

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING ♣ JULY/AUGUST 2018



Statewide had something for everyone – live music, teaching, performances, food, and lots of dancing! See pp. 10-12.

(Photos by C. Dickey, J. Croco and L. Tucker)



WANT PDF? – Please see Page 3!



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

Let's Dance!

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July/August 2018

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News From Around The Bay: Contributions from clubs

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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

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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.

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

	<u>½ page</u>	<u>full page</u>	
Member clubs	\$50	\$90	<i>Note: All ads are in COLOR</i>
All others	\$80	\$120	

Mail checks for advertising to Laura Douglass
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Redwood City, CA 94062

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WELCOME NEW MEMBER!

Carol B. Smith
Ojai, California

President's Message

by Joe Croco

Well, I must say that I was quite impressed with how Statewide came off this year.

The facility, teachers, food, and the band were all great. Big congratulations to Bruce Mitchell and his whole crew. (Read more about Statewide on p. 12.)

The question I've put to *Let's Dance!* readers in recent months was "Line dances or couple dances?" When folk dancing started in the 1940s, it was all about couple dances. Today dance groups have gone different ways so we have groups that do only line dances and groups that only do couple dances and groups that do a mixture. The large dance festivals and camps try to teach a 50/50 mix of dances.

I'm starting to get an idea of what some of the readers are feeling about dancing, but I've only received five responses. To get a better picture, I really need more data. There must be others who have opinions they want to add. My email is president@folkdance.com, so let me have it. And as a side note, anything that is bothering you or if you have a great idea, send that my way too.

Another reminder: We would like to hear from you about the format of the *Let's Dance!* magazine. Would you like to get it as a PDF sent by email? The Federation Board is discussing this option, but there is no plan to make this happen any time soon. Call or email Federation Secretary Clem Dickey (clemd@acm.org 408-537-3352).



TEN FEDERATION SCHOLARSHIPS AWARDED

by Sabine Zappe

The Federation Scholarship Committee is pleased to announce there are 10 scholarship recipients this year. The first on the list are four pre-teens who dance in Willits with Megan Wolf and Jordan Ugglä (see p. 8).

Bay Area Country Dance Society Family Week

Willow Daun-Widner	Aidyn McFadden
Jayden Jordan	Audrey Sherf

Stockton Folk Dance Camp

Denise Lucero	Linda Allen
Betsy Lewis	Lucia Hodges
Carolyn Cole-Sayre	Sriparma Majumdar

The Scholarship Committee has left a small amount in reserve to pay for potential scholarships in the fall, perhaps for Kolo Festival.

INSURANCE NEEDS POINT TO CONTINUING GROWTH

Federation Insurance Chair Ken Kaye reports that, despite losing four clubs, the total number of dancers in Federation-insured clubs has continued to grow slightly. All it takes is two or three new dancers in each of the clubs, and that's what we are seeing.

According to our last Membership report, there are 73 Federation clubs. Only 52 of them use the Federation's insurance, but those 52 clubs account for almost 1300 dancers. It has been suggested that the Federation do an informal poll of Federation clubs that *do not* use our insurance in order to get a better idea of how many dancers are being served by Federation clubs. We could also track overall health by comparing increases/decreases over time.

WANT PDF?

The Federation Board is discussing delivering *Let's Dance!* magazine as a PDF.

Would you prefer receiving Let's Dance! as a PDF instead of a printed magazine?

If you would prefer PDF, please email Clem Dickey, Federation Secretary at clemd@acm.org or phone him at 408-537-3352.

NO CHANGE in delivery of *Let's Dance!* is being made at this time.

JULY/AUGUST 2018 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, at editor@folkdance.com.

Additional events can be found at www.folkdance.com (Community tab).

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

- June 29 **CHANGS POTLUCK SPAGHETTI DINNER.** Lincoln Park Presbyterian Church, 31st Avenue and Clement Street, San Francisco. 7:30-10:30 pm. Why spaghetti? Because in our club's early years, it was the go-to meal after a night of spirited dancing. Dinner followed by all-request dancing.
- June 30 **WORKSHOP WITH BULGARIAN TEACHER PETUR ILIEV.** 401 Highland Avenue, Piedmont. 7:30-9:30 pm followed by dancing until 10:30. \$15. Sponsored by the East Bay Folk Dancers. Contact kay.james@comcast.net.
- July 11 **CARRIAGE HOUSE DANCERS PARTY.** Holbrook-Palmer Park, 150 Watkins Avenue, Atherton. 7:45-10 pm. \$9 and bring a snack to share. Contact Suzanne Rocca-Butler at sroccabutler@mac.com.
- July 14 **PENINSULA FOLK DANCE COUNCIL PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. Pre-party dance workshop 7:15-8 pm followed by all-requests party until 10:30. \$9. Contact Hollis Radin at hollisradin@pacbell.net.
- August 1 **CARRIAGE HOUSE DANCERS PARTY.** Holbrook-Palmer Park, 150 Watkins Avenue, Atherton. 7:45-10 pm. \$9 and bring a snack to share. Contact Suzanne Rocca-Butler at sroccabutler@mac.com.
- August 4 **PENINSULA FOLK DANCE COUNCIL PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. Pre-party dance workshop 7:15-8 pm followed by all-requests party until 10:30. \$9. Contact Hollis Radin at hollisradin@pacbell.net.
- August 6 **LIVE MUSIC WITH MAJORLY MINOR.** Naomi Zamir & friends play Klezmer music. Bethany Lutheran Church, 1095 Cloud Avenue, Menlo Park. Donna Frankel will lead Yiddish/Israeli dances. \$12. See www.stanfordfolkdance.com for additional information.
- August 30 **END OF SUMMER "PASTEL PLEASURES" PARTY.** St. Michael Archangel Serbian Orthodox Church, 18870 Allendale Avenue, Saratoga. All-requests dance party and we will celebrate summer birthdays. Sponsored by the Saratoga International Dancers. Wear something light-colored and cool. \$6-\$8.
- Sept. 1 **2018 SUMMER CAMPS IN REVIEW (5th annual).** All Saints' Episcopal, 555 Waverley Street. No time to attend all the dance camps and workshops? No problem! Catch great dances taught by local teachers as they present dances learned at various camps and workshops. Includes potluck dinner and party. Sponsored by the Moveable Feet Club. Contact Lucy at LucySChang@gmail.com
- Sept. 15 **CHUBRTIZA** will play at a Moveable Feet Club event. Details coming!
- Sept. 16 **CHANGS 80TH BIRTHDAY CELEBRATION.** City College of San Francisco, 50 Phelan Avenue, San Francisco. 8:00-5:00 pm. Details coming! Contact Craig Blackstone at crb2crb@comcast.net.

