

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING ☺ JULY-AUGUST 2017



Ercüment Kılıç teaching a couple dance with Joan Hantman. *Photo by L. Tucker*



Loui Tucker teaching at Statewide. *Photo by M. Rayman*



See article
on p. 6.

John Filich leads the line. *Photo by L. Tucker*



Sunday's performances features a group of children. *Photo by C. Dickey*



Women dancing Dobrudžanska Ruka at Saturday's party. *Photo by L. Tucker*



Another performing group shows vintage American dances. *Photo by C. Dickey*

OFFICIAL PUBLICATION OF THE FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Let's Dance!

Volume 74, No. 6
JULY-AUGUST 2017

Editor: Loui Tucker

Email: editor@folkdance.com

153 Race Street, San Jose, CA 95126

Council Clips: Contributions from clubs

Address change and membership:

Alicia La Fetra, Alicia@LaFetra.com

Assistant Editor: Karen Bennett

Calendar: Loui Tucker, Editor

Federation Officers, North

President: Joe Croco, president@folkdance.com

Vice President: Marian Snyder

Treasurer: Laura Douglass, treasurer@folkdance.com

Recording Secretary: Clem Dickey, clemd@acm.org

Editor: Loui Tucker, editor@folkdance.com

Website: www.folkdance.com

Facebook: www.facebook.com/FolkDanceFed

Federation Officers, South

President: Shana Winokur

Vice President: Pauline Klak

Secretary: Leslie Halberg

Treasurer: Azar Asgari

Website: www.SoCalFolkdance.org

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

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

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

The Folk Dance Federation Treasurer

226 Alameda de las Pulgas

Redwood City, CA 94062

Join now: Membership rates:

Individual \$35/year (add \$15 for foreign addresses)

Family rate \$45/year

Student rate \$25/year (26 or under and at least half time)

Group/Club rate \$40/year

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.

Alicia La Fetra, 1614 Peacock Avenue, Sunnyvale, CA 94087

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

IN THIS ISSUE:

Calendar of Events	4
Caspar Bik and the Incomparable Culture of Georgia . .	5
From the Editor (Turn down the sound!)	3
Flashback to 1955 (and all those new dances)	17
Dance Description: <i>Vallja E Gajdës</i>	16
History Channel: <i>The Bygone Era of Councils</i>	15
My Formula for Success...How I Plan the Program for the Blossom Festival	10
News from Around the Bay and Beyond	12
NY Times Urges Us to Dance.	8
Photo Archives	15
President's Message	3
Sunshine Statewide in Reseda	6
The Fun is in the Badges	19

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.

Your advertising helps support *Let's Dance!* Please make checks payable to the **Folk Dance Federation**. Ad rates:

	¼ page	½ page	full page
Member clubs	\$10	\$20	\$35
All others	\$15	\$30	\$50

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

©*Let's Dance!* (ISSN#0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May-June and July-August issues, which are released each two-month period. Standard mail postage paid at Sacramento, California.

WELCOME NEW FEDERATION MEMBER
Garrett Woodward, Redding, California

**CONGRATULATION TO FEDERATION
SCHOLARSHIP WINNERS**
Liuselle Yakas and Linda Allen

President's Message

by Joe Croco

Summer is always a busy period for folk dancers and this year it is especially busy for Laura and me. We just returned from a trip to England where we were able to join a maypole dance. Now we are off to Europe for two Vintage Dance weeks, then Stockton Folk Dance Camp, and a Hungarian camp in Seattle. Along a few other summer activities, we had a busy schedule, and we had a family issue that needs much of our time. All I have time for is the short message that I'm looking forward to meeting and working with you all this coming year.



FROM THE EDITOR

With Joe providing an abbreviated message this month, I thought I would take the opportunity and space to sound off about sound levels. I know this an important topic because I've been asked more than a few times to "please write something in *Let's Dance!* about the music being too loud!"



There is little point in listing the venues or events, because the number of incidents is extensive. The deafening music is typically, but not always, a problem when there is live music. Some emcees and DJs also crank up the volume on recorded music under the mistaken belief that it somehow increases the excitement in the room. I am sure no matter where you dance, you will have experienced this.

I will also confess I am guilty of sometimes playing music too loudly at my own dance events. That's why I have a remote control attached to my shirt: so I can quickly lower the volume when either I sense it myself or someone points it out to me.

I know there is a range of hearing loss and hearing ability. There are some people who are very sensitive and have beyond-excellent hearing, and there are many who having hearing deficiencies. I'm not talking about the line between what Person A finds comfortable and Person B finds uncomfortable. I am not even talking about the point where the noise level causes pain. I am talking about events where the music is so loud that dancers are wearing earplugs, stuffing their ears with toilet paper, screaming to be heard by the person standing next to them, dancing outside in the courtyard, and complaining of ringing in their ears the next day.

An advertisement for the Federation's Officers Ball. It features a man in a blue uniform with a parrot on his shoulder, a silhouette of two people dancing under palm trees, and the text: "Mark your calendar! Save the date! DISCOVER FOLK DANCE The Federation's OFFICERS BALL Saturday, November 4, 2017 Hayward Veterans Memorial Hall — Details coming soon! —"

In the past, when I have complained to event organizers, I have been told, "Oh, I know. I always bring my own earplugs." Really? If the organizers of an event claimed that the music was best enjoyed in total darkness, would those attending be expected to shrug and go out and buy night-vision goggles? If a band decided to augment their performance with a haze of incense, would the solution for participants who didn't like it be to purchase and wear a gas mask? I don't believe the solution is to ask the event-goers, who are the majority of the people in the hall, to accommodate the desires of the band members who are standing *behind* the speakers and cannot hear the volume.

We seem to be inordinately proud of the fact that dancing has been found to help us maintain our mental health and acuity. We love pointing to published articles (as Bill Lidicker does on p. 8 of this issue) about studies that link dancing to increased brain function. The way things are going, however, we will be high-functioning and deaf!

For the sake of our precious and irreplaceable eardrums and cochlea, locate the volume control and push it down, turn it to the left, dial it back... whatever it takes to bring some sanity to our events. If you cannot have a conversation with the person standing next to you – it's too loud!

JULY-AUGUST 2017 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 editor@folkdance.com.

