

THE FOLK DANCER

CONTENTS ***

A Once in a Lifetime Experience	2
Canada's National Ukrainian Festival	2
Clogging in the PRC	2
Update your address	3

THE FOLK DANCER
Int'l Folk Dance Ensemble
Alumni Newsletter

Editor
Vickie Scholes Austin
259 RB
Provo, UT 84602

Department of Dance
Brigham Young University

ALUMNI ORGANIZATION

PRESIDENT
Kelly Gleave

COMMITTEE MEMBERS

Kristen Andersen
Bryce Bassett
Nina Booth
Amy & Kyle Jex
Brent Lewis
Scott Mahoney
Earlet Phillips Meiners
Karine Pitcher
Tiffany Smith
Yayoi Matsuoka Swapp

REUNION' 99

We're on our way! The reunion is now only a month away. You all should have received your reunion letter in the mail. We are very excited with the response so far. If you have not replied yet, please hurry. The best tickets for Friday's show will be gone by Nov. 6th. Check out our web site at <http://www.byu.edu/dance/folk/alumni/reunion.htm>. We look forward to seeing everyone in December!

Here are some questions that we thought you might have.

We are all performers at heart, why couldn't we dance this year?

True, we are performers. But so are the current students. It was very difficult to make the decision not to perform. If we did, we would simply be taking too many numbers away from the students. Besides, the logistics of rehearsals, costumes, and tech, etc., are becoming incredibly difficult due to the number of Alumni in attendance...not to mention the age and experience span. We will do our dancing in the great workshops that are planned!

How will we know what to do on Friday night at the performance?

Mary Bee Jensen and the alumni will be spotlighted during the beginning of the show. The alumni will not have to come down onto stage.

What are the party groups for Friday night?

They will be broken up by years like we did before. Just go and have a great time with your friends. Each party will already have the food catered so you won't have to worry about anything. Instead, we will do what we do best...have fun!

Do I have to register separately for the Saturday workshops?

Your registration for the workshops is the form that you complete and return to the alumni house. No other registration is required.

What will be happening at the Saturday night dinner?

We wanted to have a very nice dinner where we could visit as a whole group, and rub shoulders again with the folk dance directors and tour leaders that we all appreciated so much. This will be an evening to renew past acquaintances and meet many special guests invited to the reunion. We will also recognize Mary Bee Jensen and Ed Austin for all their vision, dedication and plain hard work to make the folk dance program what it is today. On display will be folk dance memorabilia and picture books. This will be a dress up affair...Sunday dress please.

What about Christmas Around the World on Saturday night?

We will not have a block of seats available. However, you can still order tickets for Saturday's show on the reunion sign-up form.

When will the special reunion group photograph that we can buy be taken?

Saturday evening at the dinner.

What should I do if I didn't get my reunion letter in the mail?

Call DyAnn Houston at the BYU alumni house right away. Her number is 1-801-378-6744.

Sincerely,

*Kelly Gleave, Reunion Committee Chair
Folk Dance Alumni Reunion Committee 1999*

CANADA'S NATIONAL UKRAINIAN FESTIVAL

by Colleen West

In the month of July, I had the opportunity to attend a 3-day Ukrainian festival in Canada. There was Ukrainian food, music, dance, costumes, museums, cultural displays, performances and parades. Demonstrations and competitions of various cultural traditions such as the pysanka, ritual breads, various crafts, and embroidery took place. Ukrainian women in one booth demonstrated how to make different traditional foods.

There was also an amateur *Dance and Talent Competition* where hundreds of children's Ukrainian dance groups performed in costume. In the afternoons and evenings, a grandstand show took place where wonderful Ukrainian folk dance groups and choirs performed traditional numbers.

These groups were from various cities across Canada.

I loved the old Ukrainian Heritage village known as the "Ukrainian Folk Arts Centre and Museum." The village had a collection of heritage structures and artifacts.

The festival was well organized and attended by thousands of people. If you love Ukrainian culture...this festival was the place to be!

A ONCE IN A LIFETIME EXPERIENCE

by Susanne Davis

During this past summer I had an invitation to attend the International Council for Health, Physical Education, Recreation, Sports, and Dance in Cairo, Egypt in July of this year. I presented a paper entitled: "Mormons, Religion, and Dance". The paper was well received and many questions and requests for the paper came about because of the presentation. Attendees in the areas of Dance and Recreation were extremely interested. I also presented an activity session entitled: "North American Dance Forms: Western Country Dance". Many of the participants had never experienced the Western style of dance, and found it much to their liking.