FROM THE EDITOR (Loui Tucker) and **WEBSITE MANAGER** (Kevin Greek):

While Federation website (folkdance.com) and *Let's Dance!* magazine are both part of the Federation, they are managed by two different people. While we are in close communication, sending an email to one of us about your upcoming event does not necessarily mean the other will know about it. **If you want the folk dance community to know about your event, please let BOTH of us know about it.**

Jim Gold International Folk Dance Tours



Travel
broadens
one!

Albania, Bulgaria, Greece, Macedonia, Serbia



A Balkan Adventure!

Sofia, Belogradchik, Vidin, Nish,
Skopje, Ochrid, Korca, Lake Prespa,
Bitola, Sandanski, Plovdiv,
Local Koprivshtitsa folk festival



Folk dancing, folk music, culture, history, art, and adventure!

July 29-August 12, 2018

Led by Jim Gold and Lee Otterholt



- ★ Meet local folklore groups in Bulgaria, Macedonia, and Greece.
- ★ Dance workshops with choreographer Nicolai Enceev and gaida player Ventzi Andonov.
- ★ For dancers, non-dancers, and anyone with a love of travel and culture
- ★ 5 UNESCO World Heritage sites, 16 historical cities, 4 National parks, 2 tectonic lakes, breath-taking scenery, prehistoric cave with Neolithic drawings.
- ★ International folk dancing with Lee Otterholt
- ★ Visit Eastern Orthodox churches and monasteries that helped save Balkan national identity through 500 years under Turkish rule.
- ★ Attend local folklore festival in Koprivshtitsa
- ★ 14 overnights with breakfast at 5-star hotels (4), 4-star hotels (8), Koprivshtitsa guest houses (2).



- ★ Land and Air price includes round-trip airfare, city tours, transfers, transfers, hotels, two meals daily, and our own private bus.



ROO LESTER AND THE ROAD TO HAPPINESS

by Karen Bennett

Roo Lester will teach Swedish dances at this year's Stockton Folk Dance Camp. She last taught at Stockton in 2009, presenting dances from Sweden and occasionally Norway.

Do you collaborate/exchange dances with Alix Cordray, who mainly teaches dances from Norway but occasionally does some from Sweden and Greenland?

Absolutely. She's one of my best friends in life. **I don't suppose the two of you worked out, "Hey, I'll specialize in Sweden while you do Norway?"**

No. In a way, Stockton camp made that decision. I would love to do Norwegian, but I was asked to teach Swedish dances this year. I love both Norwegian and Swedish dances, especially the *bygdedans* and *gammeldans*. *Bygdedans* are the dances from the villages and more rural areas and include the *springar*, *gangar*, *pols*, *springleik*, *halling* dances in Norway, and the *polskor* in Sweden. *Gammeldans/gammaldans* are the waltz, polka, mazurka and schottisches of Norway and Sweden.

Alix is a teacher and leader in a group in Oslo focusing on dances of the western parts of Norway. They dance the full range of dances in the group: *springar*, *gammeldans*, figure dances and song dances from Voss and other areas in the west. Alix does dances from all of Norway. I have experience with *bygdedans* and *gammeldans* mostly from the eastern parts, and much less experience with the figure dances and song dances.

When Alix was at Stockton in 2016, I noticed that a number of her dances had been choreographed by a group in Sweden and transmitted to a sister group in Norway.

There's a huge sharing of things between the two countries. The Swedes seem to choreograph more dances, and they share the dances. The Norwegians tend to "Norwegianize" the shared dances by using Norwegian music for the dances and their own dance characteristics and style.

Did you learn Swedish or Norwegian in order to pursue your interest? I know that you've been to both countries to study dance. I've read that Norwegian is so similar to Swedish and Danish that all three languages are commonly used to communicate.

I started studying Norwegian in Norway. There was a six-week course for foreigners who had moved



Roo Lester. Photo by K. Bennett

to Norway. I was there on a three-month visit. Then I came back to the US and took a course at the University of Colorado at Boulder. I also took some classes in the Chicago area. But I'm not fluent. I tend to use Norwegian, but I use some Swedish words occasionally.

The United Nations Sustainable Development Solutions Network issues an annual

World Happiness Report. In the 2018 rankings, Finland was first, Norway second, and Sweden ninth. In view of this, have you considered adding to your happiness by extending your expertise to Finland?

I've almost finished reading a 2016 book called *The Nordic Theory of Everything: In Search of a Better Life* by Anu Partenen, a Finnish journalist who moved to the US. Sometimes I have to stop reading the book because it breaks my heart that in the US we aren't learning from the Finns and applying what they did to change their society—such as paying their school teachers the same as lawyers and engineers, and giving teachers more resources and status in society as well as expecting the students to apply themselves.

At one point, the Danes were at the top of the happiness list. They don't stress out the way North Americans do. They define themselves as happy people.

The other fun book I read is by Michael Booth—*The Almost Nearly Perfect People: Behind the Myth of the Scandinavian Utopia* (2016). **Like you, I was introduced to Scandinavian dance by Ingvar Sodal. Was there a teacher who piqued your interest in Basque dance? And did you learn Spanish to spend three months in Spanish Basque country?**

I have a master's in dance from UCLA. A thesis was required at the time. Elsie Ivancich Dunin and Allegra Fuller Snyder were my mentors at UCLA. I had done some Basque dancing in Westwind South. Candi de Alaiza, a friend from UCLA, was going to the Basque provinces. She suggested I go with her and I did! I had studied Spanish in high school and took a course for a few months before going. But my thesis did not end up being on Basque dance; it was on the US Scandinavian dance community and Norwegian *bygdedans*.

continued on p. 7

ROO LESTER (continued)

Do you have a hobby that you do for relaxation? Improvisational comedy? Antique barn restoration? The cultivation of kumquats?