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

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

- June 24** **CELEBRATE THE DANCES OF POLAND.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7-11 pm (doors open 6:30). Martin Frost and Lynn Tilley will teach Kujawiak Weselny od Osiecina, and Lucy Chang will teach W moim Ogródecku. Sponsored by the Moveable Feet Club. Contact LucySChang@gmail.com.
- June 25** **SCOTTISH COUNTRY DANCE WORKSHOP.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 2:30-5:00 pm (doors open at 2:00). Some Scottish dance experience will help you manage the reels, wheels, and other figures while learning new dances and reviewing some previously taught. Hosted by Denise Heenan and the Palomanians.
- July 8** **PENINSULA COUNCIL DANCE PARTY, ANNUAL MEETING, AND ELECTION OF OFFICERS.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7:15 pm is the Annual Meeting and Election of Officers of the Peninsula Folk Dance Council, immediately followed by an ALL-REQUEST PARTY emceed by Changs Folkdancers.
- July 11** **WORKSHOP WITH CRISTIAN FLORESCU AND SONIA DION.** Sponsored by the Hungarian/Transylvanian class in Menlo Park. They will be adding to the couple dance from Frata (Românește de purtat) that they taught in Palo Alto last September, so attendance will be limited to folks who are already familiar with this dance. Email todd@wagnerhaz.com for details.
- July 12** **CARRIAGE HOUSE DANCERS END OF QUARTER PARTY,** 150 Watkins Ave., Menlo Park. 7:45-10:15 pm. \$9
- July 16-30** **STOCKTON FOLK DANCE CAMP (70TH YEAR).** University of the Pacific, Stockton. Paradise for Folk Dancers: 7 master teachers; 7 hours of dance classes per day, plus nightly dance parties. Two weeks are scheduled, but the first week is full. See www.folkdancemcamp.org for more details.
- August 2** **POST-STOCKTON CARRIAGE HOUSE PARTY,** 150 Watkins Avenue, Menlo Park. 7:45-10:15 pm. \$9
- September 2** **FOURTH ANNUAL SUMMER CAMPS REVIEW.** First Baptist Church, 305 N. California Ave., Palo Alto. 1:30-8:30 pm. Dances from camps and workshops held May-August will be taught by local teachers. Sponsored by Moveable Feet Club. Contact LucySChang@gmail.com.
- September 30** **DANCE WITH IRA WEISBURD.** First Baptist Church, 305 N. California Ave., Palo Alto. 3-10 pm. Afternoon workshop, potluck dinner, evening workshop, and dance party. Contact LucySChang@gmail.com.



CASPAR BIK AND THE INCOMPARABLE CULTURE OF GEORGIA

An interview by Karen Bennett

Q: The most famous Georgian dances are men-only or couple dances. How did you assemble enough non-partner dances to teach at Stockton Folk Dance Camp this summer?

A: I've tried to assemble different types of dances from the different regions of Georgia. At the dance camp I will be teaching a mix of circle dances (which are rare in Georgia, but they exist in certain regions for certain occasions) as well as dances for men only or mixed/couple dances which are danced free in the space. Traditionally most of the dances are done as an improvisation of different specific figures and movements according to the style of the region. For these types of dances I have made compositions (choreographies) based on the traditional figures in order for the participants to get a good feeling and idea of the way the Georgian people embody their dance needs.



Caspar Bik.

Q: In order to train with the professional Georgian ensemble Erisioni you would've had to speak (or at least understand) Georgian. How did you learn?

A: I don't speak Georgian or Russian (which is the second language in Georgia). So indeed this was/is a problem when I travel(ed) in Georgia. But nowadays it's starting to become more and more common for the younger generation to also learn English. So with a few words of English and a quick study of some dance-related Georgian terms we could do a lot together. That's one of the great things about dance all over the world: You speak the language through moving together; words become secondary.

Outside of the dance sessions I had contact with a Georgian family who had lived in the Netherlands for a long time and could speak Dutch with me, and a friend of mine is a Dutch linguist specializing in Georgian language.

Q: Was there something about Georgia that called your heart and soul into it?

A: Georgian culture is unique. A lot of things are not related to anything else in the world. Their alphabet is

unique; their language is not comparable to any other language; their polyphonic singing is very special. And so are Georgian dances. And to research and dig into this culture and find out why this small country with lots of different people in it is so incomparable was a challenge which I had to take on.



Ensemble Erisioni.

Photos from the internet.

THE GEORGIAN ALPHABET

საქართველო

is what Georgians call their
country (Sakartvelo)
rendered in the native alphabet.

The English word for the country (unrelated to "George," which came from Greek) is likely derived from what the Persians called Georgians: *gurġān*, from Old Persian *varkāna* ("land of the wolves"). The US state of Georgia, on the other hand, was named after King George II of Great Britain.

SUNSHINE STATEWIDE IN RESEDA

by Clem Dickey and Loui Tucker

This year's Statewide was the **SUNSHINE STATEWIDE** held at the ONEgeneration Senior Center in Reseda, California. For those of you who are not intimately familiar with southern California, Reseda is on the northern edge of the area, and is about the same distance from the San Francisco Bay Area as Ojai – about five hours from San Jose. Like much of the San Fernando Valley, Reseda is not its own city but a district of Los Angeles. The Senior Center occupies the southwest corner of Reseda, adjacent to sister non-cities Tarzana and Encino, and overlooking the famously-concreted Los Angeles River. The Senior Center hall is roomy and provides enough cross-ventilation that dancers were reasonably comfortable. There were lawns, benches, and picnic tables outside for socializing and eating.

The evening programs mixed preselected dances from recorded music (listed in a small booklet which fit in one's badge holder), dances from the bands' repertoires, and institute dances taught or reviewed. These evening parties always seems to include a few dances we had never seen before. Friday night's find, for example, was the Greek dance Papadhopenayiotena, which involved two concentric open circles (and two leaders) which looks as if it were choreographed for a performance group. Friday's live music was the Garlic Band, augmented by Bill Cope; Saturday featured Interfolk.

Saturday and Sunday morning workshops showcased the two master teachers. In her workshops, Loui Tucker

taught Denisa, Muiere Muiere, Fado, Sheyavo, and Turning by Threes. Denisa is an improv-infused, individuals-in-a-circle dance that provides ample opportunity to spin, strut, and flirt. Fado and Muiere Muiere are line dances, while Sheyavo is an Israeli couple dance. Turning by Threes is an English Country Dance for three couples. It was pointed out that there is nothing particularly "couple-y" about Turning by Threes, and it can be easily done by any six dancers – which was what happened.

