

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 MAY-JUNE 2017



Jaap Leegwater led the line, followed by Mea Nordenfelt, and Joe Crocco. *Photo by L. Tucker*



Richard Powers, assisted by Melissa Enge, taught partner dances. *Photo by J. Croco*

61st ANNUAL CAMELLIA INTERNATIONAL DANCE FESTIVAL



Skalinada performed in the evening. *Photo by J. Croco*

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Let's Dance!

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The Folk Dance Federation Treasurer

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The deadline for *Let's Dance!* is the first day of the month prior to the date of publication. We welcome submissions, letters and comments from our readers.

Please send to: Loui Tucker, Editor (editor@folkdance.com)

Opinions expressed in *Let's Dance!* are not necessarily those of the Folk Dance Federation or of the Editor.

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Need a little extra to pay for a DANCE CAMP this summer? The Folk Dance Federation has scholarships available! Visit www.folkdance.com and click on the "Money Matters" tab! Apply now!



President's Message

by Kevin Greek

This is my last President's message as I end my term as Federation President. I've had the pleasure, when writing this monthly message, of bringing you more than mere reporting of Federation operations and events. Looking back over the last 19 messages I've written for this page, I've brought you insight into traditional holiday dance customs about the world, listed the benefits of recreational dance, reviewed Bay Area ethnic community festivals where folk dances are presented, and discussed the importance of supporting dance camps and family dance. Overall I've presented the stories, sources, and ways that folk dance can globally unite people, heal and overcome tragedy, and foster understanding and acceptance. Readers have asked me if I would continue to write and I promise I will do so, as new and remarkable stories of how folk dance unites us deserve to be written.

There was a time I was intentionally including the word "t-shirt" in each monthly message for the fun some readers had looking for it. After about eight consecutive issues, it didn't seem as fun fitting "t-shirt" into the message as it was including the benefits of dance and our dance programs, so I dropped the habit. We have nearly sold out our supply of ingenious Federation t-shirt, but I don't think I had anything to do with it.

Statewide Festival returns this May to southern California. Held in Reseda, registration for all workshops and parties is only \$70 for the three-day Memorial Day weekend event, May 26-28. Featured instructors include Loui Tucker (International), Ercüment Kılıç (Turkish), and Paul Waters (squares). The Friday evening party will feature live music for dancing by The Garlic Band and Interfolk will play for the Saturday evening party! Sunday will also include a short dance concert and performances. A complete schedule is available online at <http://socalfolkdance.com> or <http://folkdance.com>. A registration is available there too, as well as on p. 11 of this issue of *Let's Dance!* Be sure to register by May 1!

There have been many attempts to start new programs during my term, but instituting our yearly involvement in Bay Area Dance Week to improve membership and community exposure may be the one most remembered. I'm puzzled at times why not everything we've tried to enhance dance among members and the community has worked or continued. The Federation, however, will always try more than one approach, take feedback, and evaluate. New opportunities come all the time.



I wish to thank all the members of the Folk Dance Federation for your remarkable support for the last two amazing and short years. I have received so many gracious comments and encouragement from you all. Some people are now happy to associate what they see is good in the organization with me. Our board of directors deserve that credit. Our board members have proven time and time again their competence completing Federation operations without much prodding. It has just not been possible to see operations such as scholarships, membership, event planning, and promotions managed and organized successfully without their independent effort and ingenuity. Their successful work made my part in the Federation more of PR and praise than presidential.

And now a heartfelt welcome to our new Federation officers who will start their duties in June. As they work, they will have a generous number of discoveries and have fun as well. Join me in helping them plan and make a thriving folk dance community.

Enjoy this summer dancing!



Kevin performing at the National Folk Organization's annual conference last March. Photo by L. Tucker

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! —



MAY-JUNE 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.

- April 30** **THE BLOSSOM FESTIVAL.** San Francisco City College's Health and Wellness Center, Room 301, at Ocean Ave. at Phelan in San Francisco. 12:30-5 pm. The first hour is devoted to dances for beginners. The rest of the afternoon will be a mixture of dances for all levels, plus a short dance performance. The event and parking are free. Contact: Craig Blackstone at 650-359-7486 or crb2crb@comcast.net.
- The Blossom Festival is part of Bay Area Dance Week, but it is also **an important Folk Dance Federation event**. BEFORE this Festival (10:30-noon) is the **Annual General Membership Meeting** of the Folk Dance Federation. It is at this meeting that the Federation Officers will be elected. Lunch is provided for all who attend.
- May 13** **PENINSULA FOLK DANCE COUNCIL'S MONTHLY PARTY.** St. Bede's Episcopal Church in Menlo Park. Special all-request evening. 7:30-10:30. \$9 donation. Snacks to share are appreciated.
- May 19** **FRIDAY FUN NIGHT.** The Berkeley Folk Dancers Intermediate Class is sponsoring their **Friday Fun Night** 7:30-10:30 pm at Live Oak Park, 301 Shattuck Ave., Berkeley. Everyone is welcome; \$5 for non-BFD members.
- May 20** **CELEBRATING BALKAN DANCES.** Katherine Abbott teaching Balkan dances: Nina Kavardjikova's Daychovata and Iliana Bozhanova's Yuta. The theme of this workshop and party is Come Celebrate Dances from the Balkans. A request party follows. St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 6:30-11 pm. Contact LucySChang@gmail.com.
- May 26-30** **CALIFORNIA'S STATEWIDE FESTIVAL.** ONEGeneration Senior Enrichment Center, 18255 Victory Boulevard, Reseda, California. Teachers are Loui Tucker (International), Ercument Kılıç (Turkish) and Paul Waters (squares). Live music with The Garlic Band (Friday night) and Interfolk (Saturday night). Sponsored by Folk Dance Federation of California, South, Inc. Visit socalfolkdance.com for schedule, maps and directions. The flyer and registration form are on pp. 10-11.
- June 2-4** **RAZZMATAZZ FOLK DANCE WEEKEND.** Mendocino Woodlands near Mendocino, California. Joe Graziosi is the featured teacher (Greek), with live music with Edessa (special guest musician Cristos Govetas), and Joe Finn and Leslie Bonnett will play Cajun and Scandinavian sets at the evening parties. Contact Marilyn Smith at razzmatazzfolkdanceclub@gmail.com.
- June 10** **PALOMANIANS' ICE CREAM SOCIAL AND DANCE PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 8:00-10:30 PM. Dancing to recorded music; ice cream with all the toppings provided.
- June 11** **CERRITOS FESTIVAL.** Cerritos Folk Dancers will host their 8th Annual Cerritos Festival at Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703. 1:00-5:45 pm. \$6. Contact Wen at (562) 865-8854 or CerritosFolkDancers@gmail.com.
- June 24** **CELEBRATING DANCES FROM POLAND.** Tentatively a classic couple dance and a newer line dance from Poland are planned for the workshop. A request party follows. St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 6:30-11 pm. 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.

