerebellum in the back of the head and the frontal lobes just behind your eyes.” (p. 188)



sound from another. Levitin and his collaborators break down sound into 3 parts: the attack (when an instrument is plucked, blown into, struck, etc.); the “steady state,” in which the instrument vibrates following the attack; and “flux,” what we might think of as the decay of the sound. If the attack were cut off from the steady state in laboratory conditions, listeners could rarely identify the instrument being played! The steady state alone was not enough to identify the instrument.



This book is written for the layman, but the writer is certainly no layman. He uses examples from many musical genres (he did miss Balkan, however) to illustrate his findings. He blends experiences all of us have had, songs most of us know, and his personal history with the more straightforward details of music, science, and scientific studies to help us understand the impact of music.

To me, music is 90% of folk dance, and this book was well worth reading. I hope you will benefit from reading it too.

I was also interested to learn (though I haven't personally checked further on this) that in many languages, the word for “sing” is the same as the word for “dance”—no distinction is made.

The other factoid that grabbed my attention had to do with differentiating one instrument's