Fado is a simple dance, yet satisfying to learn. The steps fit the music well, and the music itself is catchy. The dance's origin, though no doubt recent, is a mystery. Attempts had been made to identify the choreographer, but after following the trail back through four teachers the search ended with "I learned it at a party."

Ercüment Kılıç's teaching included Ula Ula, a dance in the Black Sea/fishermen's style which required moving torso, arms, and legs while one's head remains level. Ercüment had mastered this. The rest of us were left with something to which we could aspire. Somewhat easier was the Azeri couple dance "Ay Giz" ("Hey Girl"), featuring Caucasian women's arm movements (windshield wipers with ballet hands) for the women, and cloak and dagger posing (alas, no actual cloaks or daggers) for the men. The story has a Hollywood ending: the boy gets the girl.



Dancing in a spacious hall. Photo by W. Chiang

“Bartın’ın Güzelleri” (“Beauties of Bartin”) gave us a chance to use spoons, or finger cymbals, or just snapping fingers to augment another romance-themed dance. There were four figures, the only tricky (but not fast) part involving a 360-degree turn on the balls of the feet. This story was more European than Hollywood: the boy pines for a girl who seems not to notice him.

On Saturday afternoon, Culture Corners were offered, one each with Ercüment and Loui, in a small side room, while an “Oldies But Goodies” dance session was held in the main hall. On Sunday afternoon, Paul Waters called a Squares and Rounds session. Squares are a challenge to work into a folk dance event as they contain a progression of figures normally taught over many months.

Paul started with simple circle mixers using square dance figures, then switched to squares. We learned (or re-learned) do-sa-do, see saw, allemande left, sashays, and stars, with enough variation to recall the adage “never anticipate the caller.” In the side

room, a group of beginning dancers were coaxed through some easy dances. Many of them stayed for the remainder of the afternoon.

After the Squares and Rounds session we gathered in the main hall for a performance that featured two adult troupes, one offering Scandinavian dance and the other Vintage American dance. In addition there was a small group of Polish children. The adult troupes were polished, professional, beautifully costumed, and entertaining. The group of children, while not professional, was beautifully costumed and utterly charming.



Dolls for sale by the Federation North. *Photo by W. Chiang*

The last performer was Ercüment who, despite a bum knee, danced on his toes and threw knives from his mouth into a hastily procured piece of plywood.

The hall adjacent to the dance floor accommodated three vendors and a masseuse. Festival Records (John Filcich) sold CDs, DVDs, and stacks of dance notes spanning at least 50 years.

Ercüment offered his CDs, spoon sets, finger cymbals and scarves, and Loui brought some of June Horn’s doll collection for sale to benefit the Folk Dance Federation, North.

In the Festival Records bins there was a Klezmer compilation CD with recordings dating from 1912. John examined it, front and back, and read the contents. He was puzzled. He didn’t recognize the title, and that annoyed him. He expected to know every item in his shop! Eventually John agreed to a sale and set a price.

Thank you and kudos to Marshall Cates, outgoing Federation South President and 2017 Statewide chairperson. Thanks to the teachers, Loui and Ercüment, to the bands, and to the volunteers who kept us hydrated, registered and insured.



Ercüment danced on his toes!
Photo by C. Dickey



Two performers from the Scandinavian group. *Photo by C. Dickey*

THE NY TIMES URGES US TO DANCE

by Bill Lidicker

In the April 4, 2017 edition of the *New York Times* there is an article (p. D4) with the title “Dancing May Help Mental Illness.” This was based on an essay by Gretchen Reynolds, published this month in *Frontiers in Aging Neuroscience*. It reports on a collaborative research project mainly centered at the University of Illinois in Urbana. The objective was to measure the effects of several different kinds of exercise on brain functions in older people.

This investigation involved recruiting 174 healthy folks in their 60s and 70s who were relatively sedentary. They were initially tested for their aerobic fitness and mental capacities, including the speed at which they processed new information. Memory capacity was measured by a look at the amount of the brain’s white matter through MRI scans. The white matter can be thought of as the brain’s infrastructure in that it connects various neurons and influences the speed of signal transmission. When brains age with gradually developing dementia, the amount of white matter declines accordingly. The white matter in the thalamus is especially well known to be related to memory capacity.

The volunteers were divided into three groups, all of which had a prescribed exercise program for one hour three times per week. One group did brisk walking for their exercise, a second group did gentle stretching and balance training, while the third group learned to dance with “country dance choreographies,” line dances, and progressive partner dances. The study lasted for six months, after which the participants were all re-tested.

All participants showed at least some subtle thinning and reduced connectivity of the white matter. Losses were most pronounced in the oldest participants and in those who previously had been the most sedentary. Those who reported doing some significant exercise prior to the study showed the smallest declines. The dancers, however, stood out with an increase in the thickness and quantity of white matter in the critically important thalamus, supporting the conclusion that this group would very likely enjoy better memory and signal processing speeds in the future.

This new research reminds me of one of the first papers in the medical literature to find a positive influence of dance on mental health (see Lidicker, B., 2003. “Dementia or Dance.” *Let’s Dance!* 60(10): 9-10). In this earlier research, dancing turned out to be the only one of 11 physical activities that resulted in a reduced risk of dementia. The authors were completely at a loss to explain this unexpected (by them) result

I wish to acknowledge Lucy Chang with thanks for calling this *NY Times* article to my attention.

DANCING MAKES YOU SMARTER

The 21-year study of senior citizens, 75 and older, was led by the Albert Einstein College of Medicine in New York City, funded by the National Institute on Aging, and published in the *New England Journal of Medicine*.

% = reduced risk of dementia

0% = Bicycling, swimming or playing golf

35% = Reading

47% = Doing crossword puzzles at least four days a week

76% = Dancing frequently

Quoting Dr. Joseph Coyle, a Harvard Medical School psychiatrist who wrote an accompanying commentary: “The cerebral cortex and hippocampus, which are critical to these activities, are remarkably plastic, and they rewire themselves based upon their use.”

- Reduces stress and depression.

- Increases energy and serotonin.

- Improves flexibility, strength, balance and endurance.

- Strengthens bones and boosts cardiovascular health.

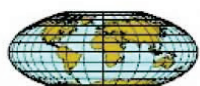
- Increases mental capacity by exercising our cognitive processes.

- Dynamic and rapid-fire decision making, creates new neural paths.

CELEBRATE LIFE THROUGH DANCE

...this group would very likely enjoy better memory and signal processing speeds in the future.





Travel
broadens
one!

Jim Gold International Folk Dance Tours: 2017

Travel with Folk Dance Specialists:
Jim Gold, Lee Otterholt, Joe Freedman, Richard Schmidt

Exciting adventures! Fascinating cultures!
Meet the people. Folk dance with local groups, and more!



SCOTLAND August 7-20: <http://bit.ly/2IGWzR7>

Led by Richard Schmidt
Glasgow, Edinburgh, Stirling, St. Andrews, Aberdeen,
Inverness, Fort William, Glen Coe, Loch Lomond

ROMANIA August 5-17: <http://bit.ly/2IQNUvO>

Led by Jim Gold
Bucharest, Sibiu, Cluj, Sighetu Marmatiei, Piatra Neamt, Brasov

BALKAN SPLENDOR October 15-28

<http://bit.ly/2mp1Ydz>

Led by Jim Gold and Lee Otterholt
Serbia, Croatia, Bosnia/Herzegovina. Montenegro



Tours in 2018

ISRAEL: March 11-22, 2018. Led by Jim Gold and Joe Freedman

JAPAN: April 1-14, 2018. Led by Richard Schmidt

NORWAY/DENMARK/SWEDEN: June 12-25, 2018. Led by Lee Otterholt

WOW! 5 BALKAN COUNTRIES! Macedonia, Bulgaria, Serbia, Albania, and Greece! July 29-August 12. Led by Jim Gold and Lee Otterholt

SPAIN: October, 2018. Led by Jim and Lee Friedman

See complete tour itineraries, videos, and photos at: www.jimgold.com

TOUR REGISTRATION: Can't wait to go! Reserve my place!

Mail your \$200 per person deposit. Or with credit card at: www.jimgold.com

Tour(s)desired _____
Name _____ Address _____
Phone(____) _____ Email _____

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A.
(201) 836-0362 www.jimgold.com Email: jimgold@jimgold.com



MY FORMULA FOR SUCCESS...

How I Plan the Program for the Blossom Festival

by Craig Blackstone

There has been some debate over the past few years in folk dance circles regarding the necessity of a planned program of dances for our dance parties. I would be among the first to agree that all-request parties can be successful dance events, but each situation is different, and the needs of the dancers can vary from event to event. For a variety of reasons, I believe that there are some dance parties where a planned program is still a necessity, and I would place the Blossom Festival at the top of the list.

My principal reason for this opinion is the timing of this festival, which has been held in conjunction with Bay Area Dance Week or National Dance Week for many years. To attract newer dancers to the festival, for at least the past five years we have presented either a New Dancers' Festival or Dances for all Ages Workshop in the hour preceding the main dance party of the Blossom Festival. We then encourage the newer dancers to stay by having many of the dances taught at the earlier workshop included in the Blossom

Festival dance program.

Another unique aspect of the Blossom Festival is the venue where it is held: City College of San Francisco. For nearly 30 years, the Blossom Festival has been held at CCSF and the school has been a co-sponsor of the event. CCSF has an excellent

dance program, and folk dance classes have long been included in the curriculum (in fact, it is where I first took a folk dance class, back in 1987). Students enrolled in the folk dance class are taught a number of dances each semester, and an effort is made to include dances of the current semester in the festival program in order to encourage the student dancers to attend the festival. I know of many dancers who have attended the Blossom Festival as their first Federation festival, and I would venture that this would be true of the majority of the dancers from San Francisco that you know.

I have now been preparing the dance program for the Blossom Festival for just over 20 years. In so doing, I have developed a working formula that I use in selecting the dances to be included in the program. My goal is to present a balanced program of dances that will be fun to



Craig Blackstone leading a line (and probably cuing the steps) at Blossom Festival 2017. Photo by L. Tucker

dance. When I say “a balanced program,” I mean one that offers something for everyone – new dancers, advanced dancers, and couples alike – and includes a good mixture of dances and styling from different cultures.

The Blossom Festival is an afternoon dance party which lasts for three and a half hours. This gives me time to include about 50 dances on the program and still include some request dances as well. To ensure a good mixture, I aim to have 40% partner dances and 60% non-partner. Of the partner dances that I include, by far the majority I select are easy and fun partner-mixer dances. This is done to encourage participation by the newer dancers, as well as to allow all the dancers to interact with many of the different dancers. I think that partner-mixer dances are the most social of the dance forms in our repertoire. For the balance of the dance program I select non-partner dances that represent a good variety of cultures and varying skill levels.

Just as I value variety in dance forms and cultures, I also work to present a completely different dance experience with each festival program. When I took over the responsibility of selecting the dance program for the Blossom Festival, I heard a comment that my predecessor had utilized the same dance program for three years running. I vowed that no one would say that of the programs selected by me. When I have finished selecting a dance program, I usually think that it will be a great program and a lot of fun to dance (of course that is natural when I only select dances that I want to do). I secretly believe that it

My goal is to present a balanced program of dances that will be fun to dance.



Dancers enjoying themselves at Blossom Festival 2017. Photo by L. Tucker

would be impossible to be improved upon. However, I know that variety is the spice of life and that each year's program should be unique. So I start all over again each year from scratch.

I have made up a spreadsheet of every dance I have included in the Blossom Festival over the years, and identifying which years it has been included. Of the 50 dances to be included in the program I am preparing, I limit to 15 the dances I included in the prior year's program. I also insert from five to ten dances that have never been included on any of my past programs. Some of these new dances are newer material from recent dance workshops and camps, while others are not so new at all, but have just never made it on any previous program. I also try to introduce for the first time at a Federation festival dances that my local dance groups enjoy but that may not yet be included in the repertoire of any Bay Area groups outside of San Francisco (such as Rum Dum Dum, The Blackstone Jig, and Istanbul). The remainder of the program is made up of currently popular dances and a fair number of "oldies but goodies." My philosophy about the older dances is that we learn many dances that just don't have what it takes to be kept as an ongoing part of our repertoire, but the oldies are still around because we still have fun dancing them. I think it's a good idea to include dances that have been around for a while so that dancers who don't dance regularly at a local

club, but still enjoy going to festivals, can join in the dancing.