I had the wonderful assignment to go from Egypt to Jerusalem, Israel to present two workshops for the students at the BYU Jerusalem Center. The workshops were called:

"Understanding the Israeli Culture Through Their Traditional Dance Forms". The students were enthused and had an exhilarating time learning more about the Israeli people, especially in different time period of their history through the medium of dance. The experience was a "once in a lifetime" opportunity for me to grow and learn more about others and their heritage.

CLOGGING IN THE PRC

by Ed Austin

This spring I was privileged to be the first person to teach American clogging in the People's Republic of China. On April 14, 1999, after a 20-hour trip, I landed in Guangzhou (formerly Canton), in the Guangdong province of southern China.

I was graciously met at the airport with flowers and an entourage of teachers and administrators, including a translator, from the Guangdong Dance Academy. This Academy has 300 students from throughout the country with almost 100 faculty. I was quickly swept from the airport and immediately taken for a breakfast of chrysanthemum tea, chicken feet and other exotic entrees.

This was my third trip to Guangzhou in ten years. However, in many ways this was a first-time experience: It was my first invitation to teach for the Academy, I was completely alone for the entire month instead of being with my BYU group, and I was teaching Appalachian Clogging to Chinese

dance students. There was an added challenge: to prepare a choreography to be performed two months later for the school's 40th anniversary.

During my stay, I lived at the school among the students and faculty. Qin Xing, a talented member of the dance faculty, was my constant companion and became a good friend even though he spoke little English and I spoke no Mandarin.

I was provided a translator for every class period, but outside the classroom I was on my own. The vocabulary that I learned the quickest had to do with eating and teaching. Cantonese is the regional dialect for the area, with Mandarin spoken in the schools. Tones add an additional degree of difficulty to the language. "Mi fan" (rice), "do-chao" (green beans), "yu" (steamed fish), and "liang cha", (cool tea used to lower the fire in my body), were words soon common to mealtimes.

Previous experience of observing František Bonuš, Czech dance master, teaching with barely a spoken word inspired my own teaching in China. Demonstration was my greatest tool. The students were bright, and quick to learn. The command "Yu bei!" (prepare, or ready), and "wū, liú, qī, bā" (5,6,7,8), were the phrases I most used in the classroom. My students and I soon became quite efficient in communicating with one another.

Before a clogging choreography could be realized, my students first needed to learn clogging basics. Knowing this, I had sent a teaching video before my arrival.

Working with the students was a pure delight. Smiling faces of dancers between the ages of 15 and 18,

greeted me each day. An over-enthusiastic schedule comprised of three 2½ hour classes per day was quickly revised to 1½ hours per class.


My biggest challenge in the classroom was the acoustics, with only a boom box for music. The noisy shoes drowning out the music made the situation even worse. My only recourse was to teach steps without music for the first 2½ weeks. I occasionally had the students dance in stocking feet so we could hear the music.

Finally, a few days before we premiered our pieces for the school, I was provided with an adequate sound system. Unfortunately, this allowed the students only a very short time to practice, and it was at first difficult for them to match their sounds correctly to the music. Beginning, or entering a musical phrase with a clog basic counted "and-a-one" proved challenging for the students, but most quickly mastered it. Clearly it is important to introduce music quickly into any teaching experience. Teaching without it compromises the joy of the movement, and hinders the student's ability to understand the musical phrasing.

Regardless of the challenges of time, language, and music, I was able to teach some comprehensive basics for clogging including drag-slides, and rehearsed many combinations of double-toes. In the end, we completed a work involving two pieces: an Appalachian clog, and a Running Set and Big Set. Both were successfully performed in concert, July 25th, 1999, in Guangzhou.

SEND US YOUR NEW ADDRESS!!!

To Update Information

 clip this portion and send to Vickie Austin, 259 RB-BYU, Provo, Utah 84602

Name:
Address:

Telephone:
SS#:
E-Mail:

(all SS# info for office records only)

Other Addresses You Know

Name:
AddTelephone:
E-Mail: