

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  APRIL 2022



*Photo by A. Partos*

## **FESTIVAL OF THE OAKS 2022** **Together again, and holding hands!**

**Have you heard who's giving SEVEN  
dance workshops in April? See p. 14 .**



# Let's Dance!

Volume 79, No. 4

APRIL 2022

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The Federation's **Scholarship Fund** provides financial assistance to dancers wishing to attend dance workshops and dance camps. Read more about this fund and download an application at [www.folkdance.com](http://www.folkdance.com) under the **Services** tab.

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Mail applications, renewals & checks to:

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

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**Mail checks to: Loui Tucker, Editor**

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## WELCOME OUR **FIVE** NEW FEDERATION MEMBERS

Barbara Linderholm, Davis

Margo McCandless, Napa

John Underhill, El Cerrito

Sally Jenkins, Creswell, Oregon

Midwest Folk Dance Association, Illinois

# PRESIDENT'S MESSAGE

by Marian Snyder

We can all remember so clearly how quickly our lives changed two years ago at the onset of the global pandemic. As we lived through months of lockdown, most of our plans had to be cancelled or changed. Some wondered if they should bother to make plans at all.

Because of careful planning, the **Festival of the Oaks in Berkeley was a big success**. About sixty-five people attended throughout the day, enjoying a morning workshop with Carol Friedman, lunch, the costume sale, and an afternoon dance party. See review on p. 7.

As you make your plans for dancing events, be sure and save **Saturday, April 23**, for the **Blossom Festival in San Francisco** (see p. 15). The **Statewide Festival** in Petaluma is coming up the weekend of **May 20-22**. If you haven't sent in your registration (and made hotel reservations!), please consider doing that now! See p. 10.

In my household, my husband is the entertainment planner. One of his passions is movies and documentaries. We recently watched an excellent 2020 film called *Summertime*, filmed in Los Angeles where I grew up. It featured about a dozen poets who sang and danced their pieces. I was so moved by this film that I decided to write my own poem about dance. I have never written anything like this in my life. My poem is a far cry from what I saw in *Summertime*, but tells my story about dance.



## *I Dance!*

Irish step dancing, Bunny Hop, Bingo at six years old  
Seven Jumps, Hokey Pokey, Sellenger's Round,  
Alunelul

## *We Dance!*

Pancake breakfasts, living room, television, auditorium  
Westchester, Culver City, Los Angeles, Hollywood

## *Every Dance!*

Galloping, hopping, jumping, skipping  
Leaping, running, sliding, walking

## *Each Dance!*

Square, line, partner, mixer  
Tango, waltz, swing, polka

## *My Dance!*

Practicing/exploring in Grade School  
Touring/performing in High School

## *Our Dance!*

Korobushka, Schuhplattler, Irish Reel, Tinikling  
Tarantella, Viennese Waltz, American Square,  
Highland Fling

## *Through Dance!*

Russia, Bavaria, Philippines, Ireland  
Italy, Austria, USA, Scotland

## *Why Dance!*

Balance, turn, pivot, corte, touch  
Grapevine, two step, clog, schottische

## *They Dance!*

Kolo, Oaks, Blossom, Camellia, Statewide  
Berkeley Folk Dancers, Stockton, Scandinavian

## *You Dance!*

YouTube, cell phone, DVDs, CDs  
On the dance floor, kitchen floor, sidewalks, streets

## *Always Dance!*

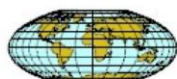
Past, present, future, then, now, forever.

After an Omicron shutdown for several weeks, I am back teaching and dancing in person at Berkeley Folk Dancers. Classes are back in full swing with seven sessions each week. At this time, all participants are fully vaccinated and are required to wear masks. Who knows what that will look like in a month or so?

Today I went for a walk to the UC Berkeley campus and came upon a dozen or so college kids learning the swing. One young man didn't have a partner, so I joined in. What a joy to participate in this oldie but goodie with young dancers!

More and more we are gathering and experiencing the fun of folk dancing together again. It is unbelievably amazing!

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and anyone with a love of travel and culture.

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2022

## **ALBANIA, GREECE, MACEDONIA, KOSOVO**

May 25-June 6, ext. 6-8, 2022 Led by Lee Otterholt. Tirana, Durres,  
Vlora Festival, Kruja, Gjirokaster, Saranda, Berat, Lake Prespa, Ochrid

## **PERU, BOLIVIA, CHILE: May 21-June 2, 2022**

Led by Martha Tavera. Cuzco, Sacred Valley, Machu Picchu,  
Quechua Village, Lake Titicaca, Uyuni, La Paz, Atacama Desert

## **NORWAY, DENMARK, SWEDEN: June 14-28, 2022**

Led by Lee Otterholt. Oslo, Gothenburg, Helsingborg, Copenhagen

## **POLAND: June 8-21, 2022. Led by Richard Schmidt.**

Warszawa, Olsztyn, Malbork, Gdańsk, Gdynia, Sopot, Toruń, Kraków

## **BULGARIA: August 1-14, 2022 *Koprivshitsa Folk Festival Tour!***

Led by Jim Gold, Lee Otterholt, Lee Friedman  
Sofia, Plovdiv, Bansko, Veliko Tarnovo

## **GREECE and the GREEK ISLANDS: October 8-21, 2022**

Led by Jim Gold and Lee Otterholt.: Athens, Nauplia, Sparta, Olympia,  
Delphi, Meteora, Mycenae, and Epidaurus, **Greek Island Cruise** to  
Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)

## **ROMANIA: Oct 24-Nov 6, 2022 *Klezmer and Folk Dance Tour***

Led by Jim Gold with Nancy Hoffman and Lee Friedman:  
Bucharest, Brasov, Sibiu

2023

## **ISRAEL: March 12-23, 2023**

Led by Jim Gold, Joe Freedman, and Lee Friedman  
Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed,  
and Golan Heights

## **GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND**

**June 14-27, 2023. Folk Dance and Yodeling Tour**

Led by Jim Gold, Lee Otterholt, and Lee Friedman:  
Munich, Salzburg, Innsbruck, Swiss Alps, Lucerne, Zurich

## **IRELAND: August 5-17, 2023: Led by Jim Gold and Lee Friedman**

Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Dublin

## **SPAIN: September 14-27, 2023: Led by Lee Otterholt:**

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

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person deposit. Or register and send deposits on line at: [www.jimgold.com/folk-tours](http://www.jimgold.com/folk-tours)**

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# Calendar of Events

We reserve the right to edit all submissions; we assume no responsibility for accuracy.  
Additional events can be found at [www.folkdance.com](http://www.folkdance.com) (Community tab).