Having completed the step of selecting the dances to be included in the program, my final step is to put them in program order. I organize them into groupings of seven dances. In each grouping, I select two or three partner dances, which are interspersed with non-partner dances. I make my selections keeping in mind the tempo of each dance, formations and styles, doing my best to have no two dances within a grouping being from the same country or having the same feel. To ensure variety, a country or culture should be represented by no more than five or six dances in the entire program. For the beginning part of the festival program, I choose many fun but easy dances which have either been taught at the day's earlier workshop or during the current CCSF folk dance class, as a way to include the newcomer dancers before they are overwhelmed by the complexity of some of our more advanced material. It is vital to engage them right away with material they can enjoy, and it really helps when our regular dancers play the role of dance angels and take them on as partners to get things going. (If my memory serves me correctly, I didn't need to dance every dance at the first festival I attended in order to want to go to another; I just needed to have fun doing the dances that I was encouraged to join.)

Once I have completed my dance program, I gladly share it with other dance groups, giving them the opportunity to see what is on the program and to review material that may have slipped out of the group's current repertoire. My hope is that this results in more dancers joining in who would otherwise be reluctant to.

So there you have it. My formula for a successful dance program is keep it balanced, keep it varied, but most of all keep it fun for everyone. If you agree with me, don't miss out on the Blossom Festival in April of 2018, when I will try to apply this formula once again.



The crowd of over 100 at Blossom Festival 2017. Photo by L. Tucker

NEWS FROM AROUND THE BAY...

PENINSULA COUNCIL – Hollis Radin

The **Palomanians** celebrated the beginning of summer with an **Ice Cream Social** and have hosted three **Scottish Country Dance Workshops** so far this year. Our Scottish Country Dance repertoire is gradually increasing and we now have the satisfaction of mastering Polharrow Burn and the Last of the Lairds! Email Denise at deniseheenan@sbcglobal.net if you would like to be on her mailing list for future Scottish Country Dance events.

Moveable Feet thanks Bruce Hamilton and Lin Pettengill for teaching at the English & Scottish event to a very enthusiastic group. Katherine Abbott returned to teach two Bulgarian dances, Nina Kavardjikova's Daychovata and Iliana Bozhanova's Yuta, at our Dances from the Balkans theme party in May. On September 2, **Moveable Feet will host the popular Annual Summer Camps in Review** where local teachers will present dances learned at camps and workshops through the end of August.

On April 28 **Stanford Dancers** hosted a free Bay Area Dance Week Beginners' Dance Workshop and Party entitled **Join Hands for World Dance**. About a third were new dancers who enjoyed over an hour of dances taught by Kaela Fine, Donna Frankel, and Kevin Greek. Many new dancers stayed after the lesson through our requests party until the end at 11 pm.

Zabava! treated over 40 Stanford Dancers to a **live Balkan dance party** May 5. An added treat was Lew Smith's birthday party that evening, so birthday cake was served on fancy dessert plates in addition to many usual refreshments.

On Tuesday July 11 the **Hungarian/Transylvanian** class in Menlo Park will have **guest teachers Cristian Florescu and Sonia Dion**. They will be adding to the couple dance from Frata (Românește de purtat) that they taught in Palo Alto last September, so attendance will be limited to folks who are already familiar with this dance. Email todd@wagnerhaz.com.

Suzanne Rocca-Butler and the Carriage House Folk Dancers are taking a break from teaching during the summer, but will have an **End of Quarter Class Party** on Wednesday, July 12 and a **Post-Stockton Party** on August 2, open to all.

Please visit **Meetup.com** and check out the **Dancing without Borders Meetup Group**. The Palomanians, Saratoga Folk Dancers, and Stanford International Folk Dancers have found many new dancers this way. If you join the Meetup group (no charge) and regularly RSVP, it will help us recruit even more newcomers. You might find out about other special events there as well!

SACRAMENTO COUNCIL – Barbara Malakoff

We have some great events coming up for summer fun in Sacramento.

Wednesday, July 5 there is a **Kolo Koalition Workshop with Yannis Konstantinou** and on Wednesday, August 2 there is a **Kolo Koalition Workshop with Roberto Bagnoli**. Both workshops are at the YLI Hall, 1400 27th St. (at N St.), Sacramento. Contact: dashincal@aol.com or saacenter@yahoo.com.

Saturday, August 12 is the **Annual Membership Barbecue and Dance at the Wolterbeeks Ranch**. It's a potluck, plus we cook hamburgers and hotdogs. The site is wonderful and gets increasingly better as the evening goes on. There is a great dance floor and the music goes on 'til we can't dance any more! Come to 3100 Ponderosa Road, Shingle Springs. It's \$10/person, \$5 for age 23 and under. Besides the party, it gets you a year's membership in SIFDAC! Contact Gene at eneg.vaghn@gmail.com for details.

Before you make your plans, check out our website **folkdancesac.org** to confirm the date, and check to see if there are other events which might come up!

BERKELEY FOLK DANCERS – Naomi Lidicker

Ms. Liberty came to Live Oak Park Hall on May 19 to welcome all immigrants to the Intermediate Class Fun Night. She joined in the dancing as we enjoyed offerings from around the world, and we took time to have our pictures taken with Ms. Liberty. It was a joy to stand with her and her ideals. The hall was decorated with beautiful posters (a very large one of Ms. Liberty), costumes, postcards, and flags.

Our summer fun continues with our **Beginners Class Fun Night** on Friday, August 11 at our usual dancing venue, the Live Oak Park Social Hall, Shattuck at Berryman, Berkeley from 7:30–10:30 pm. The theme of the evening will be "Polka" Dots.

Come dressed in polka dots, a polka dotted clown costume, or two solid colors. Be ready to polka in Doudlebska, Bohemian National Polka, and Cestiëka. Don't be spotted missing. A 5-spot will get a member in. A non-member will need a 5-spot and deuce-spot or a two-spot. Of course, there will be punch and finger food to help keep our energy up. Call Marian Synder (510) 549-1703 or David Hillis (510) 549-0337.

Berkeley Folk Dancers will take a Summer Recess August 21-September 4. After Labor Day we will be back with our New Beginners' Class, Tuesday, September 5 with Marija and David Hillis as instructors. Please tell your family, neighbors, co-workers, anyone.

.. AND BEYOND

SAN FRANCISCO COUNCIL – Linda Milhoan

Changs International Folk Dancers. One of the things we love about folk dancing is that we become families with our groups and clubs. At Changs, this is definitely true. We miss members when they are no longer able to dance with us. Longtime Changs member Stela Voyles danced at Changs for decades. A few years ago Stela moved into The Heritage, a beautiful retirement home, and was still able to attend Changs when a friend drove her. The time came when she was no longer able to dance with us. We decided to take Changs to Stela to honor her on her birthday. On Saturday, May 6, 14 Changs members danced in The Heritage lobby for Stela and 20+ residents. We did a variety of dances – circle, line, couple and set. We hope to make this an annual event honoring Stela, our beloved family member.

Our Family group continues to thrive with our teacher extraordinaire Michel Hardbarger, who will attend SFDC with a partial scholarship from Changs. Our first **Angel Tam Scholarship recipient** is high school sophomore Sophia Hosmer-Hughes. She will also attend SFDC (her third year!). She is one of about a dozen Changs members planning to attend Stockton Camp in July.

Mandala hosted a workshop with Jaap Leegwater, assisted by his fiancé Mea Nordenfelt on March 23. Among the dances he taught were Razvivaj Dobro and Sedi Donka variations. Mandala dances every Thursday night at St. Paul's Presbyterian Church, 43rd and Judah. They are a small but enthusiastic group and invite all interested dancers to join them. Contact Edith Bourbin at paulbourbin@hotmail.com.

San Francisco Dance Circle continues to attract more dancers, bringing average attendance to about 30. Our teachers, Channa Orner and Ann Colichidas, offer a variety of dances, from Western line to international folk, partner, non-partner and sets. We meet on Wednesday mornings. During the summer we will be at Eureka Valley Rec Center from 10:30-noon. Contact acolichidas@gmail.com.

The Blossom Festival was held at City College of San Francisco on April 30, the last day of Bay Area Dance Week. Thank you to dancers from SF groups as well as our friends from the Peninsula who all pitched in to make the festival a fun and well-attended event (151 signed in!). Jeanne-Marie Hughes and her daughter Sophia taught a **Dances for All Ages session** of easy beginner folk dances, which was followed by general dancing to a program created and emceed by Craig Blackstone. **Jeanne Hughes is scheduled to teach International Folk Dance Fall Semester** at CCSF's Ocean Campus on Monday evenings from 6-8 p.m. Please encourage prospective students

to enroll in this class. Classes are tuition-free for San Francisco residents who qualify beginning Fall 2017. Contact jmhughes5678@gmail.com.

THE DANCE CLUB IN WILLITS – Megan Wolf

The Generations Dance on June 3 at the Wolterbeek Dance Deck was a huge success! Dancers of all ages danced together, including eight fifth graders who traveled from Willits. The kids taught everyone a few dances, Joyce Uggle called the Virginia Reel, and many old favorites were danced by all. One of the kids, Aidyn, lead Shav El Adamati. We ended the party with **"The Syp Simeon Challenge,"** a tradition started by Al Wolterbeek in which you try to do the entire dance in a wide squat stance! Fun was had by all, and we hope to make this an annual event.



Dancers after The Generation Dance on June 3. *Photo by Stacy.*

At a school event a few weeks before, the members of the Dance Club of Willits danced Mayim and Esku Dansa. Also, some of the club's dancers have been spotted doing Yesh Lanu Taish during recess!

NORTH BAY – Carol Friedman

More than 70 folks came to our **Annual Spring Folk Dance Party** in Petaluma on Saturday, April 22. The event, held in the spacious Hermann Sons Hall with its wonderful wooden dance floor, was a big success, with dancers coming from all over the Bay Area. The first hour we danced to a diverse selection of old and new recorded favorites including Tino Mori, Dodi Li, Rokdim Yechefim, Narino, Bavno Oro, and Ciganskoto.

(continued on p. 14)

NEWS FROM AROUND THE BAY AND BEYOND (continued from p. 13)

The rest of the evening featured live Balkan music by Staro Vino with Mark and Greg Jenkins, Andrew Cohen, and Peter Bonos. The band played a broad repertoire of music from Bulgaria, Macedonia, and Greece starting with long-time Petaluma favorite Melnik, and including a lively Cocek, a Thracian Racenica, Karamfil sung beautifully by Mark, and the Greek dance Sofka.

Petaluma Snap-Y Dancers dance just about every Monday night from 7-9:15 p.m. at Hermann Sons Hall, 860 Western Avenue, Petaluma. Summer dancing will commence on June 5 and run through August 7. There is no formal teaching during the summer, just dancing to favorites and requests.

Our fall session will start after Labor Day on September 11. For those of you who want to delve into the vast repertoire of Israeli folk dancing, you can dance at the Osher JCC, 200 N. San Pedro Road, San Rafael, on Thursdays 1:30-4 p.m. on July 6-27. Newcomers, drop-ins, and beginning to advanced dancers are always welcome. For more information, contact Carol Friedman at cjay@horizoncable.com or go to <http://carolfriedmanfolkdance.blogspot.com>.



Dancing at the spacious Hermann Sons Hall. *Photo by C. Friedman*

KOPACHKA FOLK DANCERS – Nadav Nur
Friday, April 28, Kopachka Folk Dancers hosted 72 dancers for a party featuring Zabava!, one of the Bay Area's premier Balkan bands. Band members Bill Cope, Corinne Sykes, Michele Simon, and Tom Farris played a variety of energizing, at times mesmerizing, tunes literally from A to Z (Ani Mori Nuse to Žensko Pušteno), and many more in

between, including old favorites such as Rumelaj and Pajduško, and the more exotic, such as Berovka-Ratevka and Topansko. Dancers came from the greater Bay Area, from Santa Rosa to the Peninsula, and from the Central Valley. Newcomers inspired by **Kopachka's Bay Area Dance Week** event were excited by the live music, which, as one of them noted, was more spirited than the recorded tunes they had heard.

More recently, **Sue Williard brought her enthusiastic and energizing style to Kopachka** for two Friday nights in May and taught a couple of delightful Turkish dances, Narino and Kina, followed by the exciting Bulgarian dance Šopski Lazarki.

Kopachka Folk Dancers does not meet from mid-June through August, and **resumes dancing on Friday, September 8.** Kopachka welcomes dancers of all levels to a warm and encouraging atmosphere that ensures everyone has an enjoyable time. See www.kopachkafolkdancers.com or contact Susie Shoaf at [president@](mailto:president@kopachkafolkdancers.com).

LETTERS TO THE EDITOR



The Annual Tamburitza Association of America Extravaganza will be in Milwaukee, Wisconsin, September 7-10, 2017.