I'm an itinerant folk dancer as profession and hobby. I like to hike and backpack, but haven't backpacked recently. My dream is to do some more hiking. I also like to cook, but my husband has been doing more of the cooking recently because I'm very busy with many aspects of folk dance, including Scandia Camp in Mendocino and the National Folk Organization, and he is fabulous in the kitchen. I do not have a "day job" at this time.

HOW I STARTED FOLK DANCING, The Toronto Version

(In addition to the interview with Roo Lester, *Let's Dance!* Associate Editor Karen Bennett offered this reprint saying: "My local FD newsletter started running a series of 'How I Started' self-interviews back in the 1990s when I was the editor, but I thought you'd get a laugh out of 'The Generic Version' that was thought up by the incoming editor in the Sept. 1/97 issue.")

As we have no "How I Started Folk Dancing" this issue, we offer this generic version. Please check all the appropriate boxes.

- Friend forced me to go (former friend)
- New significant other was a folk dancer (former significant other)
- Potential significant other was a folk dancer (former potential other)
- Stopped at the door and somebody pulled me in
- It was open house. FREE COOKIES! DRINKS!
- TV repossessed (see number 2 above)
- Favorite TV show cancelled
- Liked unusual music, heard Alley Cat being played
- Heard the Macarena being played
- Parents forced me to go as a child
- Forced to study it in phys. ed. class
- Forced to study it in teacher training class
- Needed a credit in dance
- Went by accident
- Thought it was an aerobics class
- Thought it was a singles' club
- Thought it was a New Age mystical ritual

WANT TO SEE YOUR NAME IN PRINT?

Do you have some interesting news or information about your community, an event, or some aspect of folk/world dance or culture that would make interesting reading in *Let's Dance!* magazine?

- ✓ Why not tell the *Let's Dance!* readers how great the dance scene is in your area and what you and your group has done to make it great?
- ✓ If you've done some traveling that involved folk dance, music, art, etc., consider writing something to share with *Let's Dance!* readers.
- ✓ If you've read a dance-related book, seen a video, or visited a website that you think others would enjoy, please submit that information.
- ✓ If you are or were involved with a workshop, festival, performance, or the like, consider writing an article.
- ✓ If you've been taking photos at dance events, consider forwarding them for inclusion.

Take a look at the last issue or two to see the kinds of articles that are typically printed. Or, if you look and think to yourself, "Why don't they have an article about...," consider writing that article yourself!

Deadline for submissions is 30 days before the date of the magazine (August 1 for the September issue). Contact *Let's Dance!* Editor at editor@folkdance.com to discuss.



NEWS FROM AROUND THE BAY...

THE DANCE CLUB IN WILLITS – Megan Wolf

The **Willits Dancers** have been very busy! In April, the middle school dancers made their own 18th-century costumes for our community talent show. They performed *Picking Up Sticks*, a traditional English Country dance. In May, the elementary school dancers performed *Dana* and *Tokyo Polka* at the annual school fundraiser.

Following Bruce Hamilton's visit to Willits in the spring, four of the dancers decided to try to attend the Bay Area Country Dance Society (BDCS) Family Week in July. They held a bake sale and car wash to raise some of their own money, and also got scholarships from the Folk Dance Federation, the Playford Ball, and the BACDS. The girls are so excited!

On June 2, we gathered at Al and Teddy Wolterbeeks' Dance Deck in Shingle Springs for our second annual Generations Dance and Potluck hosted by the Willits Dancers. There were more dancers *under* the age of 20 than over it!



The Willits Dancers hosted their second annual Generations Dance at the Wolterbeeks' Dance Deck. *Photo by C. Morgan.*

RAZZMATAZZ – Marilyn Smith

Our Bay Area Dance Week May Day celebration was held on Tuesday, May 1. We had guest folk dancers from around the Bay Area as well as guests from China and Russia! Among the dances we did was

Lalica, one of Yves Moreau's dances. Lalica means "little tulip," and many years ago one of our folk dancers, Karen Wagner, made colorful tulips out of poster board that we could wear (with a hole cut out for us to put our faces through). We thought we'd re-create this for our May Day celebration, so we made a few more and invited Karen to join us that night. It made everyone smile to see 30 "tulip heads" dancing that dance!

June 1-3 was our annual Razzmatazz folk dance camp at Mendocino Woodlands, this year featuring Ahmet Lüleci, Edessa with Christos Govetas, Joe Finn and Leslie Bonnett playing Scandinavian music and True Life Trio for our Cajun Happy Hour. You'll read more about that in the September issue of *Let's Dance!*

PENINSULA COUNCIL – Hollis Radin

The next **Peninsula Folk Dance Council Party** is **July 14** at St. Bede's in Menlo Park. Kaela Fine will be teaching the pre-party workshop; Lon and Hollis will be MCs for the party. The PFDC Annual Meeting will be held at 7 pm. Hollis Radin, Lesley Bone, and Ellie Wiener are up for re-election.

Saturday, August 4 will be the PFDC's **post-Stockton Dance Camp party**, where various teachers will be sharing a favorite dance. Please check folkdance.com or Dancers-without-Borders Meetup page for updates, as St. Bede's Hall has not yet been confirmed for this or any fall parties.

This last spring Suzanne Rocca-Butler taught the **Carriage House Dancers** dances from Bulgaria, Greece, Armenia, and Turkey, including some favorites from 2001, Izruchana (Iliana Bozhanova) and Susli Hanim (Ahmet Lüleci). No teaching, only parties this summer: Wednesdays **July 11** and **August 1**.

Todd Wagner's **Hungarian dance** class just finished learning a Romanian dance, Kalotaszegi Román Forгатós, a dance from Transylvania very popular in Hungary. Todd will be away mid-July through late October, so Laci Orbán will be teaching the Tuesday night Hungarian dance class in Menlo Park. Class starts at 7:30 and no partners are needed!



Some of the Willits Dancers in their 18th-century dresses, ready for the talent show. *Photo by J. Lopez*

... AND BEYOND

The **Land Dancers** held their dance weekend over **Memorial Day Weekend**. It was a cold, rainy Friday, with a slippery deck Saturday, but beautiful Saturday evening through Sunday. Those who camped report sleeping soundly listening to the music of the creek. Their next event will be over **Labor Day weekend**.

Both the **Saratoga Folk Dancers** and the **Palomanians** are attracting new dancers, and at least one has signed up for Stockton Folk Dance Camp! The Palomanians continued to have fun both in class and at their Ice Cream Social in June, and at their Sunday afternoon Scottish Dance Workshops. **Moveable Feet** is taking the summer off, returning in September with **Summer Camps in Review** on Saturday, **September 1**, and live music with **Chubritza** on **September 15**. **Nordic Footnotes** hosts house parties in July and August; their regular schedule resumes in September.

SAN FRANCISCO DANCE GROUPS – *Linda Milhoan*
Changs International Folk Dancers hosted a special **popcorn and movie night** to screen the documentary film “Life of Folk Dancing” by Samati Boonchitsitsak. It was the beginning of his summer tour to show his film to interested dance groups. The evening began with dancing followed by the feature film. We all enjoyed Sam’s film, which so perfectly captures the spirit and our love of folk dance! We give it five stars! Changs next event will be a **potluck spaghetti dinner** followed by all-request dancing on **Friday, June 29**. Why spaghetti? Because in our club’s early years, it was the go-to meal after a night of spirited dancing. This year is **Changs 80th birthday** which will be celebrated on **Sunday, September 16**, at **City College of San Francisco**. Write it on your calendars in big, bold letters! Read the article about Changs’ history on p. 14.

Another San Francisco club is **The Mandala** which meets **Thursdays 7:30-10:30 pm** at St. Paul’s Church, 1399 – 43rd, San Francisco. See www.themandala.org.

The **San Francisco Dance Circle** is on its summer schedule until mid-August: Wednesdays 10:30 am-noon at the Eureka Valley Recreation Center, on Collingwood near 18th Street, San Francisco. Contact Ann at acolichidas@gmail.com.

NORTH BAY – Carol Friedman

We are dancing all summer 7-9:15 Monday nights at Hermann Sons Hall in Petaluma, so stop by any Monday. Visitors are always welcome.

I’m also teaching folk dance to kids ages 6-12 at a summer camp in Point Reyes, where I live. I do



Carol Friedman, center, in black and white, with some of her students. *Photo by V. Feinberg.*

this every year, and it’s so much fun to find the dances that work, to get them excited about folk dancing, and to connect with their amazing kid energy. Some favorite dances from past years include Zemer Atik (which they call the “Egyptian

dance” because of the handhold), La Mariposa (Bolivia), Huayno (Peru), Syp Simeon (Russia), Cupid Shuffle (U.S.), and Hoe Ana (Tahiti). I especially love it when I see kids from camp downtown, and they get excited and say to their parents, “That’s my dance teacher!” *continued on p. 13*

For Carol

Plant seeds.
Not all will grow into trees.
Some trees will grow.
Not all will bear fruit.
But we must continue
To plant seeds.

– Hannah Mirkin



STATEWIDE FESTIVAL 2018 IN

(Photos by C. Dickey, J. Croco and L. Tucker)



Performance Friday night by Veselka and Sonechko Ukrainian dancers.



The 100-year-old Masonic Lodge ballroom was one of the best venues ever!



Performance of a suite from the region of Podravina on Saturday night by Skalinada Croatian dancers.

Bruce Hamilton taught a variety of English set dances.



The delicious Saturday night banquet was catered by a local Russian restaurant.



SACRAMENTO WAS AWESOME!



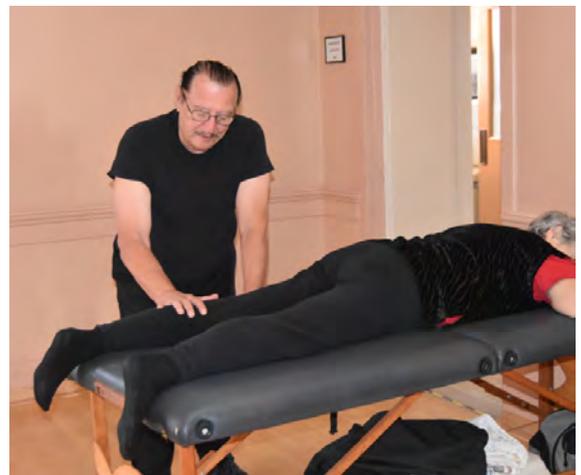
Plenty
of
time
to
dance!



Marc and Jan Rayman and Valerie Daley were among the dancers who came from Southern California.



It was wonderful having on-site massage by Tony Ivancich available for aching legs and feet!



Steve Kotansky taught two handfuls of Balkan dances!

APPLAUSE FOR STATEWIDE FESTIVAL 2018

by Loui Tucker

It was a foregone conclusion that the Statewide Festival in Sacramento in May would be successful. The only question was the order of magnitude. Putting Bruce Mitchell in charge was a brilliant first step. Having been the director of Stockton Folk Dance Camp (two weeks in length, a minimum of seven teachers, multiple dance rooms, banquets, auctions, housing for close to 200 people...) for over two decades, managing Statewide (two days, two teachers, one dance hall, one banquet, housing for a few) must have seemed like a walk in the park on a sunny day. He assembled and oversaw a talented crew (see sidebar) that worked behind the scenes before and during Statewide to make this a memorable event. It's time to take a bow!

The venue was marvelous on so many levels. Several in attendance said it was the best dance venue they had ever experienced. The 100-year-old building was visually stunning and beautifully preserved. If you needed to take a break from the dancing, you could stroll the hallways and admire the ornate light fixtures, the classic tile floors, the wrought iron staircase, the decorated elevator, the ceiling moldings, etc. The ballroom floor was perfect for dancing, the right size for the number of people, and well-ventilated. The acoustics in the hall were great, and there were plenty of side rooms for private conversations. If we could clone buildings, I'd put a copy of this one in every major city in California.

The space was decorated with lights, banners, and a selection of the Federation's collection of fascinating history posters that featured photos, newspaper articles, and historical documents covering local folk dance over the past 75 years.

Bruce Hamilton and Steve Kotansky were the featured teachers, and the dancers were delighted with both of them. It was wonderful to see the hall filled with attentive and enthusiastic participants.

Steve had been a popular teacher of Balkan dance since his debut here in California in the 1980s, and he continues to provide a wide variety of music and dance styles, something for every type of dancer. He taught a grand total of 11 dances

ranging from Armenian to Macedonian, from Albanian to Hungarian. Some were of the "watch-me-once-now-let's-all-do-it" variety, but one in particular was a 45-minute intensive challenge. Some were traditional and at least one was from the popular new Bulgarian region known as "Youtubia."

Bruce has also been a popular teacher of English Country dances at many camps and workshops in California, and the Statewide Festival extended his winning streak. He taught five dances that built nicely on one another so that, by the time he got to the fourth one, the challenging Crossroads (see page 17), the dancers were ready. The dancers many not have taken him seriously when he talked about this dance producing an "Oh, wow!" moment, but that's exactly what happened. At the conclusion of that session, the dancers were smiling, high-fiving and saying "Wow, that was fun!"

Sunday afternoon, after a yummy make-your-own-tacos lunch catered by Martha's Taqueria, a local Mexican restaurant, Lenore Frigo from Redding called contras. Lenore took up the challenge of learning to call contras a few years ago, and she's proven herself to be a talented caller who can call for beginners as well as experienced contra dancers.

continued on page 13



Some of the history posters provided by the Federation Archives Committee were on display.

General Director: Bruce Mitchell
Assistant: Barbara Malakoff
Registration: Cookie Brakebell, Ruth Hall, Walter Kress, Joyce Ugla, Kevin Greek
Music/Sound: Andy Kacsmar, Glynis Hawley
Projection/Visuals: Adony Benaires
Websites: Jan Volkoff (Sacramento), Kevin Greek (Federation)
Advertising: Barbara Bevan (brochure), Loui Tucker (*Let's Dance!*)
Program: Yvonne Couvillion
Snack Bar: Ulla Schroeder, Gene Vaughn, Solveig Ayers
Decorations: Mary Victor, Martha McCorkell, Vick Vickland
Housing: Cynthia Lambert, Toba Goddard, Johnny Lo
Transportation: David Ugla
Sacramento Information: Barbara Malakoff, Barbara Bevan, Toba Goddard
Syllabus: Loui Tucker
DVD: Andy Kacsmar, Glynis Hawley
Photography: Clem Dickey, Joe Croco, Loui Tucker

APPLAUSE FOR STATEWIDE FESTIVAL 2018 (continued)

The members of Chubritza drove down from the Eureka area to provide live music Friday and Saturday nights. In the years they have been performing together, their repertoire has broadened and deepened and, like a good wine, they've just gotten better and better. They even took the time to learn to play a relatively new favorite, Fado Português de Nós, and they brought along a hammered dulcimer so that Craig Kurumada could play it for one song!



The Statewide Committee arranged for two dance performances, one on Friday and one on Saturday. Both were local youth groups – one Ukrainian (Veselka/Sonechko) and one Croatian (Skalinada) – and they delighted the audience. Enthusiastic young people in bright costume obviously enjoying themselves, smiling and dancing and singing – what's not to like?

Yvonne Couvillion took on the unenviable job of polling dozens of local teachers and clubs for their favorite dances in the months before the festival, collating and analyzing the resulting data, and putting together a balanced selection of dances that complemented what was played by Chubritza. As a result of her efforts, the floor was always full of smiling dancers.

Andy Kacsmar and Glynis Hawley managed the impressive sound system, which meant balancing the live music, the recorded music, and the teachers' microphones. It all came together without a squeal or hiccup. Adony Beniares added his now well-known and much-appreciated informational displays.

The Committee provided lunch on Sunday and dinner on Saturday, plus a never-empty snack table. Although the line for the banquet on Saturday night was long, it was worth the wait. George and Irina Arabagi (who direct the Ukrainian youth dance troupe) had recommended Citrus Plaza Catering, a local catering service, and it lived up to its praise. It was a meal with a Balkan theme, and nobody went away hungry. (I personally raved about the rolled eggplant; they gave me a list of ingredients, but not the recipe.)

It was also a nice touch to have Anthony Ivancich come with his massage table and chair. He had a small semi-private area off to one side where he relieved aching backs, legs, and feet.

While the Statewide Committee had arranged for a host hotel, it appeared that dancers took advantage of the many other options (hotels, motels, Airbnb, a local hostel) in the area. The weather was perfect, so walking to and from rooms even late at night was not a problem.

At the end of the weekend, the dancers left tired but content. It's difficult for dancers to give a standing ovation when it comes time to thank event planners (because we are typically already standing), but a standing ovation is what the Statewide Festival Committee earned and deserves.

Around the Bay And Beyond (continued)

***BERKELEY FOLK DANCERS* – Naomi Lidicker**

Following our recent tradition, Berkeley Folk Dancers will take its summer recess, but first we will have our **Fun Night on Friday, July 13** at Live Oak Park Social Hall, Shattuck at Berryman, Berkeley, 7:30-10:30 pm. The beginners class is hosting, but there will be dances from all levels. Join us for **“Yikes! Stripes!”** Wearing stripes of all colors and widths, straight or curved, is encouraged. Music, dancing, and refreshments for \$5 for members, \$7 for non-members. Contact Marija or David Hillis (510-549-0337).

Our summer recess (August 20-September 3) does NOT mean we stop dancing! Both Monday nights (**August 20 and 27**) there will be intermediate-advanced dancing led by Yaqi Zhang; both Wednesday nights (**August 22 and 29**) there will be advanced intermediate level dancing led by Judy Stonefield; and both Friday nights (**August 24 and 31**) all-request dancing will be hosted by Yvonne Provaznik and other good people. Check our website: berkeleyfolkdancers.org.

Our new **Beginners Class will start Tuesday, September 4** (7:30-9:30, taught by Marija and David Hillis) and we need your help getting the word out. Details in the September issue of *Let's Dance!* This is important for BFD and for folk dancing!

***SACRAMENTO COUNCIL* – Barbara Malakoff**

Whew, are we relieved THAT'S over, that being Statewide 2018! The committee was very happy with the results and it looked like everyone had a good time. The photographers took a lot of great photos. Take a look at the centerfold of *Let's Dance!* this month, plus there's a review of Statewide that starts on p. 12.

Thank you to everyone who helped and to everyone who came!

Pssst! Statewide 2018 had not ended and we heard that Statewide 2019 is already being planned by our friends in the S. Cal. Federation. Read about it on p. 19.



Celebrate 80 Years of Dance in San Francisco

with Changs International Folk Dancers!



Save the date!

Sunday Afternoon, September 16, 2018

3 Live bands, refreshments, fun and friends!

City College of San Francisco Wellness Center, room 301

Ocean Avenue and Howth St., San Francisco

Info: <http://changsfolkdancers.blogspot.com/> or on Facebook: "Changs Folk Dancers"

More information in Changs' History article and to follow

A SHORT HISTORY OF CHANGS

By Erika Opper

Every club probably has its own origin story and, with Changs celebrating its 80th birthday this year, I thought now would be a good time to remember Changs' history. For those who don't know, our club was named for Chinese-American Song Chang, an artist who mainly designed and processed Christmas cards. He traveled in Europe to perfect his art and encountered folk dancing in France in 1931. He greatly appreciated the camaraderie, the fun spirit and the lack of racism among the dancers. When he returned to San Francisco, he visited the School of Swedish Applied Arts, which gathered once a week to view art and to learn Swedish dancing. He began to collect folk dance records, learned more dances, and tried teaching dancing at the William Tell Hotel. After his marriage to Harriet, a Swedish woman, they traveled to China for their honeymoon and he brought along his folk dance records to teach Swedish, German, and Norwegian folk dances aboard ship, which garnered positive responses from participants.

At the time, folk dancing was done within separate communities based on countries of origin and groups were not open to the general public. Song Chang wanted to bring people together across

cultural groups to enjoy dances from around the world. His attitude was described in an April 1948 *Let's Dance!* article about Changs' 10th anniversary:

If folk dancing could do so much for people, give them pleasant relaxation, contribute to their health, give them understanding of other cultures and peoples and increase their tolerance, why weren't more organizations devoted to this form of recreation?

In February 1938, Song, Harriet and a small group of people met in Bryl Wyneck's studio in the Montgomery Block on the site where the Transamerica Pyramid now stands. The building, built in 1853 as the tallest building west of the Mississippi, was a center for Bohemian life from the late 19th century to the middle of the 20th century. In this setting, Song taught the group a few dances: Schottische, Norwegian Mountain March, Ace of Diamonds and some waltzes.

As others joined and the group became larger and needed more space, they started meeting in the basement of the Green Lantern, a bar and restaurant on Kearny Street. Song and two other people (Virgil Morton and Grace Churcher Perryman) taught simple dances. Dancers and spectators helped with money for records and Chang supplied his own records and the

continued on page 15

A SHORT HISTORY OF CHANGS *(continued)*

record player. They were kicked out of the Green Lantern in a few months (probably because they didn't buy drinks), and to another hall.

In May of 1939, the group performed weekends and holidays at the Golden Gate International Exposition (World's Fair) at Treasure Island on a stage outside the Estonian Village. They weren't paid for their performances, but did get passes to the fair, lunch and drinks. They didn't have group costumes yet, and just wore what they could manage.

The performances by the group were very popular with Fair attendees, and sparked a big interest in folk dancing. Many more dancers began to join Changs and they began sponsoring parties and holding classes. By 1941, now meeting at Maple Hall on Polk Street, as many as 100 dancers came to each of two beginner classes at Changs. Eventually they were leading classes five nights a week. They began a library of reference materials, printed their first dance bulletin, formalized costume expectations and started an exhibition group using the most experienced dancers.

In early 1942, Changs moved to the Italian American Social Club. Although that was supposed to be temporary, they stayed for 22 years. Admission, by the way, was 50 cents for non-members.

There are undoubtedly many other stories to tell of Changs' history, but that is enough for now. It was amazing to learn that within a few years of that initial 1938 meeting in the Montgomery Block, there were as many as 400 folk dance clubs in California! We are so lucky to be the beneficiaries of Song Chang's vision of camaraderie, fun and tolerance through folk dance.

Why doesn't *Changs* have an apostrophe? Why isn't it spelled *Chang's*? The story is that Song Chang did not want the club to appear to belong to him, declaring that it belonged to all the dancers, to everyone. He insisted that there be no apostrophe because it would indicate possession.

Modern Argentine Tango: Looking Through History to Understand Today's Tango

by Pampa Cortes with Patricia Jensen

[from *Ballroom Dance Rag*, July/August 2001; reprinted with permission.]

Tango was birthed in the late 1800s in Argentina, a destination of European immigrants. They mixed their music and dances from the old country with the African rhythms of the blacks, and a new dance was created, one fitting for a new life in a new world.

At first it was a dance without "escuela," danced as one wished, to the cheerful music of the guitar, clarinet, and tuba, a dance of the poor and homesick. Its favorite haunts were the outskirts of Buenos Aires, on the banks of the Rio de la Plata.

As the new century started, a distinct dance style developed called "canyengue." Closely danced, playfulness was its hallmark. However, this dance was prohibited by both Argentine law and the Catholic Church. Hence, one first danced tango in low places: in the taverns, or in the bordellos – logical places for lonely men looking for women who spoke their home languages.

Argentine tango, like all dances, evolved. By the late teens it had become a clandestine pastime of the higher social classes. The music, too, changed with the development of the tango orchestra. An Argentine named El Rusito Hain (The Little Russian) and his partner danced for the Pope in Rome. The Pope lifted the Church's prohibition, as did, eventually, the Argentine government.

Beginning in 1912, with tango's introduction to Paris, and throughout the 1920s and 1930s, the Europeans fell in love with it. This is partly due to Argentina's second most famous export, Carlos Gardel. The Europeans, too, gave something to tango: a touch of the European ballroom. By the 1940s "tango salon" was born. Upright and elegant, this style is often referred to as the classic style of Argentine tango.

Argentine Tango almost completely died out in the 1960s and 1970s due to Rock & Roll. Only the older generation and the professionals who worked in the tango houses for the tourist trade remembered it.

Thanks to Juan Carlos Copes' "Tango Argentino," of the early 1980s, the world fell in love again with "El Tango Argentino." Touring stage shows like "Tango Revue", "Tango Pasión", and "Forever Tango", and movies, "The Tango Lesson" and the Academy Award-nominated "Tango", with the newest incarnation of the dance, "tango fantasia," helped to introduce mainstream America to this partner dance.

(continued on p. 18)

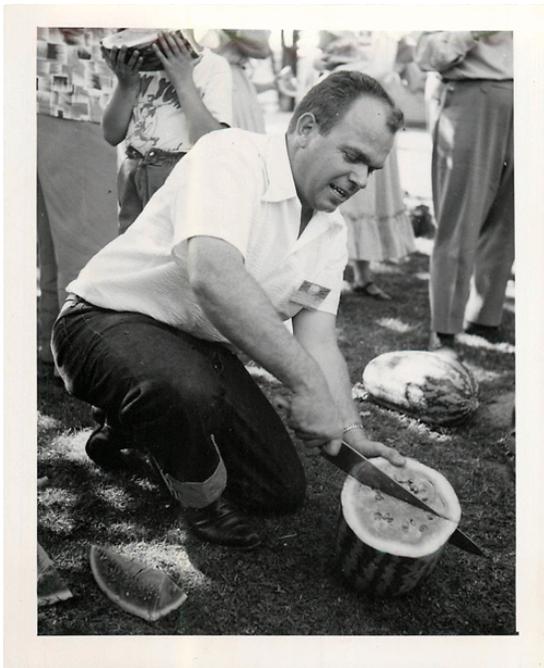
FROM THE *LET'S DANCE!* PHOTO ARCHIVES



Confession: We borrowed this one from the Stockton Folk Dance Camp photo archives from 1989. Who can blame us?

Can you name all four dancers?

Can you identify the location?



That's Bob Osgood, a popular square dance caller during the early years of Stockton Folk Dance Camp, cutting watermelon. As you read in last month's issue, the watermelon feeds were a long-standing tradition that stopped in the 1990s and will, reportedly, be resuming this summer.

FESTIVAL OF THE REDWOODS

by *Elsa Bacher*

Can you believe this will be the **74th annual Festival of the Redwoods**? Back in 1944, the Petaluma International Folk Dancers hatched the idea of an afternoon in Armstrong Redwoods spent picnicking with friends followed by dancing together. Initially they danced in the lodge building located at the entrance to the park. When it deteriorated and was torn down, they set up the music amplifiers and speakers among the trees and tables and kicked up the Redwood Grove duff doing the hambo, polka and schottish.

However, not everyone was enthusiastic about having their Sunday retreat to Armstrong spoiled by amplified music. It is no longer permitted in the Park. (Remember those Every-Man, Ever-Present Boom-Boxes?) Over the years, dancing was moved all around Guerneville: to the school, to the Odd Fellows Hall, to the Veterans Memorial Building, to some of the churches, and back to the Guerneville School.

In 2016 when the Petaluma International Folk Dancers disbanded, the Santa Rosa Folk Dancers took over the annual Festival of the Redwoods. All this is by way of inviting you to come join us:

**Festival of the Redwoods
Sunday, August 12, 2018
Potluck at noon;
dancing 1:45-4:15 pm**

The potluck is at Armstrong Redwoods State Park picnic grounds in Guerneville. Please bring a hot dish, salad or dessert to share, as well as your own table service. Coffee, tea and water provided.

The all-request folk dancing program is at the Guerneville School, 14630 Armstrong Woods Road. We dance in an enormous school gym, admittedly not ideal for our intimate group, but it serves us well enough. The big, round school logo and the court lines painted on the floor keep our circles and sets centered.



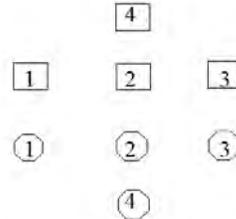
CROSSROADS

(England)

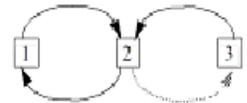
Bruce Hamilton learned this dance from Frances Oates at Morland 2017 and presented it at the California Statewide Festival 2018 in Sacramento, California.

Music: 4/4 meter (reel) CD: *Footloose*, Track 1: A Finnish Polka/Morpeth Lasses; for live music, Bruce uses Ninety-Nine March

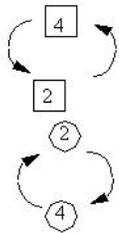
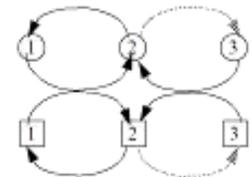
Formation: 4-couple longways set
 4s stand behind their respective 2s.
 [W=□ M=○]



Steps & Styling: Hey for Three: (right) Three people in line formation: #1 facing #2 and #3. All moving at the same time, describe a figure-8 pattern. All go around the figure-8 in the same direction (follow the leader).



Mirror Hey: (right) Both sides dance a Hey for Three at the same time, M1 and M2 passing R shldr to begin the Heys and W1 and W2 passing L shldr to begin. Cpl 1 begins by leading down the center, Cpl 2 facing up and separating outside Cpl 1; Cpl 3 leads up the center and Cpl 1 separates to the outside around them. Ptrs continue to meet, moving to the center of the set and dance out around the ends of the set.



Dolphin Hey: (left) A Hey for Three with the active Cpl moving as one unit. As the active Cpl comes around the end of the figure-8, they change places, the following ptr taking the lead. This change repeats at the other end of the figure-8.

Measure	4/4 meter	PATTERN
INTRODUCTION. This will depend on the recording or live music.		
A	1-8	2s and 4s Dolphin Hey, 2s as a unit giving R shldr to 4th lady to begin.
A	1-8	1s, 2s and 3s Mirror Hey for 3. 2s face up and separate to begin. End with 2s in the middle and 2s and 1s facing ptr.
B	1-6	1s and 2s three changes of Rights and Lefts: R to ptr, L to neighbor, R to ptr.
	7-8	1s (now in the middle) change L hands with the 4s (the final change), ending with 4s in the middle facing down twd the 3s who are facing up.
B	1-4	Bottom 2 cpls (4s & 3s) set to neighbor and half R-hand turn.
	5-8	Same four R-hand star all the way around, ending with 3s facing the (new) 4th lady.

The order is now 2, 3, 4, and 1s are on the outside. Repeat dance seven more times.

COUPLE DANCES ARE HARDER

by Todd Wagner

In a recent President's Message, Joe commented on the dearth (death?) of couple dances in the Federation repertoire. As the teacher of a Hungarian dance class that does non-choreographed couple dances almost entirely, I would like to make some observations.

Joe asked a lot of questions about how the availability of a partner affects your interest in couple dances. I don't think that's the issue, or at any rate it tends to be self-correcting. If a couple dance class has an imbalance, people hear about it and tend to adjust the ratio in future sessions.

I believe the problem is that couple dances are harder. For solo, line, and circle dances you only need to know the footwork and possibly some hand and arm motion. Good style is a bonus, but the footwork is all you really need to participate. This also means you can typically learn two or three dances in an hour at classes or workshops.

With couple dances you've got two pairs of feet, both people are usually doing entirely different patterns, and you would rather not have two feet in the same exact place at the same time. Then there's the upper body. Besides worrying about where all four hands go (partner's hand, arm, waist, shoulder, avoiding the occasional "oops" moment when it goes to the wrong place, etc.), there's the whole dynamic of frame and giving weight. These are all constantly changing while doing a couple dance. That's a lot to think about.

One other issue is that many couple dances involve turning, either as a couple or spins for the woman. This is especially true for Scandinavian, Hungarian, and Polish dances. I'm always amazed at the number of dancers in our community that do line

and circle dances beautifully, but can't turn without getting dizzy.

The previously mentioned points apply to both choreographed and non-choreographed couple dances. With non-choreographed couple dances you have the added complexity of the leader deciding what to do next and communicating this decision to the follower

clearly and at just the right time. (If you really want to learn to lead or follow, try dancing with partners who don't speak your language.)

Couple dances take a long time to teach. Even teaching choreographed dances is like teaching two dances, the lead part and the follow part, not to mention the upper body stuff. Non-choreographed dances take even longer. In Budapest, most dance classes are two hours per week and spend three months on one or two dances. The situation is very similar in Lindy and swing classes in the Bay Area.

The basic problem (some don't think it's a problem) is that the current Federation repertoire is based on simple dances that anyone can do, that can be taught in 20-30 minutes at a class, camp,

or workshop and aren't more than 4-5 minutes long. Couple dances, especially non-choreographed couple dances, don't fit this model.



The author dancing with his wife at a San Francisco Bay Area Hungarian dance event. Photo by J. Croco.

Modern Argentine Tango *(continued)*

Tango Fantasia, or fantasy tango, is practiced by the demi-gods of tango: the stage-trained professionals. High leaps, kicks, and incredible speed are all dependent on years of dance training, great skill and strength. It is not for the social dancer, and only is found in stage shows.

Which brings us to today. The San Francisco Bay Area is known throughout the world as the U.S. Tango Capital. With Argentine tango available seven days a week, there are many opportunities to learn and practice it, making it a very real part of life for thousands of local "tangueros."

Pampa Cortes, founder of performance company Tango A Media Luz, taught and performed the traditional dances of Argentina, including Argentine Tango and Argentine Folkloric. He died in 2014.

What's Up Down South?

~ News from Southern California ~

MARK YOUR CALENDARS! Even before Statewide 2018 was over, the leadership of the Folk Dance Federation Southern California announced it was *already* working on the Statewide 2019. Mark your calendars because they are planning a very special event!

Statewide 2019 will be held **May 31-June 2, 2019** (the weekend AFTER Memorial Day), at **Pomona College in Claremont, California**. It is being billed as "Ethnic Treasure in Folk Dance" because they are looking beyond the usual pair of teachers. They are envisioning a talented variety of local and imported teachers to feature Serbian, Romanian, Roma, Macedonian, Israeli, Salsa Rueda, and more.

TAMBURITZAN EXTRAVAGANZA

by Nancy Milligan

The **Tamburitzan Extravaganza** is back in California **September 20-23, 2018**, at the **Burbank/LA Airport Marriott Hotel**, 2300 N. Hollywood Boulevard in Burbank. This event has something for every dance/music enthusiast of Serbo-Croatian Tamburitzan culture: music, singing, dancing, concerts, dance classes, vendors, and more. Visit www.zivila2018.com.

Most events last all day and into the late evening, so you can drop in any time. This is an annual event, but it moves around from city to city, mostly in the Midwest. It's finally back in California!

HAVE YOU VISITED THE FOLK DANCE FEDERATION'S WEBSITE LATELY?

Planning a trip for business or pleasure? Want to know if there is folk dancing on a convenient night where you are going? Go to www.folkdance.com and click on the **COMMUNITY** tab.



[And don't forget to pack your dance shoes!]

SAVE THE DATE SATURDAY, OCTOBER 20

This year's Officers Ball will be held at the Veterans Memorial Hall in Pleasanton. Please mark your calendar and plan to attend.

As in past years, the Federation Officers are planning an afternoon dance workshop, on-site dinner, and evening dancing.

The afternoon workshop will again feature new and classic dances taught by local teachers. If there is a particular dance or teacher you'd like to recommend, please contact Federation Institute Chair Lon Radin at lonradin@pacbell.net.



THE FEDERATION PROMOTION FUND

The Folk Dance Federation of California established the Folk Dance Promotion Fund to promote international folk dance. The assistance provided can be in the form of a grant or a loan, to promote a specific dance event or folk dance in general.

- ✓ Projects should promote folk dance in the broadest sense.
- ✓ Grants will be made up to \$2000 with a maximum annual expenditure by the Fund of \$6000.
- ✓ Applicants must be individual or family members of the Federation, or belong to a member club.
- ✓ Application procedures are available from any member of the Committee (see list below) or from the Folk Dance Federation's website, www.folkdance.com, under the **Services** tab.

Promotion Committee:

- (Chair) Marija Hillis (marijahillis@gmail.com)
- Gary Anderson (wildwood_press@comcast.net)
- Bruce Mitchell (dancebruce@aol.com)
- Lucy Chang (LucySChang@gmail.com)

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