- March 25-27**      **64th ANNUAL SAN ANTONIO FOLK DANCE FESTIVAL.** Our Lady of the Lake University, San Antonio, Texas. Staff: Andy Taylor Blenis, Jaap Leegwater, Mihai David. As low as \$100 for just the festival; additional charges for on-site housing, music, video, syllabus. Info: safdf.org
- March 30-April 3**   **NATIONAL FOLK ORGANIZATION ANNUAL MEETING AND CONFERENCE.** Evanston, Illinois. Visit [nfo-usa.org](http://nfo-usa.org) for details.
- April 2**            **ANNUAL RED AND BLACK BALL.** Monroe Hall, 1400 W. College Avenue. 7-9 pm. \$10. Live performance by Gradina, local Balkan choral and music group. Contact: [marilynmsmith@sbcglobal.net](mailto:marilynmsmith@sbcglobal.net)
- April 5-12**        **DANCE WORKSHOPS WITH ROBERTO BAGNOLI**
- April 5**            **Palomanians in Menlo Park.** Arrillaga Family Recreation Center, 700 Alma Street. 7-9:15 pm. \$8. Info: Clem Dickey, [clemd@acm.org](mailto:clemd@acm.org), 408-537-3352.
- April 6**            **Kolo Koalition in Sacramento.** Young Ladies Institute, 1400 27th Street. 7:30-9:30 pm. \$10-\$15 (sliding scale). Info: [lauraleo524@gmail.com](mailto:lauraleo524@gmail.com)
- April 7**            **Saratoga Folk Dancers in Saratoga,** St. Michael's Church, 18870 Allendale Avenue, 7:30-10:30 pm. \$10-\$15 (sliding scale). Info: [loui@loutitucker.com](mailto:loui@loutitucker.com)
- April 8**            **Berkeley Folk Dancers in Berkeley,** Live Oak Hall, 1301 Shattuck Avenue. 7:45-9:45 pm. \$12. Info: Lone Coleman 510-621-8845 or [lonecoleman3@gmail.com](mailto:lonecoleman3@gmail.com)
- April 9**            **Chico World Dancers in Chico,** CARD Community Center, 2320 North Avenue. 2-4 pm. \$10. Info: [memok@saber.net](mailto:memok@saber.net)
- April 10**          **Peninsula Folk Dance Council in Menlo Park.** St. Bede's Episcopal Church, 2650 Sand Hill Road, Menlo Park. 2-4 pm, followed by dance party with Roberto as MC. \$10 workshop; \$10 party. Contact: Becky/Adony [beni@pacbell.net](mailto:beni@pacbell.net)
- April 12**          **Razzmatazz in Santa Rosa,** Monroe Hall, 1400 W. College Avenue. 7-9 pm. \$10. Contact: [marilynmsmith@sbcglobal.net](mailto:marilynmsmith@sbcglobal.net)
- April 23**          **BLOSSOM INTERNATIONAL FOLK DANCE FESTIVAL.** Miraloma Park Improvement Club Clubhouse. 350 O'Shaughnessy Boulevard, San Francisco. 1-4 pm. **IT'S FREE!** Attendance is limited. See p. 15 for details.
- April 24**          **FOLK DANCE FEDERATION BOARD MEETING.** *Online and open to all!* Various topics such as event planning, membership, publicity, insurance, and budget are discussed. Zoom Meeting ID: 337 297 6475 Passcode: dance.



If you'd like to publicize your event to the folk dance community, send your email with any publicity flyers to all three of these:

- Loui Tucker, Editor, at [Editor@FolkDance.com](mailto:Editor@FolkDance.com) or [Loui@LouiTucker.com](mailto:Loui@LouiTucker.com)
- Kevin Greek, Federation Website Manager, [Events@FolkDance.com](mailto:Events@FolkDance.com)
- The Federation's Google Groups at [FDF-CA@GoogleGroups.com](mailto:FDF-CA@GoogleGroups.com)

# THE FAMILY PHOTO ALBUM



Marija Hillis inspects items for sale at the Berkeley Folk Dancers' annual costume sale at the Festival of the Oaks. *Photo by A. Partos.*



Carol Friedman was the featured teacher at the morning dance workshop at Festival of the Oaks. See review on p. 6. *Photo by A. Partos.*



Thad Trela (left) and George Fairbrook, two of our folk dancing nonegenarians, were seen together recently at Changs' first indoor dance session on March 4.

George lives in Stockton, but travels regularly (and considerable distances) to dance. He has been seen in Sacramento, Redding, San Francisco, and Menlo Park! *Photo by C. Blackstone.*



There was a big circle of dancers at the Peninsula Folk Dance Council's party at St. Bede's Church in February. *Photo by C. Dickey.*



Masks became optional in early March, and many Israeli dancers in Palo Alto were happy to dance without them. *Photo by L. Steele.*

# We're Back: Festival of the Oaks!

By Clem Dickey

An unusually temperate February Sunday saw the 73rd Annual Festival of the Oaks. The 2020 festival, held in Albany, had closed out the pre-pandemic Bay Area folk dance festivals, not that we knew it then. This year the Festival returned to Berkeley, and Live Oak Park. This was a reopening not only of festivals but also of Live Oak. Berkeley Folk Dancers had spent the last two years in pandemic suspension, and half a year before that dancing in temporary venues while Live Oak hall was closed for a seismic retrofit.



The thermometer was on its way to 70 degrees that day. Sunlight cast itself across the dance floor thanks to Live Oak's high, east-facing windows, lending a breakfast-nook-like atmosphere to the hall. Actual breakfast fare was a bit light: bananas and hot drinks were available, but the locally-baked bread of past festivals was a casualty of the pandemic.

Festival programs with yarn ties were available at the front table. I prefer to refer to the wall poster, but I always keep and value the yarn-bound program as a souvenir. The format was the same as past years: teaching in the morning, lunch and an exhibition, and a programmed dance party in the afternoon.

Carol Friedman was the featured instructor; she last taught at the festival in 2015. She was ready at 9:30 on the dot, but waited a few minutes as dancers said a few more "hellos" than usual. She taught dances learned from online festivals during the pandemic, and she had not previously been able to teach or dance them in person.

First up was Alta es la Luna, at an ambling pace with lilting music, and followable even if one is not yet fully awake. A combinations of grapevines and balances, it was just one figure with three variations.

Valle Çame e Shpejtë was a bit trickier and zippier. It's a three-figure dance, the first figure featuring two tricky weight changes. Genci Kastrati had reintroduced this dance at the 2021 Virtual Spring Camp. There was a release and rejoining of hands which caused some confusion; Carol noted that she had never before danced it with held hands.

Holding hands was not a problem for Jerusalema, a pandemic-generation, four-wall line dance and YouTube hit. Both the song and dance originated in Southern Africa. Carol taught the original 24-count version; 32 and 64-count versions have also been choreographed, each extending the shorter versions.

Avre Tu (Sephardic) introduced turns, and a trickier 3/8 rhythm.

Carol also taught Malashevsko Horo (Bulgarian, Gergana Panova), Hemsin Horon (Turkish, Steve Kotansky) and Valle e Dados (Albanian, Genci Kastrati).

Hot lunch was another Berkeley tradition: salad, lentil soup, bread, cheese, and a brownie, with seconds if one wished.

After lunch the Łowiczanie Polish Folk Dance Ensemble presented a short exhibition, including a performance version of Sjot Madziar.

The afternoon program was emceed by several Berkeley teachers. Lenore Frigo Watson came down from Redding to call contras. The Berkeley program often includes a few older dances which rarely appear where I dance. This year Allemansmarsj and Korobushka were in that category. The program was particularly well-timed; we finished a few minutes ahead of schedule.

Thanks to Carol, Lenore, the Festival co-chairs (Marian Snyder, Ruthie Gasser, and Yvonne Provaznik), the BFD members, and all the attendees (67 of us) who made this festival seem just like old times.



Carol Friedman leading the line, followed by Andy Partos, Lenore Frigo Watson, and Marina Troost. *Photo by C. Dickey.*

# SEGREGATED LINES

by Paul Collins

[Reprinted from the NFO-News with permission of the author]

As a high school student and a young college student, one of the folk dance groups I attended regularly was Sunday night dancing at the University of Chicago's Ida Noyes Hall on the northeast corner of 59th Street and Woodlawn Avenue, directly across from the world-famous Rockefeller Chapel.

