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From the President by Jan Bloom

The TIFD Board and Texas Camp co-chairs, Lisa Horn and Kathleen Yoder, worked long and hard to ensure that Texas Camp would have a facility for this year. Extra meetings were held and e-mails and polls appeared regularly vying for everyone's attention and action. Without these efforts, Texas Camp does not get to happen, so when you see the Board members and Chairs at camp, please give them a thanks and acknowledgment. I have really appreciated the chance to work with the people dedicated to serving TIFD so well.

Our Treasurer, Georgia Horn (also an ex-officio Board member), had the opportunity to attend an IRS workshop, and obtained information to help us understand the many arcane intricacies involved in running our favorite folk dance organization. Many thanks to Georgia for providing the great support of being our funds handler!

There was a great response to the revised Bobbi Gillotti Scholarship form, and we were pleased to distribute these funds to several qualified campers. This year the emphasis on youthful dancers was eliminated in favor of financial need.

I am really looking forward to a successful Texas Camp because it's going to be a **lot of fun** and **good dancing!** Did I mention fun? And the dancing?

BUT...we still need two volunteers willing to serve on the Board, so please consider stepping up. If we can find willing members at camp, we may be able to save the expense of sending mailed ballots. Eliminating an expense is always a good thing.

I hope to see you at Thanksgiving!



Buddies at Texas Camp

Would you like to Be A Buddy to a newcomer at Texas Camp? Your only job is to help your newbie feel welcome. (Try remembering your own first time at!) This may be accomplished by answering questions, sitting together at the first couple of meals, showing him or her around, directing him or her to people who can answer the questions that you can't answer. If you are willing to Be A Buddy, please send a short e-mail to dansingsal@gmail.com. When you arrive at Camp, you will be matched up with your own personal newbie. Thanks for helping out!

We Need You on the TIFD Board!

This year we will have four vacancies on the Board. At this time we have two candidates: Terri Chadwick and Kathleen Yoder. In order to hold the election, we need two more candidates. If you are interested in the future of TIFD, please consider running for Board. For more information, contact board@tifd.org or croth@austin.rr.com.

Farewell from the Editor

Welcome to my final edition of the TIFD Quarterly Newsletter. By the time you read this, I will be entering the next chapter of my life as my husband retires and we begin new adventures. The Board is still seeking a replacement editor, so I would like to list again the benefits that await you if you decide to give the job a try.

Benefits of being the editor:

- you get copies of newsletters and magazines from such places as Albuquerque, the AIFD Newsie, and the NFO magazine.
- you get to see lots and lots of photos that others will not see, as they cannot all make it into print.
- you get to work with the A-number-one layout editor, Sharon Casteel - no small benefit!
- you are the first to know of special events, camps, travel opportunities, and the like.
- you will be an ex-officio member of the Board, without the requirement of attending meetings but being privy to all the official communications conducted by the Board.
- you get to pick the lyrics, recipes, articles, spotlight on certain people, etc.
- it's only once every three months.
- you get to feel the pride of putting out a quality product that Texas folk dancers want to read.

If you are interested, please let the Board know by e-mailing board@tifd.org; or calling (512) 453-8936; or writing TIFD News, PO Box 4516, Austin, TX 78765.

It's been fun. See you at camp,
Sally Jenkins

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Next Board Meeting

The next TIFD Board meeting will be on November 24 at Texas Camp. If you have an item you would like the Board to consider or if you would like to attend, please contact board@tifd.org.

Deadline for the next issue of TIFD News is January 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. Send news to editor@tifd.org. Articles received after the deadline may be postponed until the next issue or the next eLetter. Deadline for the December eLetter is November 24.

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.

CALENDAR LISTINGS: Send email to editor@tifd.org and webmaster@tifd.org.

ADDRESS CHANGES: For newsletter mailing list or TIFD Member Directory, contact TIFD, PO Box 4516, Austin, TX 78765, Attention: Chuck Roth, 512-453-8936, tifd@austin.rr.com.

SOUTHWEST FOLK DANCE DIRECTORY: Contact board@tifd.org if you want to take on this project.