THE LAGUNA FOLK DANCE FESTIVAL DANCING ON SUNSHINE!

by Howard Young and Bonnie LeMat

What a glorious weekend (March 3-5) for the 47th annual Laguna Folk Dance Festival! From Boston to Anchorage, Montreal to Saskatoon, Washington to San Diego, over 125 people enjoyed a weekend filled with music, singing, dancing and friendship! There was something for everyone at this jam-packed festival. Master dance teachers Ahmet Lüleci, Sonia Dion, and Cristian Florescu presented



Cristian, Sonia and Ahmet at Laguna Festival. *Photo by B. Lemat*

captivating music and wonderful dances. Their repertoires were extensive and their energy, humor and enthusiasm infectious. They shared personal stories, interacted with dancers and embraced our love of dance. The virtuoso bands included The Garlic Band with master musicians Miamon Miller and Michael Lawson. They played at the parties, led lively jam sessions and conducted music and singing workshops. These outstanding musicians enhanced the festival culture of inclusivity, respect, and lightheartedness. Also in attendance was renowned folk dance teacher André

Montsion. He invited a delightful group of 10 dancers from Saskatoon, Saskatchewan, Canada. Andre also took them on a tour of the local area. We heard they enjoyed the weather!

The format of this event reminded us of the Kolo Festival, where dancers of all ages and experience could enjoy themselves. Separate rooms and areas were utilized for dancing, singing workshops, music workshops, vendors, happy hour festivities, and an ice cream social! The festival was held in a fabulous venue -- a recently remodeled Laguna Woods clubhouse. The space was open and inviting, with comfortable seating indoors and out. The dance hall was a sight to behold. Hundreds of artistically unique and colorful handmade banners and tapestries were hung from the ceiling. Some of the artwork dates back to the early day of this festival. The outside patio area was conducive to conversations, singing, relaxing, eating, and

visiting with old pals and new friends. A beautiful hardwood floor was utilized for dance instruction, reviews and parties. At the Friday night opening party, Ahmet, Sonia and Cristian taught and danced, and several bands played a variety of music. Recorded request music was sprinkled in to provide a festive, welcoming first night. Workshops were held on Saturday. On Saturday night we enjoyed music by the virtuoso musicians of The Garlic Band and a Balkan favorites sing-along. The band played a wide variety of dances! For those going to Stockton Folk Dance Camp this summer, you will get to hear them again. Lucky you! On Sunday there were reviews by Ahmet, Sonia and Cristian, a concert, and more dancing! The concert, which was open to the public, featured Flamenco and Scandinavian performing groups, singing by the festival singers and music by the festival musicians. A special treat was a solo performance by Ahmet! He preformed to honor the festival committee and volunteers. Wow, he is an incredible dancer! A part of the festival is the annual presentation of a lifetime achievement award. This year, it went to Beverly and Irwin Barr. In addition, a special acknowledgement was given to Dr. Steve Turner for his financial support of the festival.

This year's Laguna Folk Dance Festival, with its array of professional teachers, great food, hot dancing, beautiful singing, fabulous music and happy people, was a resounding success. Comprised of so many creative and varied components, no wonder it has been going on for 47 years! Many thanks to Lee Otterholt, the Laguna International Dancers, the committee, and volunteers for organizing and managing this joyful event! Their dedication, professionalism, hard work, and love of dance made it all happen. We'll be back!



A view of the hall and the beautiful banners at the Laguna Festival. *Photo by Wen-Li Chiang*

61st CAMELLIA FESTIVAL

by Barbara Bevan

The 61st Camellia International Dance Festival, March 17-18, was held in the quaint Polish American Hall in Roseville, for the second year. As with most festivals, a large group of volunteers helped make the festival a success and deserve our gratitude. To see the list of dances taught by each teacher and to download the dance notes, go to www.folkdancesac.org.

Richard Powers is in such demand that it took a few years for us to get him for our festival. Anyone who has ever danced with Richard knows that he is a very classy, sophisticated, charming, and oh-so-knowledgeable teacher. He is a dancing superstar! Even if you attend a workshop of his and are not dancing, you will be enthralled with his wonderful background stories. Plus, he is a real dancer's dance teacher, e. g., video-taping is fine so long as it is not done by a man who might be needed to be a partner. He was very ably assisted by the delightful Melissa Enge. On our website is a link to not only his dance notes, but also videos and music. His website is <http://socialdance.stanford.edu/Syllabi/Camellia2017.html>.

Jaap Leegwater, originally and currently from the Netherlands, considers Sacramento his other home as he lived here for many years. During that time, when not off to other states and countries teaching workshops in Bulgarian dance, he often taught at local dance clubs and made many friends here. We were very happy that he was available to teach at our festival. His fiancée, Mea Nordenfelt, from Sweden, assisted him. She is an accomplished dancer and teacher in her own right and was welcomed with open arms by local dancers. We laughed at Jaap's old jokes and enjoyed learning his new dances presented with his charming and humorous personality.

Friday night was an all-request party hosted by Andy Kacsmar. Richard and Jaap each taught a few dances. Veselka, a delightful young Ukrainian/Moldovan dance group directed by George and Irina Arabagi dazzled us with a 20-minute performance. We honored the memory of our deceased dancers of the past year with Ako Umram, a nice Macedonian/Bulgarian dance and song with a very appropriate paraphrased translation:

When I die, don't cry for me.

Hey, faithful friends, sing a song and remember me.

Drink red wine and dance by my grave.

Remember me as I was in my youth.

On Saturday, Richard Powers taught a wonderful workshop of European and American partner dances. Jaap taught a nice selection of Bulgarian dances. The evening party was again all requests hosted by Toba Goddard and me. Richard and Jaap each led their workshop dances. Skalinada, a Croatian youth performing group based in Sacramento, charmed us with choreographies learned from Željko Jergan. Everyone enjoyed the festival. In attendance were folks from Washington, San Diego, Redding, the Bay Area, Davis, and the Sierra Foothills. Thanks to all who came. See you next year!



Jaap leads the line, followed by Roy Butler and Mea Nordenfelt. *Phot by L. Tucker*

Richard Powers and Melissa Enge demonstrate the arm position in The Ländler from The Sound of Music



IT FELT LIKE OLD HOME WEEK!

by Barbara Malakoff

This year we had a very special Camellia Festival because we had two very special guest teachers: Richard Powers and Jaap Leegwater. It really felt like old home week!

Richard Powers changed the dance scene in Sacramento right after his first appearance at Stockton Folk Dance Camp in 1989. Several of us, including Bruce Mitchell, fell under Richard's spell when he presented "Vintage Dancing" for the first time. Bohemian National Polka was the dance that epitomized the excitement and energy combined with the elegance and beauty of the dances. When we came home from Camp that year we formed Sacramento Vintage Dancers group, and performed and danced together weekly for 25 years.

A few years later, Jaap Leegwater came to Sacramento with his Bulgarian bride, Nina Kavardjikova, and lived and taught here for several years. His son, Lubomir, was born here. Jaap did a lot of teaching here, and his dances are still part of everyone's dance vocabulary in Sacramento. So it is always a kind of homecoming when he drops in for a visit. You might catch him wearing his special Sacramento Folk Dancers black polo shirt next time you see him!

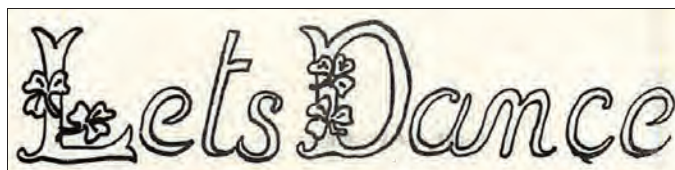
LETTERS TO THE EDITOR



Todd Wagner's complaint in the April issue about the recent spate of workshops and dances in California made me smile, because it's a problem I'd like to have in Toronto. When I started dancing more than 40 years ago, I could count on three or four workshops a season plus the same number of camps in the summer, all with music and notes available. Now? So many groups have died and dancers dropped away that there's essentially nothing in the way of workshops, unless we want to drive five hours to Montreal or six to Ottawa. The occasional group may have what they call a workshop, but the skill of the teacher isn't reliable -- or they're teaching Macedonian and/or Bulgarian, and I've been full up on those ethnicities for years. There are never any notes, and sometimes no music. Exceptions in the last five years have been Željko Jergan (music but no notes), Lucia Cordeiro (but I wrote her notes) and Marty Koenig, who had no notes either, but that was OK because he retaught dances I'd learned decades ago (rather like Tom Bozigian).

However, Todd had a suggestion I'd like to endorse: that teachers not present different dances at every venue. It is important that dancers have some repertoire in common. At one local group I go to occasionally (in Hamilton), their repertoire is so different that I spend all the "request" time learning dances unfamiliar to me. It makes the evening unusually tiring. And Hamilton is only about an hour away from Toronto; Balkanization of repertoire indeed.

Karen Bennett



March 1945



January 1950

HISTORY CHANNEL

The Case of the Missing Exclamation Mark

Dear Professor History: In reading back issues of Let's Dance! on the Federation's website, I've noticed that in some issues the words Let's Dance include an exclamation mark and in other issues it does not. Can you explain?

Well, I cannot explain *why*, but I can confirm the change over time.

The magazine started life in January 1944 as *The Federation Folk Dancer*. In October 1944, the name was changed to *Let's Dance*—without the exclamation mark. The name was drawn by hand each month, and touches were sometimes added to coordinate with the month (ghosts in October, shamrock in March, flowers in April). There was an exclamation mark in the May 1944 issue, but it disappeared again until January 1950, when Robert Lamont took over as editor from Wayne Wills.

That issue marked a dramatic change in the look of *Let's Dance!*, and it wasn't just that the exclamation mark was added. That month masthead became consistent, along with the color scheme (red, black, and white). Prior to that issue the covers varied in their color scheme and the name appeared in various locations, font, and sizes.

Lawton Harris took over from Robert Lamont and kept the exclamation mark. It remained that way until May of 1953, when *Let's Dance* again lost its exclamation mark. It cannot be explained by a change of editor because Robert Chevalier was editor during the change (1953-1954). However, the masthead was dramatically changed that year, and perhaps it was decided that the exclamation mark just didn't fit.