In the summer quarter, this group moved to meeting on Friday evenings outdoors in the parking lot between Ida Noyes Hall and the Woodward Commons dormitory. Dancing outdoors gave the group great public exposure and attendance swelled to between 90 and 140 for multiple reasons. The Hyde Park neighborhood was a hotbed of folk dancing and one could dance almost every night.

Each summer locals who were away at college returned to dance; many high schoolers who participated in the U of C-hosted National Science Foundation program who resided in Woodward Commons came out to see what was going on and joined in; U of C alumni who had danced in the group before moving on came back for a summer visit; and many people who just happened to be walking or driving by the area and who heard the music or saw the action often drifted in to watch.

On one particular Sunday night (my best guess is March or April of 1966), I had sensed something very unusual. I noticed there were some 35+ persons of color in attendance that evening. This was about twice the usual and customary number of persons of color in attendance at a Sunday night dance.

The dances were announced by someone saying something like, "For the Israeli Individual, the next dance will be Haroa Haktana," or "Partners all for a dance from Czechoslovakia, Doudlebska Polka." This time Ravno Oro was announced: "Segregated lines for Ravno Oro" – meaning that dancers were segregated by gender in the Macedonian style.

I looked around and concluded that having 35+ persons of color at a regular folk dance evening might be an extremely rare occurrence, (i.e., that statistically, this would probably never happen at a regular IFD dance group again). So, I said to the folks nearest me, "*Segregated lines - let's do it! We won't ever have a second chance for this.*"



Paul Collins leading a line in the mid-1960s.

I then went around the hall recruiting all people of color (regardless of gender) to join us in a "*segregated line.*" The extremely long introduction of Ravno Oro gave me plenty of time. As I recall, the line consisted of African-Americans, Dominicans, Haitians, Nigerians, Indonesians, Indians, Pakistanis, Mexicans, Brazilians, Turks and Arabs. Keep in mind that this happened in the middle of the Civil Rights Movement and that *segregation* and *desegregation* were terms and concepts that were on most everyone's mind every day. I did this tongue-in-cheek. My objectives were satire and irony.

When a couple of white males tried to join in our line, I requested them to form their own line by gender or by whatever category they desired. I recall that one of these men (who shall remain nameless) became so angry at being refused admission to our "segregated line" that he grabbed his jacket, stormed out of the room and went home before the long introduction to Ravno had even finished.

I felt neither regret nor remorse for refusing admission to people who were not like us, not that "we/us" were all alike anyway. I instigated this merely as a prank, not to make a political statement, although there probably was an implicit political statement therein.

After Ravno ended, I recall that about ten people came up to me to give feedback. Half of them said "that was very cool" and the other half said, "that was in poor taste." I would surmise the guy who left and some others (who may have been or felt excluded) had now experienced and felt what many of those of us of color have experienced and felt in thousands of every-day situations in real life, far beyond the artificial constructs of the international folk dance and other similar communities.



# Statewide 2022 Folk Dance Festival Friday May 20 - Sunday 22, 2022

**Guest Teachers:**  
**Ahmet Luleci**  
**Gergana Panova**  
**Bruce Hamilton**

**Hermann Sons Hall**  
**860 Western Ave**  
**Petaluma, CA 94952**

**Evening Parties**  
**with**  
**Chubritza**

**Middle Eastern Dinner and  
 Installation Lunch catered by**  
**The River Front Cafe**

**Additional entertainment by**  
**Gradina**  
**Chinese Performance Group**  
**with Rebecca Tsai**

**With more to be announced later**

## **Our Host Hotels:**

**~ Hampton Inn and Suites ~**  
**6248 Redwood Drive**  
**Rohnert Park, CA 94928**

For more information about the festival, parking,  
 motels, etc. go to: <http://statewide.folkdance.com>

**Mask and proof of vaccination requirements  
 will follow CDC, State, and County COVID  
 regulations at the time of the event.**

**Banner art used by permission of artist Maxfield Bala**

# Pastoral Fandango – Statewide Folk Dance Festival

May 20 - May 22, 2022

Hermann Sons Hall, Petaluma, California

Registration Form (Please register individually, one form per person)

Name: \_\_\_\_\_ E-mail: \_\_\_\_\_  
Phone: \_\_\_\_\_ Best time to call: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

**Festival Package** (Includes ALL workshops and parties, **\$135 at the door**)

- \$120 when payment is received by February 15, 2022  
 **\$125 when payment is received by April 15, 2022**  
 \$130 when payment is received by May 5, 2022 (final day to preregister)

**All Day events** (ONLY WITH early registration)

- \$75 All day Saturday (**\$85 at the door**)  
 \$50 All day Sunday (**\$55 at the door**)

**Individual Events** (ONLY WITH early registration) **\$30 each at the door**

- \$25 Friday evening party       \$25 Saturday evening party  
 \$25 Saturday AM instruction       \$25 Saturday PM instruction  
 \$25 Sunday morning instruction]       \$25 Sunday afternoon review

Federation coupons are good for Friday or Sunday or \$35 discount on festival package.

**Subtotal:** \$ \_\_\_\_\_

**Additional offerings:** (meals and syllabus only available with pre-registration)

- \$15 Mexican Lunch Saturday       with meat       vegetarian  
 \$22 Middle Eastern Dinner Saturday night       with meat       vegetarian  
 \$20 Installation Lunch Sunday       with meat       vegetarian  
 \$25 Festival video access on Google drive  
 \$30 Festival video on a DVD mailed to you  
 \$12 Printed syllabus  
 \$25 T-shirt designed by S. Gregory Size  Man  Woman  Crew neck  V-neck

(All T-shirts in either Red or Black, except men's V neck in either Black or Teal) Color: Red  Black  Teal

Tax deductible donation \$ \_\_\_\_\_

**TOTAL ENCLOSED:** \$ \_\_\_\_\_

**To register with this mail-in form:** Send with your check (made payable to *Folk Dance Federation*) to: Statewide Registrar, Sabine Zappe, 153 Race Street, San Jose, CA 95126. **On-line Registration** available starting January 2022 at <http://statewide.folkdance.com>.

**Visit the Statewide 2022 webpage** at <http://statewide.folkdance.com> for the latest information about schedule, teachers, hotels, restaurants, parking, directions, etc. **Mask and proof of vaccination requirements will follow CDC, State, and County COVID regulations at the time of the event.** Statewide 2022 is sponsored by the Folk Dance Federation of California, a non-profit organization.

Children under 13 are admitted free with a paying adult. Young adults aged 13-21 will receive a 50% discount, but may be required to volunteer from 1-2 hours during the festival. Work scholarships available. Contact Marina at [mylt48@sbcglobal.net](mailto:mylt48@sbcglobal.net)

# PETALUMA'S HERMANN SONS HALL – 2020 STATEWIDE VENUE

By Steve Ayala

Photographs of dance activities in the North Bay city of Petaluma almost always show the inside of Hermann Sons Hall. The facility on Western Avenue has long welcomed dancers with an inviting space for classes and festivals. But what else happens there? Who is Hermann and who are the Hermann Sons? And why has this facility been such a beloved landmark for close to a century?

**Background.** Exchanging child hostages was a common tactic in the early years of the last millennium to ensure that treaties were kept and respected. Hermann and his younger brother were child

hostages, sons of a Cheruscan tribal leader, taken to Rome to live and be educated. The brothers were trained as military commanders and their Latin names (Arminius and Flavius) were probably given to them when they became Roman citizens. Arminius reached the rank of equestrian.