GENERAL CONTRIBUTIONS: Email editor@tifd.org or mail to TIFD News, PO Box 4516, Austin, TX 78765.

Recipe: Šakotis - Lithuanian Wedding Cake

In all the issues prior to this one, when publishing a recipe, I have either made the recipe myself, or have eaten the recipe as made by someone I knew personally. For this amazing cake I will make an exception. I first heard of it and saw pictures in an old Viltis magazine. The recipe given didn't make sense so I went looking online. The mix is pretty standard, lots of eggs, sugar, and butter, with some flavorings. The method of cooking is what makes this cake unique. Imagine a spit, or spindle, set horizontally not above, but alongside, a fire. Onto the spindle the cook drips some batter. As the spindle turns, the batter cooks. The cook ladles on another spoonful of batter, and the spit keeps turning. Over several hours, the batter is layered on slowly, and as you might imagine, some of the drips fall off, still liquid, before they can cook. The effect is rather like icicles, or stalactites. Only in this case it's cake. Eventually, the cake is done. It is about 30" from end to end and maybe 8" across, judging from the pictures, but tapered at both ends. The cake is cut in half so that each half has a stout butt to stand on. For weddings, it can be decorated with flowers. Pictures, history, and descriptions can be found at <http://easteuropianfood.about.com/od/lithuanian-desserts/ig/Lithuanian-Tree-Cake/> and there are also a number of videos on YouTube. Other names for this incredible cake include: raguolis; Baumkuchen; sękacz; bamkuchen; gâteau à la broche; Lithuanian tea-cake; branch cake; horn cake. Though it is most common in Lithuania, where it is a mainstay at weddings, it is also found in Poland, Germany, and France. And I think we should make one at Texas Camp sometime! Wouldn't that be fun?

Here's the recipe I found that seemed easiest to understand:



1-3/4 cup butter (must be real butter, of course)
 1-1/3 cup granulated sugar
 1/4 cup vanilla sugar (or substitute 1/4 cup sugar plus several drops vanilla extract)
 10 eggs
 3-1/2 to 4 cups all-purpose flour
 1-2/3 cup sour cream
 1 to 2 lemons - grated peels plus juice

In a large bowl, cream the butter until light before adding sugar and vanilla sugar. Stir well. Add eggs, sour cream, flour, finely grated lemon peel, and lemon juice. Mix for 30 minutes.

Wrap the spit with greaseproof paper.

Pour layers of the mixture onto the spit in front of the fire oven. When one layer is baked, pour another one. Continue until the mixture is finished. Set aside for 10 minutes. Serve by cutting from the top horizontally.

Incidentally, there is a very handy website for instantly converting European recipes (grams, liters) to American recipes (cups, tablespoons), with drop-down lists for myriad ingredients:

http://www.onlineconversion.com/weight_volume_cooking.htm

New DVD/CD from Yves Moreau

Yves Moreau writes: Just wanted to let you know that I have recently released Volume 6 of my "Bulgarian Folk Dances" series. The DVD and matching music CD contain 20 dances from various parts of Bulgaria which I have introduced to recreational folk dancers since 2004.

For details, please visit:

<http://www.bourque-moreau.com/bulgarian-folk-dances-.html>

Costume Collection Online

Bob Leibman writes: I have just posted about 150 photos of costumes from my personal collection—most of what I still own—much more is in the collection of the Fowler Museum at UCLA.

I thought many of you might enjoy looking at the costumes. In a number of cases, I am not totally sure about where the item is from. If you can add info to what I have there (just below the photo), please do so. I can always check out any ideas that I get that way. If you are a friend of mine on Facebook then you can just go to my page, if on Facebook (and not a friend) I think that you still can go there. If not on Facebook, use the URL below.