I highly recommend considering attending this if you enjoy music, dance and sing-alongs from this area. If you think this is a standard folk dance event, you would be wrong. It's an ethnic event. When I can attend, I am one of the few international folk dancers in attendance. There is plenty of dancing, usually a dance workshop or two, sing-alongs, concerts, spontaneous music just occurring in a hallway, and usually a culture corner or two. You will hear lots of Serbo-Croatian spoken.

This year it is being held at the City Center Hilton in Milwaukee (www.tamburitza.org).

I always have fun and dance a great deal. This is not a t-shirt and jeans sort of event – so dress up!

– Nancy Milligan

HISTORY CHANNEL

The Bygone Era of Federation Councils

Dear Professor History:

I have been reading back issues of Let's Dance! and noticed that there are reports from councils - Peninsula Council, Redwood Council, etc. Why do some areas have councils and others don't. What was/is their function?

The short answer is that councils were formed in the late 1940s to organize and support individual dance clubs.

It all started in the fall of 1948, when some clubs in the Fresno area decided to combine their enthusiasm and talents and put on a joint Christmas party. They noticed that their efforts had served to break down the barriers between clubs and allowed the dancers themselves, instead of the teachers, to initiate an activity, and the idea of a joint committee to put on future events was formed. The Fresno Folk Dance Council was born in 1949 and it put on two large events that year -- the Spring Festival (when they filled the Fresno Memorial Auditorium with dancers and spectators) and the Harvest Festival. In March of 1952, "Fresnotes" began appearing in *Let's Dance!* and reported the activities of the Fresno Council.

The success of the Fresno Council prompted other areas to create similar organizations. Within a couple of years there were councils from Stockton and Sacramento to San Francisco, and from Sonoma to Salinas. In the January 1953 issue, *Let's Dance!* began a regular column entitled "Your Council and Mine!", although the material for those first columns were from large clubs as well as councils.

The names of the councils have changed over time. The North Bay Council became the Redwood Council. The Oakland Council and Diablo Council combined to become the Greater East Bay Council. The name of the column changed over the years -- to "Council Clips" and then "Council and Club Clips."

The councils put on the large events that few individual clubs could afford. There were Teen Festivals and Beginners Festivals and "Pairs and Spares" Festivals. The Peninsula Council hosted (and still hosts) the Heritage Festival. The Sacramento Council has been putting on the Camellia Festival for decades as well. The Blossom Festival was put on by the San Francisco Council but is now hosted by San Francisco City College. The Greater East Bay Council put on the Festival of the Oaks until it folded, at which time the Berkeley Folk Dancers became the hosts.

A few councils have survived, of course; the Peninsula Council and the Sacramento Council being the two that are currently active. The rest have been the victim of an aging dance population, fewer total dancers, and, well, enthusiasm.

With the demise of the councils came the emptying of our monthly dance calendars. Sadly, so many festivals and parties have disappeared: the Walnut Festival, the Fiesta del Oro, the Fiesta de Sonoma, the Rose Festival, the Harvest Festival, and (my personal favorite) the Lettuce Dance Festival, hosted by the Monterey Bay Regional Council.



A photo from the 1950s from the *Let's Dance!* archives, photographer unknown.

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



Can you identify these three dancers on the cover of the February 1977 issue of *Let's Dance* magazine? Hint: the woman on the left recently turned 100!

[Last month's photo was of Anna and Andor Czompo.]

Vallja E Gajdës

(Albania)

Vallja E Gajdës (VAHL-yah eh GIGH-duhs) translates as “The bagpipe dance.” This dance, also called simply Gajde/Gajda, refers to the lead instrument or band imitating the sound of the gajda. It was taught by Steve Kotansky at the 2016 Stockton Folk Dance Camp. Steve learned the dance from Bardhi Pojani, a dance teacher and choreographer living in Korçë, Albania, who said it was a modern version popular at weddings.

Music: 2/4 meter *SK&SK SFDC 2016, Tracks 1-3*

Formation: Open circle of dancers with arms in W-pos to start, changing to V-pos if music speeds up (which it does in Track 3).

Video: *2016 Stockton Folk Dance Camp DVD*, in which Steve uses Track 1.

Steps and Styling: Small, bouncy steps and bouncy arms.

Measures	2/4 meter	PATTERN
	INTRODUCTION. No action. For Track 1, wait until melody begins after synthesizer improvisation; for Track 2, wait for 4 meas after saxophone improv and begin with melody; for Track 3, wait for 12 meas after improv and begin with melody.	
1	Facing R of ctr and moving diag R in LOD, step R fwd (ct 1); step L fwd (ct &); step R fwd (ct 2); touch L next to R (ct &).	
2	Repeat meas 1 with opp ftwk. <u>Note</u> : The diagonal movement in meas 1-2 should compensate for the bkwd movement in meas 3-4.	
3	Turning to face ctr, step R bkwd and twist L heel slightly in (“twizzle”) (ct 1); step L bkwd and twist R heel slightly in (“twizzle”) (ct &); repeat cts 1, & (cts 2, &).	
4	Step R bkwd and slightly to R (ct 1); bounce on R and kick L across and in front of R (ct &); repeat cts 1, & with opp ftwk and direction (cts 2, &).	



Steve Kotansky leading the line at Stockton Folk Dance Camp 2016, followed by Susan Kotansky, Marija Hillis, John Burke, and Caroline Lanker. *Photo by E. Khuner*

FLASHBACK TO 1955 (and all those new dances...)

Editor's Note: This letter to the editor appeared in the August 1955 issue of *Let's Dance!* It is not being reprinted because it represents my current position or those of the Federation officers; it is being offered as reminder that this topic has been written about for well over 50 years. It has been edited and abridged slightly, but the writing style of the 1950s remains.

Several letters have recently appeared in *Let's Dance!* and similar magazines expressing concern over the number of new dances being taught and the discord resulting from too many exhibitions. I can sympathize with the despair of dancers who have been driven away from folk dancing for these reasons.

Having been an instructor in one of the more prominent clubs of Oregon until recently, I have become increasingly concerned over certain general trends in folk dancing – too many new dances which are soon forgotten, the loss of real folk dance spirit, complicated dances only partially based on traditional folk dance art, excessive exhibition dancing, loss of fun in dancing, and lack of attention to fundamentals of good dancing and nationality dancing.