Arminius was familiar with the language and peoples of Germania, where he was sent as an aide to the Roman Governor Publius Quinctilius Varus. Drawing on his experience with Roman politics and military tactics, Arminius organized an alliance of five Germanic tribes in a secret, well-planned uprising. Alliance fighters surprised and completely destroyed three entire Roman legions, halting colonizing efforts northeast of the Rhine River. Rome was never again dominant in Germania.

Fifteen hundred years later, Martin Luther first referred to Arminius as “Hermann.” Several nationalistic politicians cited the Arminius/Hermann story as the importance of German unity in overcoming outside domination. In the 1840s, when German immigrants encountered nativist hostility in New York City, they organized a mutual-support organization – the **Sons of Hermann** – under the motto “Friendship, Love, Loyalty.”

By 1890, there were more than 30,000 members in Hermann Sons chapters throughout the United States. German Jews participated fully in the programs, and for a while there was a female auxiliary called the Daughters of Hermann. A San Francisco branch opened in 1870, and one in Petaluma in 1901. Membership plummeted after the First and Second World Wars, but the trend gradually reversed in later decades, drawing in younger members.

Of the 10 California chapters still active, only Petaluma's Lodge #26 owns its own building, the hall on Western Avenue built in 1931. A Historical Museum was added in 1979, where **Renata Bohn** has served as caretaker for 34 years.

Hermann Sons Lodge, though open to persons of any heritage, is dedicated to keeping German language, culture and traditions alive. Monthly meetings are conducted mostly in German, and a monthly newspaper, *Der Hermann-Sohn*, carries articles in German and English.

**Community activities.** With its close, long-term integration in the wider community, the Petaluma Lodge has remained and flourished when so many others disappeared. Numerous ongoing activities happen every day of the week: festivals, weddings, anniversaries and celebrations, school events, Scottish, Scandinavian, Salsa, Square and International dance classes, bazaars, dinners, exercise classes, musical clubs, markets and craft fairs. The popular Oktoberfest has been held with strong community support every fall for some 30 years.

**Facilities.** The main hall can hold up to 500 persons (240 for dining), with sufficient tables and chairs to fill the space, as needed. At one end is a sizeable kitchen/bar and the historical museum, and at the other a large, raised stage with curtains, a sound system, and lighting. Heating and air conditioning help keep the space comfortable throughout the year. Down the hall is a medium-sized room with an adjacent, fully-equipped commercial-sized kitchen used by several clubs. Upstairs are smaller rooms that are available for meetings, smaller dance sessions, or other small gatherings.



# NEWS FROM AROUND THE BAY . . .

## **RAZZMATAZZ** – Marilyn Smith

Our beginning and intermediate folk dance classes **began in-person dancing again on Tuesday, February 15** at Monroe Hall in Santa Rosa. We're enjoying learning dances such as the beautiful Hora Mare Nouras, De Cântat, Hora Veche, Triti Pâti from Jambol, Krivo Plovdivsko Horo, Kaži Suto as well as reviewing some past favorites like Te Aven Baxtale, Tâkanata, Sabrali Sa Se Sabrali, Chindia Veche and Sûsli Xanim.

We are looking forward to our **annual Red and Black Ball** scheduled for **Saturday night, April 2** featuring a live performance by our local Balkan choral and music group Gradina.

On **Tuesday, April 12** we'll be hosting a dance **workshop with Roberto Bagnoli**. This is the first time that he will teach to our group and we are excited to learn from him in person! Please join us:

**Dance Workshop with Roberto Bagnoli**  
**Tuesday, April 12**  
**Monroe Hall, 1400 W. College Avenue**  
**7-9 pm (doors open at 6:30) \$10**  
**You must RSVP to: razzmatazzfolkdance club@gmail.com to be put on the guest list.**

Our spring class session will end May 24 and, after a short break, we'll begin summer all-request dancing.

## **NORTH BAY** – Carol Friedman

We're dancing in person again – both Israeli and Balkan – and it's pretty wonderful! Making the full switch from teaching via Zoom in my small bedroom to holding hands in a circle in a big room has been exciting and fun.

It was wonderful to teach at **Festival of the Oaks in February**. Kudos to everyone involved who made it happen, from registration to the delicious lunch to the fun playlist in the afternoon. I taught five favorites from the past year: Valle Came e Shpejt (Albania), Alta es la Luna (Sephardic/Greek), Jerusalem (South Africa), Maleshevsko Horo (Bulgaria), and Vallja e Dados (Albania).

**Israeli dance classes at the Osher Marin JCC** in San Rafael on Thursdays 1:30-3:30 pm will continue through June.

**Balkan/International classes at Hermann Sons Hall in Petaluma** continue weekly on Mondays 7-9 pm through May 15; folks can sign up for the 15-week session or pay by the class. This coming month I'm planning to introduce two new (to me and the group) Bulgarian dances: Makamlisko Horo and Kune.

I invite any of you who are looking for more opportunities to dance to contact me at 415-663-9512 or [cjay@horizoncable.com](mailto:cjay@horizoncable.com).



Dancing at Hermann Sons Hall with Carol Friedman. [Psst! This is the hall where we will be dancing at the Statewide Festival.]

## **CHICO WORLD DANCERS** - Memo Keswick

The Chico World Dancers are happy to once again host Roberto Bagnoli. We hope dancers in the surrounding area will join us:

**Dance Workshop with Roberto Bagnoli**  
**Saturday, April 9**  
**Chico CARD Community Center**  
**2320 North Avenue**  
**2-4 pm \$10 Contact: memok@saber.net**  
**Note: Online Registration closes 4/7/22**

**SAN FRANCISCO GROUPS** – Linda Milhoan  
**Starting April 1, Changs International Folk Dancers** will again open its doors. We'll have the same great dances, the same great dancers, but a lot will be new, too. We have a new venue for our

# ... AND BEYOND

dancing, with improved ventilation and free parking! We also have new protocols to keep our dance community safe. Before attending for the first time, please contact Wendy Brown [wbrown415@att.net](mailto:wbrown415@att.net) (1) to verify that we are meeting when you want to attend, (2) for the location of our dance venue, and (3) for our COVID protocols. We hope to see you on the dance floor!

After a two-year hiatus, Changs will once again host the **Blossom International Folk Dance Festival on Saturday, April 23**. Due to limited space, registration is required. Please see our flyer on p. 15 to get all the details.

On a sad note, we were notified in January that **Lillian Eng** had passed away. Lillian joined Changs in 1951 and danced regularly with us until she moved to an assisted living facility in 2019. Up until her move, we always made sure that Lillian had a ride to Changs' Friday night dances. Lillian loved her folk dance community and always let us know that she thought "folk

dancers are the best people!" Please read Barbara Bruxvoort's article, **Remembering Lillian** (see p. 16) You can read Lillian's obituary in the San Francisco Chronicle Obituaries, [legacy.com](http://legacy.com).

The San Francisco Dance Circle returned to in-person dancing on March 9 and meets Wednesdays at Harvey Milk Center for the Arts, 50 Scott St., 10:45 am-12:15 pm. Our dear teacher, Channa Orner is unable to dance with us due to health issues, so our team will share teaching duties with our long-time co-teacher, Ann Colichidas. Contact: [acolichidas@gmail.com](mailto:acolichidas@gmail.com).



Lillian Eng (right) with Barbara Bruxvoort.

## BERKELEY FOLK DANCERS –

*Ann Moghaddas*

We began dancing in person back on January 3 but, due to COVID issues, had to shut down on January 11. Fortunately, we were able to **return to in-person dancing in mid-February, when nearly 70 people attended Festival of the Oaks!** It was great to be back in Live Oak Hall with our beautiful banners on the walls!

As of February 14, we are now back to our regular afternoon and evening dance schedule.

We are really looking forward to April 8, when Berkeley Folk Dancers will host Robert Bagnoli, a popular master teacher.

**Dance Workshop with Roberto Bagnoli**  
**Friday, April 8**  
**Live Oak Hall, 1301 Shattuck Avenue**  
**7:45-9:45 pm \$12**  
**Info: Lone Coleman 510-621-8845**  
**[Lonecoleman3@gmail.com](mailto:Lonecoleman3@gmail.com)**

## PENINSULA COUNCIL – *Adony Beniares*

The Peninsula Folk Dance Council, as well as two of its member groups, will host three dance workshops featuring visiting master teacher Roberto Bagnoli.

*continued on p. 14*

### ***The Blossom Festival is Back!***

After a two-year suspension in compliance with COVID-19 restrictions, we are happy to announce the return of **The Blossom Festival on Saturday, April 23, 2022, 1-4 pm**. This in-person dancing indoors, will be a scaled-back festival at the **Miraloma Park Improvement Club Clubhouse**, located at the corner of O'Shaughnessy Boulevard and Del Vale Avenue in San Francisco. This venue is smaller than the City College venue where the Blossom Festival has been held for the past 30 years, so attendance is limited to 60 dancers, and advance registration is required. Thanks to the generosity of co-sponsors Changs International Folk Dancers and the Folk Dance Federation of California, the event is free again this year. See p. 15.

In keeping with the restrictions for such an event, dancers will be required to be fully vaccinated and wear masks while indoors (although this latter requirement is subject to change). When 60 dancers have preregistered, a waiting list will be established, but early registration is highly recommended as attendance at the Blossom Festival regularly exceeded 100 dancers for the last few years.

**News From Around the Bay — continued**

**The Palomanians with Roberto Bagnoli**  
**Tuesday, April 5**  
**Arrillaga Family Recreation Center,**  
**700 Alma Street. 7 9:15 pm. \$8.**  
**Info: Clem Dickey 408-537-3352**  
**clemd@acm.org**

**Saratoga Folk Dancers with Roberto**  
**Thursday, April 7**  
**St. Michael's Serbian Orthodox Church**  
**18870 Allendale Avenue**  
**7:30-10:30 pm. \$10-\$15 (sliding scale).**  
**Info: loui@loutucker.com**

**Peninsula Folk Dance Council with Roberto**  
**Sunday, April 10**  
**St. Bede's Episcopal Church**  
**2650 Sand Hill Road, Menlo Park**  
**2-4 pm followed by dance party**  
**\$10 workshop; \$10 party**  
**Contact: Becky/Adony beni@pacbell.net**

In April the PFDC will be kicking off their annual search for President, Secretary, and Treasurer, with a vote during our July party.

As COVID levels drop in the Bay Area, the PFDC will review our standards at the end of March and determine what rules for April and May will be, hopefully lightened mask requirements.

**SACRAMENTO COUNCIL – Laura Leonelli**

The Kolo Koalition is happy to have Roberto Bagnoli back again for a dance workshop. He has been well-received in the past by Sacramento-area dancers.

**Dance Workshop with Roberto Bagnoli**  
**Wednesday, April 6**  
**Kolo Koalition in Sacramento**  
**Young Ladies Institute, 1400 27th Street**  
**7:30-9:30 pm**  
**\$10-\$15 (sliding scale)**  
**Info: lauraleo524@gmail.com**



## DANCE WORKSHOPS WITH ROBERTO BAGNOLI April 2022

Roberto will be appearing at  
**SEVEN** locations

Tuesday, April 5 - Palomanians - Menlo Park  
Wednesday, April 6 - Kolo Koalition - Sacramento  
Thursday, April 7 - Saratoga Folk Dancers - Saratoga  
Friday, April 8 - Berkeley Folk Dancers - Berkeley  
Saturday, April 9 - Chico World Dancers - Chico  
Sunday, April 10 - Peninsula Council - Menlo Park  
Tuesday, April 12 - Razzmatazz - Santa Rosa

Visit [www.folkdance.com](http://www.folkdance.com) for all the details or see *Calendar of Events* or *News From Around the Bay* in this issue.

Roberto has taught many of our popular dances: Gras Kalo Kolo, Valle Shqiptare, Kirmızı Biber, Passu Torrau, Balloindodici, Lubili Se Dvama Mladi, and more.



# *Blossom International Folk Dance Festival*

**Saturday, April 23, 2022**

**Miraloma Park Improvement  
Club Clubhouse**

*350 O'Shaughnessey Boulevard  
(at Del Vale Avenue)  
San Francisco, CA 94127*

**General Dancing 1:00 - 4:00**

**Free!**

Advanced registration required.  
Limited to the first 60 dancers.

**For registration and  
to view COVID protocols, go to:**

[https://forms.gle/  
NJWRFFc5G9YxWMKC6](https://forms.gle/NJWRFFc5G9YxWMKC6)

**Problems with the link?  
Email Wendy at [wbrown415@att.net](mailto:wbrown415@att.net)**



**Onsite parking!**

Public transit: MUNI bus 44

For directions

[https://miralomapark.org/  
clubhouse/](https://miralomapark.org/clubhouse/)

**Chang International Folk Dancers & Folk Dance Federation of California**

# Remembering Lillian

by Barbara Bruxvoort

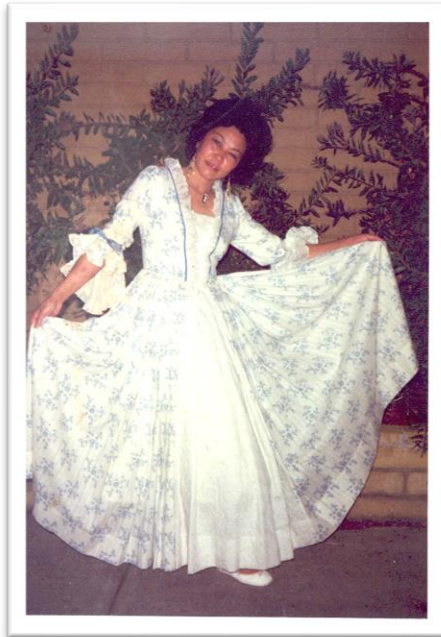
I was asked by my friends from both Lakeside Presbyterian Church and Changs International Folk Dancers to write something about our beloved Lillian Eng.

As I was thinking about what to say, so many flashes of memory, mental pictures, and actual pictures float to the surface. What I notice most as I remember this journey are these common threads: passionate enthusiasm, persistence, and faithfulness. In all of these, Lillian was fierce. She fiercely shared the things that gave her the most joy. She wanted everyone – from lifetime friends to people she had just met – to share in her joy.

Lillian held on tight to the people and activities she loved. She persisted in sharing, no matter what. She brought family and friends to both church and to dancing over the years. In my case, she brought me to dancing. Once upon a time, Lillian, my husband Joel, and I were singing together in the Lakeside Church choir back in about 1991 and Changs Folk Dancers was starting up a beginners' class. She wanted us to come to the dance class. She often told us how much we would like it. As part of her campaign, she started to teach me an advanced dance, the Vrtielka Czaras, [pronounced VRATELKA CHARDAHSH].... in the choir room of a sister church.... right before a joint concert.... while we were already in our choir robes. This scene always makes me smile. After several years, I did learn the dance and it was a privilege to be her partner.

She never missed a chance to share in other people's interests. She showed my youngest child how to crochet. We once talked about gardening, and before I knew what had happened, I was at her house learning how to take oregano cuttings.

True to her history as a costume designer and dance performer, Lillian always was well dressed for all occasions and loved it when others were also. It was a deep disappointment to her when women started wearing pants to dance events instead of the



Lillian Eng in 1976.

colorful, swirling skirts that she loved. Her favorite purple shawl made many appearances at Changs' events and she would dress stylishly from coat to shoes for church on Sunday.

Her faithfulness to the lifetime friends she made was an inspiration. She would visit church and folkdance friends who were down or needed help with the same commitment she showed to sharing the activities she loved.

Her persistence in attending dance events, family celebrations, and Lakeside church carried her through into great old age, past challenges that would be insurmountable for many. We were so blessed to be able to dance with her through this journey.



Rest in peace, Lillian, and in her spirit, let us all go and share our passions and joys with our families and with our friends – the ones we have now and ones we have not yet met.

# FEDERATION NEWS

by Craig Blackstone

## NOMINATIONS ARE IN ORDER

Greetings from the Folk Dance Federation of California.

Because of the ongoing social-distancing restrictions of the COVID-19 crisis, we will not be holding the Federation Assembly Meeting as usually scheduled in conjunction with April Blossom Festival in San Francisco. As we did last year, in order to satisfy our bylaws requirement for an annual election of Federation officers, we will again be holding our election of officers online instead of in person.



- **President:** Ulrike Narins
- **Vice President:** Laura Richardson
- **Secretary:** Clem Dickey
- **Treasurer:** Sabine Zappe

The Nominating Committee is presenting a proposed slate of officers displayed at left.

**Nominations from the membership are now open**, allowing Federation members to nominate any additional candidates for any of the four offices.

If you desire to nominate any additional candidate, you must first confirm with the nominee that they would be

willing to serve in the office for which they are being nominated. **Additional nominations must be received** by me as Chair of the Nominating Committee **no later than May 5, 2022**, at which time nominations will be closed. Any such nomination should be sent to me by email at [crb2crb@comcast.net](mailto:crb2crb@comcast.net).

On May 15, following the close of nominations, the election will be held by sending all Federation individual and family members a link to an online ballot that will include all properly-nominated candidates. The voting will close on May 22, with all responses to the ballot received by that date tabulated to determine the winning candidate for each office.

I encourage you all to participate in our election of officers for the coming year. Last year we had a high level of membership participation in the election process, and we have hopes for the same again this year.

Health and peace to you all.

## THE FEDERATION'S GOOGLE GROUP

If you are a member of the Folk Dance Federation, you are entitled to some benefits. One of those benefits is this magazine, which is printed and mailed 10 times a year to members and the contact person for member groups. Another benefit is **membership in the Federation's Google Group** which is an email list designed to help members get up-to-date information about upcoming dance-related events. Don't worry that members are overwhelmed with emails. Typically, there are 6-10 emails each month, so they won't be filling your Inbox.

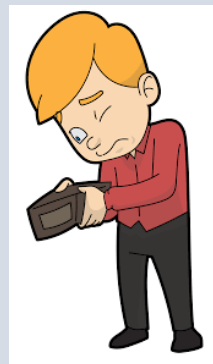
- If you are **NOT** getting these emails, be sure to check your junk folder or spam filter.
- If you are **NOT** getting these emails, and you want to, please send an email to [Loui@LouiTucker.com](mailto:Loui@LouiTucker.com) and you will be added to the group.
- If you want to **SEND** an email to the group, address it to [FDf-CA@googlegroups.com](mailto:FDf-CA@googlegroups.com) and everyone who is a member of the group will see your email.
- If you know you getting emails from the Federation Google Group and you want to be **REMOVED**, send an email to [Loui@LouiTucker.com](mailto:Loui@LouiTucker.com) and your email will be removed.

## SCHOLARSHIPS AVAILABLE FOR DANCE EVENTS

by Ellie Wiener

Isn't it exciting that we're finally having in-person events again? Want to attend but money is tight? Never fear: the Folk Dance Federation can help.

Visit [FolkDance.com](http://FolkDance.com), click on the Service tab, and download the scholarship application. All interested dancers are encouraged to apply. This includes new dancers as well as experienced dancers, and even those who are not Folk Dance Federation members. Spread the word!



# SPEAKING OF DANCING...

## Tell Me More

by Gigi Jensen

***“Why did you start folk dancing? How old were you? Who taught you or mentored you? Tell me about your dance.”***

These are the questions I asked of a few of the folk dancers I know. I'm greatly curious about this world of folk dance since I'm quite new to it. Thanks to the invitation Pampa Cortes received to teach at Stockton Folk Dance Camp in 2012, I went to my very first folk dance event as his teaching assistant. He felt at home; you were like the people with whom he grew up and for whom folk dancing was a normal part of life. As for me, I'd found a new dance home.

In the 10 years since, I've been introduced to many folk dance communities, in some cases as a teacher, in others as a community dancer. I appreciate the creation of virtual dancing. It's opened so many dance doors. What follows are some of the stories of folk dancers I've met on my folk dance journey. Some I know in person; others are new friends thanks to the Internet. Maybe you know them. Perhaps their stories are similar to yours.

***How old were you when you started to dance, and where did you start?***

Everyone I interviewed said folk dancing in school was their entry. For some it was grammar school, for others high school, and the rest mentioned university classes and folk dance clubs.

Roo Lester said she started folk dancing in California during elementary grades in rainy day physical education classes. Alyza Lee Solomon began in her college years. Cricket Rayburn folk danced in both high school and college. Sally Jenkins started folk dance at Brigham Young University. An invite by a couple of university professors got Eileen Hug into folk dance. Mady Newfield switched from classical ballet to folk dancing in high school. Gordon Deeg shared that folk dancing at his junior high was a big thing. Ahmet Luleci explained that where he grew up in Turkey, dancing was very popular and many of the boys participated, in part because it required nothing more than shoes versus the cost of athletic equipment. Warren Jensen only started recently because of my involvement with folk dancing. As for me, I will always be grateful for my elementary school's folk dance efforts (thank you for the schottische and square dance lessons).

***Who taught you or mentored you?***

For those respondents who addressed this question, the people who've inspired and supported their dance include family, community dance friends, club leaders, and teachers. Descriptors included “a shining star in my dance world,” “a great support,” “a true blessing,” and “a big supporter.” I found Sally Jenkins' answer to be a testimony to the valuable role a mentor plays: “Local friends. One was an elementary school music/movement teacher, who absolutely believed I



could learn to dance, even when I felt too clumsy myself.” Another, Eileen Hug, explained that in her case, “My friend from a college class was my first mentor. She taught a lot of the dances in the university club.”

Some respondents were specific:

Roo Lester: Elsie Ivancich Dunin, Allegra Fuller Snyder

Alyza Lee Solomon: Natica Angilly and her Poetic Dance Theater Company.

Cricket Rayburn: Vivian Woll, Vyts Beliajus, Pearl Atkinson

Mady Newfield: her mother, an opera singer, then music teacher, and concert pianist, “was a big supporter of my doing what I loved so much.”

***Tell me about your dance journey:***

Everyone had an interesting story to tell about their dancing journey. I'll attempt to summarize.

For all, dance is the common thread that spans their lives. Whether starting at age 3 or after parenting duties lessened, they all had exposure to the dancing of others throughout their lives. All experienced dancing in the school system. For a few, dancing was a better option than sports. In some cases, dancing was a bridge between leaving one home and moving to a new one. A couple mentioned that folk dance gave them a chance to explore their cultural heritage. One described folk dance as “three-dimensional.” Many mentioned they've taught folk dance, sometimes by necessity, since there were no existing dance clubs in their community. A couple of respondents studied and danced in other countries.

A variety of folk dance genres were mentioned: Square dance, Contra, English and Scottish Country Dancing, Israeli, Hungarian, Greek, and Argentine, as well as the Mashed Potato, ballet, tap, jazz, modern, poetic dance, jitterbug, and waltz. A few also mentioned that important role music has played in their dancing lives. Sally Jenkins shared that, “I was 15, when my neighbors gave us tickets to see The Tamburitians.” It took another 7 years for her to discover she could folk dance thanks to seeing another show, this time by the Brigham Young University Dancers, which included an audience participation dance and an invitation to join in classes on campus.

You know your own journey as a dancer. It isn't important whether you're a new or a long-time dancer, currently dancing or only watching others dance, whether you're going to in-person events or virtually dancing. What's important is it makes you a part of a unique community, one that always has room for more dancers. As the pandemic recedes enough to safely participate in public activities, invite people to dance. Encourage others to go to concerts and shows, or invite them to go with you if that's an option. Do you feel the desire to teach, but don't know where to start? Let me know! I may be able to point you in that direction. The bottom line is this: **You, too, have a dance story. Are you sharing it?**

I want to thank those people who generously shared their stories with me: Eileen Hug, Debbie Jackson, Sally Jenkins, Roo Lester, Mady Newfield, Cricket Rayburn, Alyza Lee Solomon, as well as Gordon Deeg, Ahmet Luleci, & Warren Jensen

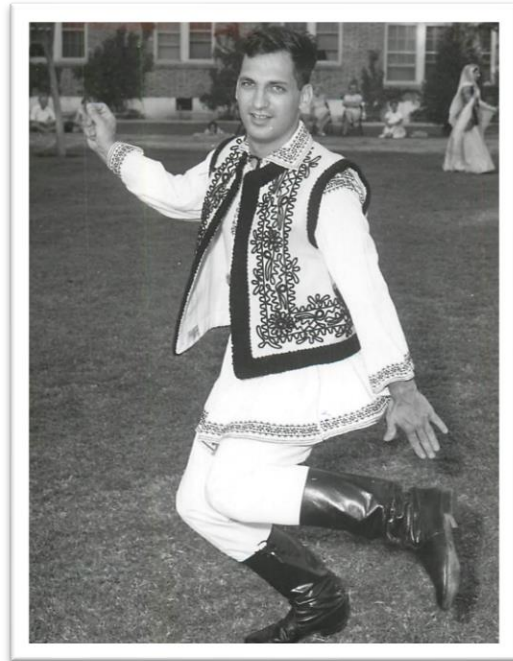
My email is [dance@tangoandmoredance.com](mailto:dance@tangoandmoredance.com).

## FROM THE *LET'S DANCE!* PHOTO ARCHIVES



They were in a performing group for many years. Can you identify them? There is no prize involved, but if you want to know if your identification is correct, email your answer to [Loui@LouiTucker.com](mailto:Loui@LouiTucker.com) or [Editor@FolkDance.com](mailto:Editor@FolkDance.com).

## Last month's photo



That's Michel Cartier from Montreal, Canada. He was one of the early master teachers of Bulgarian dance, and he taught at Stockton Camp and Kolo Festival in the 1960s. He was reportedly Yves Moreau's first teacher!

# Pastoral Fandango

## STATEWIDE 2022 SEEKS VOLUNTEERS

by Marina Troost

Statewide 2022 is looking for volunteers. Eight hours of volunteering will get you in for free. Teenagers and adults, any age, are welcome. Dates are May 20<sup>th</sup> through May 22<sup>nd</sup>. E-mail Marina at [mylt48@sbcglobal.net](mailto:mylt48@sbcglobal.net) if you're interested.

Statewide gets many people from different parts of California and some from other states. Petaluma motels are likely fully booked at this time. If you have a spare room or a spare bed in Marin or Sonoma, or anywhere within 30 minutes of Petaluma, email me at [mylt48@sbcglobal.net](mailto:mylt48@sbcglobal.net), and I'll see if I can match you up with either staff or a registrant.

# AN EASTER BREAK IN NORTHERN GREECE

by Susie Shoaf, *Kopachka Folk Dancers President*

In 1972 while a grad student in Paris I took a small group tour over Easter break (eight of us in a VW bus) to visit the mountain monasteries in Greece. It turned out our French driver-guide-interpreter had many friends along the way, including the keepers-of-the-keys to visit the monasteries. Never did we once stay in a hotel. He had friends in the villages where we stopped who would provide a meal or a floor to sleep overnight. These friends often materialized in a cafe after a few drinks.

One night we stopped in a bar in a very small village. The females in our group were the only women in the bar, as only Greek males frequented such establishments. While the stew cooked and the driver inquired about lodgings for the night, I went up to the jukebox to find some familiar Greek tunes – the only difficulty being that the names of dances were in the Greek alphabet. An old man approached asking what I wanted



(I think). I started spouting off names of Greek dances I knew: Kalamatianos, Hasapiko, Ikariotikos, Tsamiko (I was the only folk dancer in the group).

He found music for one of the dances, but didn't appear to know how the dance went once the music came on. I started dancing and the old man became very intrigued. He quickly took me outside and had me show him the dance so he could learn it. Then we went inside and he danced it with me. The group of men also did some of their local dances, a few of which I recognized and joined. Apparently, they knew only the Greek *mountain* dances from their village and surrounding area. I was doing mostly Greek *island* dances. I had LP recordings of both back home.

The next very cold morning I walked outside where several of the local women saw me. The oldest quickly grabbed me and took me into her room which had a warm stove. She sat me on her bed and served me Turkish delight and coffee. I was her prize. All the village women knew I was the one who had danced with their husbands.

I can still picture the villagers gathered to watch the foreigners pile into our VW later that morning, with me returning to the other side of the world to dance to Greek melodies.

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## Reflections on Why We Dance

by Holly Hudson, *Kopachka Folk Dancers*

As the days lengthen and the cold and COVID begin their retreat, we return to the community of dance and the joy of seeing the faces and holding the hands of those with whom we've shared the kolo line so many times. This time around, we can't help but sense a tinge of bitterness in this sweet communion. It's not possible to hear the mournful notes of songs from the Balkans and elsewhere without now feeling their poignancy anew.

In reading about the roots of the folk dance movement in America, I came across several articles expressing the rationale for including dance in the 1950s U.S. public school curriculum. The introduction of international folk dance into the schools, along with relevant support materials, was proposed as an avenue "*to help students gain a better understanding of their own ancestors as well as neighbors in the world*" — to build a construct, form a connection between cultures and beings.

*Folk dancing emanated from the social dance of peoples of all lands. It described their joys, sorrows, achievements, and disappointments in a graceful rhythmic manner.*

Melvil Dewey, author of our library cataloging system, recognized the value of expression through folk dance as trying "*to do what nothing but itself can do for human nature, softening rigidness, relaxing strains, allaying bitterness, dispelling moroseness, and breaking down the narrowness consequent upon specialized tasks.*" In these times, more than ever, we hear the voices of the past echoing our own yearning for ease and fellowship.

We are grateful to be dancing in the company of others again. Kopachka Folk Dancers resumed their Friday night gatherings in Mill Valley at the end of February, masked and vaccinated, with doors flung open to the evening. But, after the first few turns around the dance floor, no one felt the chill, "smiles" were exchanged through crinkled eyes across the room, we all set aside our troubles and those of the world around us, and, for just a brief while, we were one in the dance.

## Salinda Gel

(Turkey)

Salinda Gel (sal-LINH-dah gehl) means “come relax.” It is an improvisational, wedding-style dance and can be done by a solo dancer or by pairs of dancers facing each other. This particular version of the dance was choreographed and presented by Evren Soytopcu Kiyak at the 2021 Stockton Virtual Folk Dance Camp held via Zoom and at the 2021 Texa-Kolo (live in San Francisco and via Zoom).

**Music** 4/4 meter Turkish Dances for Women CD#2; or Evren’s Stockton Summer 2021 material (music plus video). The CD can be purchased at luleci.com.

**Video** 2021 Stockton Folk Dance Camp Download. Videos can be viewed by contacting a participant who purchased access to them.

**Formation:** Hands are free and can play with Turkish spoons while dancing. When not dancing with spoons, hands are held in fists with thumbs up or palm down.

**Steps & Styling** Stepping in Place: Step in place, with a down-up-down-up pattern, one step per count: Step on R, bending R knee and straightening L knee (ct 1); step on the ball of L, straightening R knee and bending L knee (ct 2), with L toes next to the R heel; repeat cts 1 & 2 (cts 3, 4).

Rotating in Place: Use the ftwk of Stepping in Place, except the down-up pattern is done with the ball of R, and the flat of L, turn L in place with the R, bending slightly to L at waist.

Fwd and Back: Two measures. With L toes remaining in place, step R fwd (cts 1-2); step in place L toes (cts 3-4); step R diag R bkwd (cts 1-2); step in place L toes (cts 3-4).

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Meas	4/4 meter	PATTERN
8		INTRODUCTION. No action.
	I.	<u>WALKING</u> . Instrumental.
10		Beg R, CCW walking steps (2 cts per step) around circle with last 2 meas twd ctr. Note: the first time this Figure is 10 meas long; the second time it’s 7 meas; the third time 20 meas; and the fourth time thru 7 meas. Arms (per meas): Arms in relaxed W-pos, bend gently R (ct 1-2) and L (ct 3-4).
	II.	<u>ROTATING IN PLACE</u> . Singing.
5		Ftwk: Rotating in Place, rotating a complete circle in place. Arms: R arm is straight down; L arm is bent at elbow with L fist at chin level, fingers down. Bend slightly to R and look down at fist while rotating. Arms remain in this position throughout this figure.
4	III.	<u>FWD AND BACK</u> . Ftwk: Fwd and Back. Arms (two measures): Upper body twists slightly L while R arm scoops down, fwd, and up (cts 1-2); bend elbows and bring arms up so fists are shoulder height (cts 3-4); upper body twists slightly R as L arm makes a smaller scoop (cts 1-2); bend elbows and bring arms up so fists are shoulder height (cts 3-4). Repeat movements throughout this figure.

IV. STEPPING IN PLACE (CLICKING SPOONS)

Ftwk: Stepping in Place facing ctr.

Arms: Front, Right, Front, Left, Front, Right, Front, Left  
(4 meas each, 32 total).

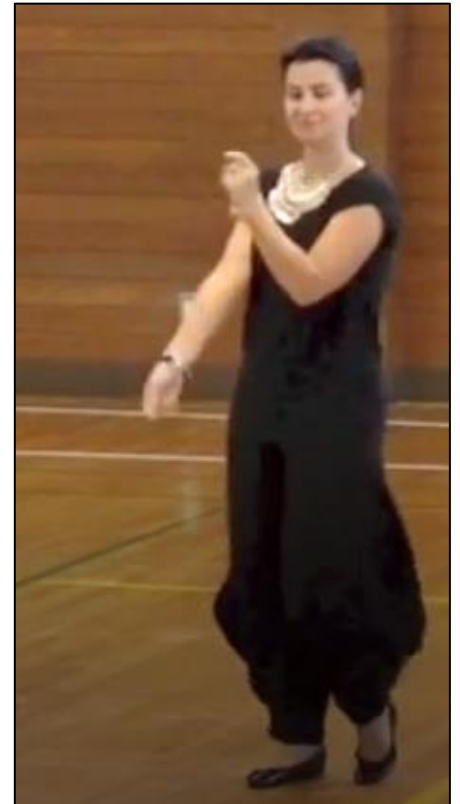
Each arm movement is described below:

4 Arms Front: With elbows bent and held at waist, fists at shoulder height, extend R arm down in front (ct 1); bend elbow and bring arm back up to shoulder height (ct 2); repeat with L arm (ct 3-4).

4 Arms Right: With elbows bent and held above R shoulder, push R hand (or spoons) out as if striking L hand/spoons (ct 1); retract hand (ct 2); repeat (ct 3-4).

4 Arms Left: With elbows bent and hands/spoons at L hip, push R hand/spoons out as if striking L hand/spoons (ct 1); retract hand (ct 2); repeat (ct 3-4).

Sequence: (Fig I, Fig II, Fig III) twice, Fig IV  
(Fig I, Fig II, Fig III, Fig IV) twice



Evren Soytopcu Kiyak

 **June Camp**   
International Folk Dance in the Midwest

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This is not a function of Trinity International University

# A BLAST FROM THE PAST – 58 years ago this month

The April 1964 issue of *Let's Dance!* included a registration form for Statewide that was held in San Jose that year. The four teachers were Madelynne Greene, Anatole Joukowsky, Grace Nicholes, and Elsie Dunin. Just look at those prices! (Keep in mind that a subscription to *Let's Dance!* was \$3 per year and gasoline was 30¢ a gallon.)

*Statewide 1964*

**DIMENSIONS IN DANCE**  
PRE-REGISTRATION FORM

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STATEWIDE, 1964    May 29, 30, 31    San Jose, Calif.

Number		Total	
_____ Institute	\$1.50 * Pre-reg \$1.25	_____	
_____ Concert	1.50 * Pre-reg 1.25	_____	
_____ Concert, Children under 12	1.00	_____	
_____ Installation Brunch	2.00	_____	
	Amount Enclosed	_____	

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 35 Belgrave Ave., San Francisco 94117

.....

PRE-REGISTER                      SAVE TIME AND MONEY  
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 FOR CONCERT TICKETS (WILL BE FILLED AT \$1.25  
 (Box Office Price \$1.50)

DEADLINE    MAY 15

**STATEWIDE '64**

SAN JOSE CIVIC AUDITORIUM

MAY 29, 30, 31

HDQTRS ST. CLAIRE HOTEL

**SCHEDULE OF EVENTS**

FRI- 8:00-12:00p.m.	General Dancing - Auditorium
9:30-12:00p.m.	Balkan Dancing - McCabe Hall
12:00-2:00a.m.	After Party - McCabe Hall
SAT- 1:00-4:00p.m.	Institute - McCabe Hall
8:00-10:30p.m.	Concert - Auditorium
10:30-1:30a.m.	General Dancing - Auditorium
10:30-3:00a.m.	Balkan Dancing - McCabe Hall
SUN- 10:00a.m.	Brunch
1:30-5:30p.m.	General Dancing - Auditorium
3:00-3:30p.m.	"Wedding of Nations"

Note that there were TWO rooms for dancing and both rooms closed down well past midnight on Friday and Saturday!

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When a body moves, it's the most revealing thing. Dance for me a minute, and I'll tell you who you are."

- Mikhail Baryshnikov

advertisement



# Folk Dance Scene

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

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