<http://www.facebook.com/media/set/?set=a.276834535679095.82209.100000576535056&l=46a5f98ee8&type=1>

Calendar

November 4-6, Nashville, TN, *Autumn Leaves dance camp*, Sue Williard teaching, Balkan Bazaar selling. www.nifd.org

November 4-6, Kingston, OK, *Old Country Weekend*. bbyrd7@cox.net

November 4-13, New Braunfels, TX, *Wurstfest*. 51st annual celebration, featuring Alpine and Bavarian food, music, dance, etc. www.wurstfest.com

November 18-20, Lawrence, KS, *Pilgrim's Progression contra dance weekend*, Seth Tepfer and Grouchy Geezers. www.lawrencebardance.org

November 24-27, Bruceville, TX, *Texas Camp*. Sonia Dion & Cristian Florescu, Laura LaGue (chef), Balkan Bazaar, Shirley Johnson (singing). www.tifd.org

December 29, 2011-January 1, 2012, Kingston, OK, *Fiddler's Dream*. All-volunteer contra weekend over New Year's Eve. Registration deadline December 17. <http://nttds.org/nye2011/nye11txt.html>

February 8-15, 2012, U.S. Virgin Islands, *Tropical Dance Vacation*. Contra & Squares, George Marshall calling to Wild Asparagus. <http://tropicaldancevacation.com>

February 17-19, 2012, Houston, *Bayou Bedlam*. David Kaynor and The Retrospectacles. www.bayoubedlam.org

February 17-20, Kissimmee, FL, *Presidents' Weekend Workshop*. Yuliyana Yordanov for Bulgarian; Andy Taylor-Blenis for Portuguese and Scottish. www.folkdance.org/

March 10-17, 2012, Big Island, Hawaii, *Tropical Dance Vacation*. English Country Dance, Brad Foster and Bruce Hamilton calling to Bare Necessities. <http://tropicaldancevacation.com>

March 15-17, 2012, Dallas, *National Accordion Convention*. www.accordions.com/naa/convention/index.html

March 16, 2012, Kansas City, MO, *Red Star Red Army Chorus and Dance Ensemble*, www.hjseries.org

March 16-18, 2012, San Antonio Folk Dance Festival at OLLU featuring Yves Moreau.

March 23-25, 2012, Austin, *Set for Spring English Country Dance Weekend*, Foxfire and Scott Higgs. www.setforspring.org

August 5-19, 2012, *dance vacation tour to Bali*. Teachers Yves Moreau and Tineke van Geel. www.tinekevangeel.nl

Travels: keep an eye on these:

www.jimgold.com (Jim Gold)

www.folkdanceonthewater.org (Mel Mann)

www.culturalfolktours.com (Bora Özkök)

www.tinekevangeel.nl (Tineke Van Geel)

Pourparler 2011 and Bonus IFD Workshop in Carrollton, TX

Sally Jenkins writes:

Pourparler (French, “a chat, a parley, a discussion”) is a nonprofit organization focusing on creating a community of dance teachers, especially those who teach children or lead multi-generational dancing. Each year its annual gathering is held in a different city, and this year it was in Carrollton, TX, at the inimitable Plaza Arts Center. Lissa Bengtson and I were the only TIFD members to attend, though other Texans were there, mostly contra dancers and music teachers.

In a nutshell, it was fabulous. Pourparler was unlike any other dance weekend I have ever been to. Five men and thirty women attended, from their 30's to their 60's. At least half are elementary school music/movement teachers; many are members of either Orff Schulwerk, or Kodály Music Education. Most earn their living teaching dance and/or music, though a few were more like me (and spend! our living at it).

At dance workshops we in TIFD are familiar with, we learn 8-15 dances in a weekend, and strive to master them. At Pourparler, the idea was not to master any one dance, but to be exposed to as many different ones as possible. I believe I counted 60. Each person who wanted to teach, taught, to the point that everyone could do the dance. Then it was time for the next one. There were a few that we repeated, but not very many.

Another striking feature was that Everyone tried Everything. There was tango, country western line dance, international folk dance, preschool counting games, little song/games in Spanish, clapping games, mixers, contras, creative movement, swing (Big Band), ragtime. . . . Everyone was completely supportive of everyone else and all the critiques were constructive in nature. Everyone applauded as each teacher finished. At meals, everyone switched around so as to try to get to know everyone. All in all, this was the most healthy gathering I can remember.

Once you attend a Pourparler, you can be added to a Pourparler yahoo group, where the discussions and sharing continue.

Lissa's thoughts:

It was the openness to everything that was most remarkable to me—no one “put down” any form of dance or expression—no one said out loud that they “don't do line dancing” or “can't stand Zumba”—there

was an absolute absence of arrogance, and a willingness to try everything. There was a professional level of innocence. All attendees abstained from cynicism, there weren't any smart-aleck comments, and I didn't perceive any cliques. It made learning the dances, songs and games so easy!

Pourparler was a gathering of many expert musicians and dance teachers. At most workshops it's hard to get to know the other participants, but at Pourparler, getting to know each other was part of the focus. For years I had heard of Sanna and Mars Longden and it was such an honor to finally meet them. Just about everyone who attended could easily teach a weekend workshop...in fact I'm already trying to schedule one!

Contributed by Kaye Gill, Sally Jenkins, and Susie Thennes: Following the Pourparler, Loui Tucker, renowned international folk dance teacher from California, stayed on at the Plaza Arts Center to conduct an afternoon IFD workshop that was attended by about 30-35 people. She taught Siriysko Horo; Podaraki; Hora ca la Mahala; Syrtos Kitrinou; and Polka Dots. Everyone seemed to catch on and enjoy the dances. Loui has a superb website, well worth a virtual visit, at <http://loutucker.com>. Check out her Dance Writings.



OKCIFD photos: Tom Miller farewell party; Jack Alley and Noel Osborn do a hambo; Desert Fire (Brandi Matthews)

OKCIFD News submitted by Beverly Rapp

On Saturday, May 14, the OKCIFD performed for the Scandinavian Club Of Oklahoma, with dances such as Kaakuri, Schottis, Toting, Hambo and Roros Pols. This marks the third time the Club has invited our dancers to provide entertainment during its event. Area newspapers featured articles of the performance. Noel Osborn is our Scandi choreographer.

On August 5, OKCIFD dined out ethnically again. This time, dinner was at the Gopuram restaurant, which serves wonderful Indian food. Gopuram has a special relationship with our dancers. Each spring, dancers volunteer service at Gopuram's booth during the Arts Festival. In return, Gopuram provides a generous donation to OKCIFD. The evening was especially noteworthy. Two of our folk dancers, who bellydance professionally, provided entertainment for the diners.

OKCIFD sprang a surprise going-away party for Tom Miller on September 26. We will sorely miss Tom, who is moving to Portland, Oregon, where his wife, Joni, has accepted a new job. Since he began folk dancing in 1994, Tom has graced our dance community with his enthusiasm, vigor, and creativity. A dedicated member of OKCIFD, he opened and closed, greeted newcomers, taught dances, programmed and ran tapes, made cabinets for storing equipment, performed, played as a musician, made fantastic costumes, and always stepped in when needed. In addition, Tom was an avid supporter of the Scissortail Traditional Dance Society, Texas Camp, and TIFD.

OKCIFD looks forward to its annual conclave at Lake Texoma, Old Country Weekend. This year, during the weekend of November 4 through 6, there will be a drumming workshop, a singing workshop, and hopefully a campfire, depending on the lifting of the burn ban. Obviously there will also be plenty of dancing led by peer teachers. Alice Byrd and Melissa Maloy are finalizing plans for the weekend.



My Greek Vacation Trip by Mary Jo Watkins, Tulsa

I spent three weeks during July in Greece – mainly on the island of Syros, but also several days in Athens.

One of the highlights of my trip was the Greek Dance performance in Athens, held at the outdoor Dora Stratou Dance Theatre, on the Philopappou Hill opposite the Acropolis entrance. From the end of May to the end of September, this “living museum of Greek dance” has performances 5 nights a week of traditional Greek dances from various islands, villages, and regions of Greece, with authentic costumes from the areas. They have a company of 75 dancers, musicians, and singers, with the program changing every two weeks. The night I attended, the dances and songs were from:

- Thessaly – Argitheia, Agrafa
- Eastern Aegean Sea – Island of Samos
- Macedonia – Kratero, Antartiko, Florina
- Asia Minor – Dances of the Greeks from Misti, Cappadocia
- Trace – Ellinohori, Evros
- Central and Southern Mainland

The show lasted 90 minutes and was spectacular! The costumes were lovely and the dancing very precise. The male leader of the line dance usually did some extra turns, kicks, and flourishes. The men always did high knee lifts and stomps, while the women did very dainty, graceful steps in their long skirts. One of the last dances performed was a man's solo dance where the lead male dancer held a handkerchief; on the other end of the handkerchief were two or three other male dancers in a short line providing balance and support. The lead dancer did incredible high kicks and turns in



the air as well as balancing on his toes while bending backwards and touching his head on the pom-pom of the other dancer's shoe. After the show, the walk back to my hotel at 11:00 at night was also delightful. The streets and sidewalks were full of couples strolling around, especially on the pedestrian walkway below the Acropolis where street musicians were numerous.



I was in Athens four days, where I divided my time between shopping for souvenirs, eating tasty Greek food, walking around the Acropolis and other ancient sites, and visiting five museums. Athens is a sprawling metroplex of about six million people, but very clean. The public transportation system I used was efficient and some of the subway stations were mini-museums, housing archeological finds uncovered when the subway tunnels were dug. Democracy is still alive and well in Greece, as evidenced by the public demonstrations in Constitution Square and the taxi strike while I was there.

Most of my time was spent on the island of Syros, in the city of Hermoupolis. As a member of the Tulsa Oratorio Chorus, I participated in the 7th Annual International Festival of the Aegean. We spent one week rehearsing with some of the other choirs at the Festival and one week performing.

Our choir was part of the chorus for Verdi's



opera “La Traviata” sung in Italian with Greek subtitles. We gave three performances in the Apollo Theater, also called La Piccola Scala since it is a miniature version of La Scala opera house in Milan. The women of the chorus wore long black dresses with long white gloves, while the men looked equally elegant in their tuxedos with tails and white ties. The theater was so small that there was not a green room for the chorus to warm up in or hang out when not on stage. After the first 30 minutes of the opera, the chorus had over an hour of free time until intermission. So we all walked down the cobblestone street to the near-by internet cafe to relax until our next appearance. What a sight we must have been parading down the street in our finery! Our choir also sang part of the Sunset Concert at the lavishly ornate Saint Nicholas Greek Orthodox Church. We performed Rachmaninoff's “Vespers” a cappella in Russian.

We combined with the other adult choirs present from the USA and Canada to sing John Rutter's “Requiem” as part of the Choral Gala Concert. This concert ended with our rendition of the Greek folk song “Oniro Demeno.”

Our final concert during the festival was an outdoor extravaganza on the main plaza, Miaoulis Square, where we performed Carl Orff's “Carmina Burana” with a Polish orchestra and about 500 singers from Greece, the USA, and Canada. We stood on the steps leading up to the city hall with the orchestra on a platform in front of us and a light show displayed on the building behind us. We ended the evening with a

selection from Theodorakis's "Zorba Suite," including the song "Strose to Stroma Sou" which is one of the dances I enjoy doing with the Tulsa International Folk Dancers.

The island of Syros is one of the Cycladic islands and not as much of a tourist island as neighboring Mykonos (known for its old windmills and white buildings with blue shutters). Hermoupolis is a lovely port city with marble sidewalks and cobblestone streets. There are several hills within the city, each with a church on top, accessible by lovely stone and marble steps going up through the neighborhoods. On one



such hill I counted 400 steps up to the church. Many of the streets are for pedestrians only and the restaurants spill out onto the sidewalks and streets with umbrellas or flowering canopies for shade. Feral cats are abundant, lying in the shade, waiting for some morsel of food to drop off the outdoor café tables. The food is fresh and usually dripping with delicious olive oil.

I think my favorite foods were some of the eggplant dishes and the simple Greek salad, which usually does not contain any lettuce. Each restaurant where I tried it served it a little differently, but the basic ingredients are tomatoes, cucumbers, red onion, bell pepper or banana pepper, feta cheese, Greek Kalamata olives, olive oil, and oregano, with capers optional.



New Mexico Camp 2011 Report Submitted by Kimberly Folse

If you are looking for a folk dance experience this coming summer (August), you might want to consider the Southwest Folk Dance Institute's New Mexico Folk Dance Camp in Socorro (south of Albuquerque). Three of us from Texas made it there, two from San Antonio and one from Austin. None of us had children, but if you do, they have a great kid's program (they are right close by in the next gym which was comforting for both parents and children, alike).

The camp is well-organized (there were 9 organizers) who were always helpful. The setting, on the campus of New Mexico Tech, is spectacular. There's a pool if you can pull yourself away from the dance sessions. The dorms were nice and quite spacious. The food---What can I say, nothing can compare to the gastronomy of TIFD's Texas Camp and let's leave it at that. I was a scholarshiper, and one of my duties was to prepare the snacks for the breaks (melons of all kinds and home-made cookies that were to die for). Now, that was a veritable feast!!! The kids hosted the ice cream social the first evening, a great start to the camp. The theme parties were great fun. The camp has a costume exchange (totally free). If you forgot your costume, or feel like you could use a finishing touch, you can just check out a hat, a belt, a skirt, and return it after the party to be recycled by someone the next night.

Yuliyana Yordanov, a Bulgarian now living in Brooklyn, taught dances from Bulgaria and Greece (pictured). He's a gifted teacher and several of the dances were definitely keepers. His "Culture Corner," one afternoon, was delightful (as is he). The other teacher, Carlos Mora, taught Cuban Rueda, among other things. Folk dancers gave it their best, but all-couples dances makes it hard when there are more women than men. Carlos gave learning some of the folk dances a try, and realized that Latin dancing and folk dancing are definitely different styles!

You can find New Mexico's August Camp on the web at www.swifdi.org.

Pictures used by permission.

Afghan Dance Experience by Sally Jenkins

In October several members of Tulsa IFD took advantage of a sudden opportunity to attend a workshop in Afghan dance. The two teachers, Mariam and Leila, came from Tajikistan and Iran. In a room nearby, their Afghan colleagues led a drumming workshop, and at the end of the two workshops, both groups combined for a short session of dancing to live drumming. The dance teachers were wonderful, leading us literally step by step until, in an hour, all 20 participants were doing a creditable job of performing graceful moves as one. The basic step seldom changed, and the upper body carried the dance. Some moves framed the face, or emphasized the shoulders, or used lots of space, and all the moves were fluid and graceful. We danced some simple choreographies, having inner circles and outer circles changing places, or dancing in ever-moving long lines (rather like a Grand March). The final dance that we did with the live drummers was Attan, the Afghan National Dance. Again the moves were simple and graceful, but included some very three-dimensional clapping figures, and the dance ended with all dancers swirling down to the ground and stopping, while the two teachers amazed everyone with another full minute or more of twirling. All in all, it was a very interesting afternoon, and our first taste of Central Asian dance

beyond Armenia or Azerbaijan.

After the workshop was over, I asked one of the Afghan men if he could show us how to wind the turban (longee) that my parents had brought back from their 1975 (pre-Taliban) trip to Afghanistan. He was surprised to find someone in mid-America who had such a thing, and praised the quality of the cotton in it. The longee is a strip of cloth about two feet wide and about fifteen feet long. We had no idea how to wear it! The drum leader obliged by putting the turban on his own head, and then, by turns, on the heads of some other men present.



Photo Gallery

These are photos we didn't have room to put in the August newsletter.



Left top: Tulsa IFD performs at OSU-Okmulgee. Left bottom: WIDS, couples who met dancing (photo by Jane Stieg Parsons). Middle, Lissa Bengtson calling contra in San Antonio (photo by Jane Stieg Parsons). Right: San Antonio 25th Anniversary Contra.