The unhappiness of folk dancers with the complicated patterns of many current arranged dances is genuine. Traditional folk dances are inherently easier to do and look better for exhibition. These traditional dances have come to us only because people can do them and enjoy doing them. I think that we have missed this point, for those dances which cause the most trouble seem to fall into one or more of the following categories:

1. The dance may be choreographed or arranged with awkward steps and disconnected sequences never found in traditional folk dances, which make it hard to learn and to remember.
2. The dance was arranged for exhibition purposes and not for general folk dancing.
3. The dance has substitute music which does not fit the traditional steps, styling, or pattern.
4. The dance is unsuited for folk dancing as practiced in this country.

Besides some very good dances, we have had a surprising number of new dances which contained these faults to varying degrees and from time to time we had had some real dillies foisted on us. Is it any wonder that many of our dancers cannot learn these dances and feel both confused and frustrated?

Certainly our really good traditional dances and the best of the arranged dances should be retained, even if they are complex or difficult, for everyone needs a challenge and a goal. (There is also a need for exhibition and nationality groups, but their speciality numbers are not necessarily suited to general folk dancing.) Instead of seeking dance pleasure by concentrating on patterns of

increasing complexity without the spirit of good dancing, our dancers need to create their own dance pleasure from an individual response to the music, just as dancers in their native lands have done for past centuries.

Unhappily, our dancers cannot enjoy this type of dancing because we have not learned the fundamentals of dancing. Too few men can lead adequately, too many dancers do a two-step for a waltz, very few "kolomaniacs" have developed a good basic kolo step and only a few dancers bother to master the European polka step, let alone its variations from different countries. The general ability of dancers has improved very little during the past few years. We have learned patterns until we think that folk dancing is memorizing routines.

We have learned patterns until we think that folk dancing is memorizing routines.

We can learn much from the rising popularity of the Balkan line dances. In these, the better dancers naturally lead the line and indulge in fancy footwork and improvisations. The beginners and intermediate dancers dance farther down the line where they learn, but do not spoil the dance. The important thing is that everybody dances, each to his own ability. In many complex pattern dances, one person who does not know the dance can spoil it for everyone. Complex pattern dancing has tended to shut out beginners and to develop small cliques, and dancing has lost popularity here in Oregon as a result.

One answer is to re-emphasize the traditional forms of dance, especially the line and couple dances which have room for individual expression, variation and development. The couple waltz, the Argentine tango, nationality polkas, schottisches, and others provide for variation, expression, and skill in patternless dancing. These dances allow experienced dancers and beginners to dance side by side, each to his own ability. Usually our programs contain simple pattern dances for the beginners which bore other dancers. We need more pattern-free dances which provide something for everyone in the traditional spirit of folk dancing.

We do not really appreciate those dances which require leading, style and step variation. In most cases, we have arranged the variations into patterns or we have ignored them. Most of our men
(continued on p. 18)

FLASHBACK TO 1955 (continued from p. 17)
cannot lead these dances and don't know how select steps to fit the music. We might be called dance illiterates. I think that some Federation officials and teachers have lost sight of this, the real significance of the folk dance and its basis for popular appeal. We have many dissatisfied dancers as a result.

These comments place a heavy responsibility on instructors, some of whom do not qualify for the job that needs to be done. Many instructors only teach a lot of patterns. Some are deficient in knowledge of fundamental steps and most of our women instructors do not understand the man's problem in learning to become a good leader. Since teaching is now mainly done by women, it is no wonder that we have lost the folk tradition of many countries in which dancing is primarily a masculine art. Our substitute seems to be more patterns.

I would like to suggest the following guide for instructors to use in selecting new dances:

1. The dance must use folk music with steps, styling and patterns which are truly traditional, preferably original.
2. The dance must be danceable and, if choreographed, appropriate for folk dancing.
3. The dance must contribute to the dance experience and artistic development of the dancers.
4. The dance must enhance the joy of dancing and not become a point of contention.

By all means we need new dances. We need new experience and we need to develop our dance abilities as well as deepen our understanding of folk art. But too much emphasis has been placed on quantity of dances and not enough on the fundamentals of nationality dancing.

— Don Benedict, Portland, Oregon



HAVE YOU VISITED THE FEDERATION'S WEBSITE LATELY?

The Federation posts the minutes of its meetings on the *folkdance.com* website. The minutes of the most recent meetings are available as well as some much older ones from the 1990s and early 2000s, and some real treasures from 1967-70.



These older minutes provide a fascinating look back at what was important to folk dancers at that time.

Go to **www.folkdance.com** and look under the About Us tab.



Folk Dance Scene

This (almost) monthly publication has folk dance events in California and elsewhere, folklore articles, ethnic recipes and lots of good reading. To get a **free** copy, just call Sandy: (310) 391-7382, or Email: circulation@FolkDance.org

To subscribe, it is just \$18 a year for 10 issues - \$10 for an Email version. Send to Gerda Ben-Zeev, 19 Park Way, Santa Monica, CA 90405

advertisement

by Erin Byars

I'm sure many folks have told you how much fun Modern Western Square Dancing is, and they didn't lie. What they probably didn't tell you was that those Do-Sa-Dohing people can get a little crazy sometimes. And they get rewarded for it! Square dancers can earn what are called "Fun Badges." Actually, these days, most fun badges are what are called dangles, or small badges which attach to your name/club badge with small rings. Fun badges can be acquired when you perform a specific task while dancing. It might be something simple, like a **Grasshopper** badge for dancing on the grass, or an **Aqua Duck** badge for dancing in water such as a swimming pool, lake or ocean. Examples of fun badges that are especially fun to earn are:

....those Do-Sa-Dohing people can get a little crazy sometimes.

....those Do-Sa-Dohing
people can get a little
crazy sometimes.

- floridasquaredance.com/suzieq/dangles.html

Set's Dance!
page 19

FOLK DANCE FEDERATION
OF CALIFORNIA, INC.
1614 Peacock Avenue
Sunnyvale, CA 94087

ADDRESS SERVICE REQUESTED

PRST STD
US Postage
Paid
Sacramento CA
Permit # 2352



DANCE ON THE WATER

New for 2017!

Europe from A to Z

(Amsterdam to Zurich!)

July 3 - 17, 2017

Sail the Rhine from the Netherlands to Switzerland

Stops include Cologne, Mannheim, Strasbourg and Lake Lucerne

5 days in Amsterdam with tours selected and led by Maurits van Geel

Prices start at \$3,465 (plus airfare; double occupancy)

Complete information on our website www.folkdanceonthewater.org

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

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