The exclamation mark re-appeared in 2004 when Gary Anderson took on the job of editor. He added it because "it indicates action—we are dancers, after all." *Let's Dance* once again became *Let's Dance!*



May 1953



February 2004

NEWS FROM AROUND THE BAY...

PENINSULA COUNCIL – Ellie Wiener

A good time was had by all at the Peninsula Folk Dance Council's March party. Thanks to George Pavel of the Del Valle dancers in Livermore for teaching the Russian Round Dance and to John Burke, who emceed.

Please join us at St. Bede's Episcopal Church in Menlo Park on **May 13** for a special **all-party evening** starting at 7:30 (note the time change). Becky Beniares and Nancy Kaye will emcee. Please send requests to Becky at beni@pacbell.net. \$9. Please bring a snack to share.

On **June 10** is the **Palomanians' Annual Ice Cream Social** in St. Bede's Hall, 7:30-10:30. The word is out about this fantastic event, so mark your calendars! Ice cream and all the toppings provided by the Palomanian Folk Dancers; \$10. Send requests to deniseheenan@sbcglobal.net.

The next **Palomanian Scottish Country Dance Workshop** will be on **Sunday, June 25**, so join the Palomanians for our third Scottish Country Dance workshop of 2017. Some Scottish dance experience will help you manage the reels, wheels, and other figures while learning new dances and reviewing some previously taught. Doors will open at 2:00 at St. Bede's Church Hall, Menlo Park. \$12. Dancing 2:30-5:00 or 5:30. Send any special requests, or your interest in joining together for dinner, to deniseheenan@sbcglobal.net.

MOVEABLE FEET CLUB – Lucy Chang

On **Saturday, March 4**, with the Changs FD Club, we celebrated the wonderful life of our dear friend, Angel Tam. We danced to Angel's favorite dances, we presented a slide show depicting her diverse interaction with many folk dance groups, and dancers brought scarves, banners, flowers, purses and food that reminded them of Angel. Many shared their memories of Angel. We believe by now, Angel has taught Oj Dimitro Le and Mairi's Wedding to all the angels in heaven. Many thanks to all who supported this celebration.

Saturday, May 20, our party theme is **Come Celebrate Dances from the Balkans**. Our workshop teacher is Katherine Abbott, who will present two Bulgarian dances: Nina

Kavardjikova's Daychovata and Iliana Bozhanova's Yuta. Come to St. Bede's Church at 2650 Sand Hill Rd., Menlo Park, 6:30-11 pm -- plenty of time to dance to your requests from around the world.



Dancing at Angel Tam's Memorial.

Photo by C. Dickey.

Saturday, June 24, our party theme is **Dances from**

Poland. We tentatively plan to show one classic and one newer dance. Email us with your ideas of theme dances. Your requests around the world will make up the party program. We will again be at St. Bede's, Church 2650 Sand Hill Rd, Menlo Park, 6:30-11 pm. Come for a bit or stay for the whole time!

NORTH BAY -- Carol Friedman

After a wonderful series of spring events with the Yale Women's Slavic Chorus on March 13 and a fabulous folk dance party with Staro Vino on April 22, we'll be launching into **summer dancing in Petaluma on June 5 through August 7**. All requests, lots of fun! Newcomers, beginners to advanced dancers, and drop-ins are always welcome. Although there will be no formal instruction, the evening's dancing will always be programmed during the first hour to include easy dances that everyone can join. Our fall session will start on September 11 and run through December 4. Please feel to contact me at 415-663-9512 or cjay@horizoncable.com for more information, and come join us on Monday nights.

SACRAMENTO COUNCIL – Barbara Malakoff

Our Sacramento gang is recovering from a very busy March and our very successful annual Camellia Festival (our 61st!). Considering the recurring need to change our location, and our collective maturity, we were quite gratified to have around 90 dancers, many of them from far away. Granted, Richard Powers and Jaap Leegwater were worth the drive! (See p. 6.)

We have had a lot of workshops the past six months. Local clubs are working on the many new dances from workshops with Cristian and Sonia, Iliana Bozhanova, Roberto Bagnoli, Sanna Langdon, Richard Powers, and Jaap Leegwater! So many dances, so little time!

Camellia Festival always make me remember the glory days when dancers from all over the state filled the Memorial Auditorium, along with lots of local people, who were gathering for the big finale of the two-week long panorama of citywide Camellia Festival events, starting with a parade downtown, and ending with our Folk Dance Pageant and Ball. The Scottish Pipers heralded the arrival of the Camellia Festival Queen and her Princesses into the Auditorium on a large rolling wagon.

Performing groups came from all over the state and put on a fabulous show! When the dancers finally got to flood onto the beautiful floor and start dancing, the floor would actually bounce to the time of the music! It was filled with couples of all ages and origins, all dressed in folk costumes.

I am happy to report that although the Auditorium has aged along with all of us, it has been lovingly restored and is still very much used in Sacramento (just not by our little group).

.. AND BEYOND

As summer approaches, most of our clubs take a couple of months off. We always look forward to the end-of-summer party and barbeque to celebrate the fresh new dance season! Stay tuned for our announcement of the date, but it will probably, once again, be at the beautiful Wolterbeek estate in Shingle Springs the last couple of weeks in August.

RAZZMATAZZ FOLK DANCE – Marilyn Smith

Our annual Red and Black Ball was held on **Saturday, March 18** at beautiful Monroe Hall in Santa Rosa. This event is one to which we eagerly look forward each year. Folk dancers dress in vibrant red and black, which makes the dance hall come alive! There were 111 dancers in attendance, along with children and grandchildren of our folk dancers. We were treated to live music with Druzhina. This local group from Sonoma County features Jana Mariposa Muhar, Karen Guggenheim, and Ken and Gaalen Genetti. Karen dedicated a wonderful Ëòèek to Vassil Bebelev, who taught her the tune. Following Druzhina, our local Balkan choral group, Gradina, sang a program of songs for dancing which filled the rest of the evening.

An especially poignant moment was when they sang the Romanian song Joc de Leagane, a cradle song, which describes a mother rocking her baby. For years we have celebrated the arrival of our folk dancers' children and grandchildren with this song. The mother-and-child dance at the head of the line while the singers, in the middle of the room, sing to them. This year Alder Henderson, Gloria Cote's grandson, was there with his mother and father, Haley and Allen Henderson. Breaking a little with tradition, Alder was content to sleep soundly while resting in his little carrier on the floor at the feet of the singers. Alder's older brother Odin was in his mother's arms while Gloria led the line. Iris, granddaughter of Druzhina musician Jana Mariposa Muhar, was held by her mother, Mira Horn. Gradina ended their set with the world premiere of their tambura orchestra, accompanying a beautiful Lesnoto.

People come from far and wide for this particular dance party, and it's a chance to see people we don't get to see on a regular basis as well as new people who've heard about the event and come along to see what it's all about. One of my folk dancers from back in the 1970s came. It's a great time to come together and celebrate the community and joy created over the years.

REDDING FOLK DANCERS – by Lenore Frigo

The Redding International Folk Dancers have been busy this spring! Along with our regular dancing on Friday nights, we've shared our dances in several community events. We demonstrated and taught a variety of dances to students at Turtle Bay School as part of their International Day. At the Annual Shasta County Sheriff's Multicultural Celebration we presented a hand-

ful of dances, including the Sicilian Tarantella, by request of the local Sons of Italy. We performed Adama Ve Shemayim on stage at the Shasta College Dance festival and shared two audience-participation dances at the College's annual Intercultural Night Celebration in April.

The deadline has closed for our Camp scholarships. We look forward to announcing the awards soon, to assist members in attending Stockton Folk Dance Camp.

BERKELEY FOLK DANCERS – Naomi Lidicker

Our St. Pat's Day Party heralded the beginning of our Green Spring. Oliver, the 12-day-old brother of Evelyn Kartini, our youngest member, attended and promptly fell asleep to our dance music. A future folk dancer? At the same party, Tom Sha wowed us in his Hungarian costume. This handsome costume was from Henry Koopmann's collection. Henry was a long-time folk dancer and teacher at BFD. He attended Stockton Camp, so many of you know him. He recently moved from Kensington to Alameda. The best surprise was that Judy Stonefield came and danced with us after a five-month illness.

The Intermediate Class is welcoming everyone to a **Fun Night on Friday, May 19, 7:30-9:30** at the Live Oak Park Hall on Shattuck at Berryman, Berkeley. The theme is **Welcome All Immigrants!** While many of our dances came to us from folklorists who traveled abroad, other dances were brought to our shores, and enriched our lives, by immigrants. Dancers are encouraged to wear ethnic costumes. Join us for a mere \$5 for members; non-members \$7. Contact Marija Hillis 510-549-0337. Please mark your calendar for an evening of live music by **Vecernica on Friday, June 23, 7:45-9:45**. For further info, visit www.berkeleyfolkdancers.com or call Peter D'Angelo 510-654-3136.

Please also note that there is **no dancing** at BFD on Monday, May 29 (Memorial Day) and Tuesday, July 4.

THE DANCE CLUB IN WILLITS – Megan Wolf

My Willits dancers (grades 3-7) got to learn dances from Loui Tucker. They were so excited to learn new dances! After the workshop, we had a potluck dinner and a dance party and danced new and old favorites. Love dancing with these kids!

Additional by Loui Tucker: Thanks for having me, Megan. Sabine and I had a great time dancing with your youngsters. They've got a pretty amazing repertoire too: Dana and Goralski! They can polka -- doing lead or follow. You are doing a wonderful job!



The Willits Dancers. Photo by S. Zappe

Sunshine Statewide 2017



Two Bands:
Friday-Garlic Band
Saturday-Interfolk

Squares:
Paul Waters

Teachers:
Loui Tucker
Ercüment Kılıç

Reseda

ONEgeneration Senior Enrichment Center
18255 Victory Blvd.

May 26,27,28

Visit us at socalfolkdance.org/statewide

Sponsored by the Folk Dance Federation of California, South Inc.

Sunshine Statewide

2017



Registration

Mail this form and a check for the grand total made payable to Folk Dance Federation, South before May 1.

Send to : **Statewide** care of Rick Bingle

120 E. Juanita Ave.

Glendora, CA 91740

Name 1 _____
 Name 2 _____
 email _____ Phone _____
 address _____

	NAME 1	2
WeekEnd Package (at door \$85)..... Pre-reg by 5/8	\$70	<input type="checkbox"/>
includes all events except meals		
Syllabus (printed by pre order only) PDF free (emailed)	\$5	<input type="checkbox"/>
DVD mailed after event.	\$20	<input type="checkbox"/>
T-shirts (specify) Women__LG__MED / Men__LG__X-L	\$18	<input type="checkbox"/>
Installation lunch (traditional Greek buffet, vegetarian options)	\$20	<input type="checkbox"/>

GRAND TOTAL _____

Individual event pricing available at the door ONLY

Friday Program & Band	\$15
Sat Morning	\$15
Sat Afternoon Oldies and Squares	\$10
Sat Evening program & Band & Afterparty	\$20
Sun Morning	\$15
Sunday Afternoon Beginners, teaching review, Exhibition	Free
Sun Evening	\$10

What's Up Down South?

~ News from Southern California ~

COME DO A RIDA IN RESEDA

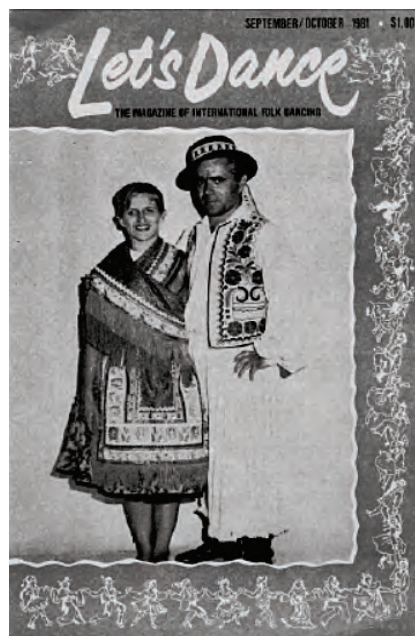
by Janice Rayman

Or we may rock and roll, because we will be only a few miles from the epicenter of the Northridge earthquake. Round up your non-dancing relatives and friends for a fun Statewide weekend **May 26-28**. On Saturday they can visit the Wizarding World of Harry Potter at Universal Studios or some other So. Cal attraction. At 2 pm Sunday, there will be a free beginners' dance session followed by a free dance concert.

Sunshine Statewide promises to be great fun. You won't need sunscreen because it's indoors and air conditioned, but there will be chairs and tables outdoors and a nice park across the street. Loui Tucker and Ercüment Kılıç are excellent teachers, with carefully chosen material, so you will come home with some great dances to share with others. The Garlic Band will play on Friday and we will have Interfolk on Saturday. Besides the usual Statewide fare, on Saturday at 2:00 you will have your choice of golden oldies dancing or cultural talks. At 3:30 you can choose between squares and rounds by Paul Waters or a singing session.

Visit our website www.socaldance.com or see our ad and flier on pp. 10-11.

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



This cover of *Let's Dance* September/October 1981 featured two costumed dancers. Do you know them?

Last month's photo was of Guenter Merkle and Joyce Clyde.

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Caspar Bik
Georgian (non-partner)



Radboud Koop
Russian (partner)



Bruce Hamilton
English (partner)



Tony Parkes
American Squares & Contrasts



Cristian Florescu & Sonia Dion
Romanian (non-partner)



Miamon Miller & My Men And Yours



France Bourque Moreau
French Canadian/International (partner)

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www.folkdancecamp.org/

Minet

(Czech Republic)

Minet (MEE-neht), or “Minuet,” is from south Bohemia. This wedding mixer was presented by Jitka Bonušová at the 2016 Stockton Folk Dance Camp at University of the Pacific. In 2001, a more complicated non-mixer called Ěeský Minet was presented by Radek Rejšek and Eva Rejšková at Stockton using different music but with some similarities in movement.

Music: 3/4 meter *Czech Folk Dances*, Track 1

Video: *2016 Stockton Folk Dance Camp DVD*, under the dance entitled “Nemelem.” (Jitka’s dance Nemelem, which is a polka, is entitled “Minet” on the DVD.)

Formation: Couples in a circle facing ctr, W on R of M, hands joined in V-pos.

Steps & Styling: Basic Step: Step R fwd (ct 1); step L next to R and rise onto toes of both feet (ct 2); lower heels and take wt onto R (ct 3). If repeated, the next Basic Step will be with opp ftwk. This step can also move bkwd, R or L. M and W use the same ftwk. When a hand is free, M have free hand on waist; W hold skirt.

Meas	3/4 meter	Pattern
4		<u>INTRODUCTION</u> . No action.
	I.	<u>FORWARD AND BACK; W MOVE TO OTHER SIDE OF M.</u>
1		1 Basic Step beg R fwd (cts 1-3).
		1 Basic Step beg L bkwd (cts 1-3).
3-4		M dance 1 Basic Step in place while using R hand to guide W on R in front, briefly joining both hands once facing each other (cts 1-3); M dance 1 Basic Step in place, releasing W’s L hand, while W make a half-turn CCW with 1 Basic Step bkwd to stand on M’s L (cts 4-6).
5-7		Repeat meas 1-3 but reversing meas 3 so M guide W on L in front to face each other.
8		Take three small steps (L-R-L) in place and join R hands.
	II.	<u>ROTATE; STEP SIDEWAYS; W MOVE TO OTHER SIDE OF M.</u>
1-4		4 Basic Steps to rotate once CW around joined R hands. W are on an inside circle facing M on an outside circle.
5		Join L hands across (or palm to palm) and dance 1 Basic Step to R.
6		Join R hands across (or palm to palm) and dance 1 Basic Step to L.
7-8		Dropping hands, M dance 1 Basic Step fwd and 1 Basic Step bkwd while W dance 1 Basic Step while making a half-turn CW and slightly fwd to face ctr and 1 Basic Step bkwd to stand on M’s L.
		<u>ENDING (Faster tempo)</u>
1-16		M changing wt so L ft is free, take ballroom pos with W on R and waltz anywhere in the room. The first waltz step is a small leap; the second and third steps are smooth. On meas 16, M turn W out under L hand; M bow and W curtsey.

Sequence: Fig I-II four times; Ending.

EVERY DAY AMONG THE CHODOVÉ

by Karen Bennett

The Chodové (*Chods*, “Walkers”, “Patrollers” or “Rangers”) are an ethnic group in Bohemia living in an arc of villages near the western border of the Czech Republic, including major population centres in Domažlice, Tachov and Pámda, together called the Chod region (Czech: *Chodsko*; German: *Chodenland*). In medieval times, so the story goes, the kings of Bohemia recruited the Slav ancestors of the Chodové from the western Carpathian Mountains to guard the border with Bavaria – to guard against the Bavarians, that is. Ironically, substantial German immigration had begun in the mid-13th century *at the invitation* of the Bohemian kings, who sought to replace losses from the Mongol invasion of Europe in 1241. (A century earlier, King Géza II of Hungary had begun to colonize Transylvania with Germans. For decades, the main task of the settlers was to defend the southeastern border of Hungary.)

Moving forward to the 20th century: The multiple catastrophes of the 1930s and 40s led to a significant decline in the Chodsko population. However, about 11 villages of Chodové remain, with others living in the countryside near towns such as Domažlice. They speak the Chod dialect, a separate dialect of Czech; enjoy unique and strong traditions such as a special folk costume and musical instruments; and maintain a strong sense of identity that is linked to the Bohemian Forest and their role as defenders of the Czech people.

The Chodsko costume for women, whether in the everyday or festive versions, has a longer and slimmer silhouette than costumes of other Czech regions. Pictured on a mannequin is my everyday costume (*vsedni kroj*), in shades of red/orange/beige. It's not an antique. The everyday costume is so-called because it's still in use, in particular by elderly women. My costume comprises a dress with pleated skirt, jacket and apron made of different printed cotton fabrics, a checkered kerchief, floral underskirt, and red stockings that I expect would require garters to keep them up. When I put the costume on, I wear red/orange tights, plus a white cotton blouse under the jacket. (As the jacket is never worn open, women and

girls can wear what they like underneath it.) Everyday costumes can be in many color combinations (such as red, blue, brown, gray and black) and may contain an element recycled from a festive costume, such as an apron in brocade instead of cotton. Instead of the jacket, girls and young women may wear a white cotton blouse adorned with red bows at neck and sleeves.

Red stockings are also a feature of the rich and gorgeous festive costume (which I don't own). Chodsko men do not wear an everyday costume, but for performances – musical, dance, etc. – they don long-sleeved white shirts, yellow cotton breeches, and blue waistcoats with many buttons. The breeches, once made of buckskin/leather, were worn throughout much of Europe during the 18th and 19th centuries. While many cultures retain breeches as part of their folk costumes, yellow ones are common primarily among Czechs, Swedes, and Finns.

Allow me to introduce Jan Letowski. He's an independent researcher, consultant and curator of European ethnographic dress residing in Pittsburgh, Pennsylvania. He has collaborated with museums in both the US and Europe and holds an M.A. in Museum Studies from George Washington University in Washington, DC. He lectures on the history and function of clothing in the traditional culture of eastern Europe and collects ethnographic material related to his research. He has made innumerable trips to Europe to find costumes, including my everyday Chodsko, which I bought from him. (I had the option



My everyday Chodsko costume. Photo by J. Letowski



Dancers in festive costume.

to buy an everyday costume with a brocade apron, but the dress wouldn't have fit me.) On March 9, 2017, he kindly sent me additional information in response to a question about whether Chodsko women ever swapped out cotton kerchiefs for brocade ones in everyday costumes the way I noticed they did for aprons. The short answer: no, because they never wore brocade on their heads.

“Chodsko has a very specific kerchief tradition that includes several types of fancy kerchiefs,” said Jan. “The two main types were, for the festive costume, embroidered black cotton and white-on-white embroidered cotton. For the everyday costume



it was pretty much only cotton kerchiefs in a variety of prints, although big flowers were not as common here as in other regions.

“Richer fabrics for everyday costumes were more common in the older versions of the dress, and for

One type of traditional Chodsko pie (koláč). Note that both women are wearing recycled festive aprons with their everyday costumes.

two reasons: (1) fabrics were simply nicer long ago, so today we see them as quite fancy even if they were some of the cheaper ones available, and (2) more importantly, as elements of festive costumes wore out, they transitioned into everyday clothing.”

“CZECH REPUBLIC” OR “CZECHIA”?

by Karen Bennett

In 1993, Czechoslovakia dissolved into two territorially unequal parts: Slovakia, and what was to go by the official long-form name of “the Czech Republic” (*Česká republika*), with *Česko* as the official short form.

On April 14, 2016, Czech political leaders decided to make “Czechia” the official short name. The next day, I read on the online version of the U.K. newspaper the *Guardian*, “The Czech Republic’s leaders have chosen ‘Czechia’ as the one-word alternative name of their country to make it easier for companies, politicians and sportsmen to use on products, name tags and sporting jerseys.”

However, on October 25, 2016, Robert Tait wrote from Prague for the *Guardian*:

“With its imposing statue of the Czech patron saint and wide avenues leading toward historic Prague, Wenceslas Square should be the ideal place for defining a country’s national identity – or at least its name.

“So when the authorities decided to tamper with Czech Republic’s official branding they may have done well to road-test the idea here, where national aspirations have often been asserted, and occasionally crushed, in dramatic fashion.

“Yet, six months after the shorter and supposedly punchier name of Czechia was officially adopted by the country’s leaders, citizens of the central European country of 10 million people seem in little doubt over what it should be called.

“‘The Czech Republic,’ answered one person after another on being asked to name their country, some greeting the question with disbelieving stares....

“The name Bohemia was rejected because it explicitly excluded Moravia and Czech Silesia in the east of the country. Czechia was initially rejected for similar reasons, since it was derived from the name of the sixth-century Slavonic tribe that had settled Bohemia and was later adopted as the alternative Latin name for the province. Some also said it was too ugly, or that it sounded like the Russian republic of Chechnya.

“Now it is back....

“Eliska Cmejrkova, a Czech language teacher to Prague’s large foreign expatriate community, said calling the country Czechia could be justified historically but would be unlikely to stick.

“‘Czechia makes some sense historically but the common people will call it the Czech Republic,’ she said. ‘You cannot change a language by law; it’s like a living organism. Only linguists and nationalists care about this. When I talk about Czechia with my friends, we make fun of it and never use it.’”

I’ve reverted to the long-form “Czech Republic” in my written usage, including dance descriptions. Can’t say I ever liked the sound of “Czechia” anyway...

NEGOTIATING WITH BANDS

by Memo Keswick

Band negotiations goes on behind the scenes. I hope this article will entice others to submit their own thoughts on the subject.

Negotiating with bands can be a complex topic, but I'm staying on the simpler side. I've no experience with artists who make lots of money and have agents, busy schedules, and world/national tours. Instead, my discussion refers to local community musicians and the occasional touring folk band passing through our communities.

There are basic key points to negotiating with bands: (1) band payment, (2) audience, (3) personal relationships and (4) promoter philosophy. Even if these points are obvious to someone, it's good practice to think them over before negotiating with a band. This article is not meant to be comprehensive in scope, but a good starting point.

Band Payment: Band affordability starts the entire process – from your perspective, not the band's. It's okay to explore with a band what they want to charge you, but, over time you'll know your affordable payment range. This may be dictated by a club's budget, personal contributions, or some combination of the two. It may also require knowing or estimating expected revenue for the planned event. Knowing this range makes discussion faster and smoother for everyone.

Band leaders already have an idea what they want to earn: as much as possible. If you're a millionaire, you'll have no problem in your negotiations with the band leader. Just offer them a huge amount and they'll be there! In general, however, I think \$100-\$200 minimum per musician for an evening's performance is reasonable to have in one's head prior to starting band negotiations. If it's a professional band, \$200 is a better minimum. Logically, this means trios *might* be more affordable than quintets. However, other factors might affect this general calculation.

Some bands have a fixed rate which they request. For example, it's not uncommon for a multi-member band to ask \$1,000-\$1,500 per performance, especially if they must travel. This is found in talented bands that have successful experiences receiving such amounts. Such bands may be in high demand for weddings, cultural celebrations, etc.

The amount of band payment is typically not set in concrete. Bands play for different reasons. A touring band might play for less money if they know they'll get a free place to sleep and free food during their long tour. Or maybe the time they're playing for your event they are not in high demand elsewhere. For example, on Fridays and Saturdays bands are typically more in demand, but not Thursdays!

Additional ways a band might make money during a gig may affect performance payment. Bands may ask for addi-

tional money for travel costs, or may expect to make additional income from CD sales and group or individual music/singing lessons. Sometimes reasonable expectations in these areas allow them to accept lower performance payment.

Local non-professional bands may play just for the opportunity to play live. Still, performing artists should get paid something and payment may take other forms. An example may be saving up smaller gig payments until there's enough money to take the musicians out to a very nice end-of-year dinner. Another example may be using club funds to pay for musician entrances to workshops offered by touring professional musicians. Use your own imagination, but know your musicians. It is *very* important to have a written record of what one agrees to pay. Memories get hazy, and good intentions get misplaced. Clear and concise records are the key. Contracts might be used, but other times it may be an e-mail confirmation of what is expected and what the band will get paid. A great high after a performance can drop to a low when confusion takes over in final band payment.

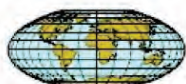
Audience: How much an audience is expected to contribute to the cost of a performance is extremely important in calculating revenues earned to use in paying for a band. However, it's also important to think about what the audience wants to hear and how the band's performance is contributing to short-term and long-term community success. Band performances relate to marketing campaigns. Successful band performances help people return to similar community events.

Personal Relationships: Sometimes a band promoter's relationship will be a factor in band negotiations. A band may have been hired several times previously or band members or are personal friends with a promoter. This could impact band negotiations. In these cases, my advice is to always remember that true friendships are a bridge which goes both ways.

Promoter Philosophy: My last point addresses a key aspect of all band negotiations: the event promoter's personal philosophy. Does the event need to make money as a business? Is it enough to promote the greater good? I find this to be especially relevant in an era when so many of us are older. Sometimes "older" means there's more opportunity to personally contribute towards a great community service. Promoters can end up saying, "I feel great about my own \$300 donation that helped bring this wonderful band to the stage." Not everyone can afford such generosity. However, I have been surprised to find out how many self-appointed cultural ambassadors do exist. I should also mention that a great benefit to such ambassadorship may be personal connections to a band member while visiting abroad!

Perhaps I've added to your thoughts about band negotiations. I know there are many other related factors that could be discussed: venues, eventmarketing, etc. Feel free to contact me at memok@saber.net or 530-774-2287 with your thoughts, or submit an article of your own to the *Let's Dance!* editor. Ciao for now from Chico.

A touring band might play for less money if they know they'll get a free place to sleep and free food during their long tour.



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A SUCCESSFUL BALKAN *PLUS* PARTY

by Gary Anderson

How many times have you heard dancers applaud a dance program? They do at the end of a Balkan *Plus* Party. We had a very enthusiastic crowd March 25 for the annual Balkan *Plus* get-together. We get a great mix of dancers, with dances for everyone as well as some for experienced dancers.

We did 63 wonderful dances, among them Cekurjankino, Elhovsko, Krivo Sadavsko Horo, Ludo Kopano, and Zborenka II. There was so much fantastic music. Ėesto drives the feet to do something. Sopsko – how can you stay still when that starts?

We made our costs and a bit more, which we donated to the church. We want to thank all those who feel that the old dances are important enough to preserve and who love to dance them as we do. You make a great party!

The Balkan *Plus* party is sponsored by the Advanced Balkan Dancers. Our next party is March 31, 2018. Join us for a great time!



Len Talmy leading the silent kolo at the Balkan *Plus* party.
Photo by G. Anderson

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Bill Cope (Beg./Int. Bulgarian/Macedonian Tambura)
Michele Simon (Balkan Singing, Balkan Drumming)
Chris Thomas (Beg. Accordion, Polka Band(!))

Beata Bermuda (Folk Songs of Scandinavia)
Michele Simon (Balkan Favorites)

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Let's Dance!

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