

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 03 DECEMBER 2022



Scenes from the Officers Ball

Photos by E. Khuner and J. Croco.

Let's Dance!

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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 *Services* tab.

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 under the *Services* tab.

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Folk Dance Federation Treasurer

153 Race Street

San Jose, CA 95126

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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.

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WELCOME OUR NEW FEDERATION MEMBERS

No room! No room! See p. 21!

PRESIDENT'S MESSAGE

by Ulrike Narins

Dancing in Japan

This month I want to share more of the folk dancing experiences that Lothar and I had while staying in Japan.

In addition to attending weekly dance circles, we were invited to join a monthly workshop in the town of Ube, where a group of dedicated dancers would meet for a whole day. First, Mr. Hagi or sometimes some other member, would teach a dance. When the group was finally ready to do this new dance, Mr. Hagi would make a recording of the teacher explaining the steps of the dance. Afterwards he would record the group doing the new dance.

In this fashion about eight dances would be taught during the workshop. He was so kind as to share many of these videos with me which serve not only as precious memories but also as excellent resources to look up the steps of the respective dances. In a later month we had the honor of teaching Joc din Rebrisoara in one of these workshops.

One time Mr. Hagi was teaching a square dance. He had many index cards where he had written down the instructions for the dance. It was quite complicated and it took about an hour and a half before we were ready to try the dance with music for the first time. Lothar and I were astonished to discover it was a square dance with calls in English!

Lothar and I understood the calls and realized that this dance was not quite as complex as it seemed during the teaching. Mr. Hagi, who speaks no English, had jotted down instructions while watching the dance on YouTube. We had been dancing the correct figures, but none of us had recognized the pattern until we heard the caller express it in more simple terms. The dance was Six Pass Thru. After we gently pointed out what the calls meant, the dancers would then follow our calls.

Another time Mr. Hagi took us to a big festival in Ube, where we danced all day. All through the morning, we followed dances that we did not know to the best of our ability. Because we came to the festival as part of one of the weekly dance circles, it was important not to embarrass

that group by making too many mistakes, and the effort felt quite strenuous. In the early afternoon, we finally recognized two dances on the program, Ya Da Kalinushku Lomala and Adama Veshamayim, and we thought we at last could dance in a more relaxed manner.

But when Ya Da Kalinushku Lomala started, we were surprised to be handed triangular scarves which were to be held between the leader and the follower! It turned out that, instead of a circle dance, they danced a couple dance to the familiar music, and we struggled to follow the complicated patterns.

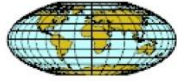
Then there was Adama Veshamayim. It started with the music we knew so well, and people were dancing the same steps to it that we knew. Phew! Finally! But, at the point when the dance got faster, the music abruptly changed to a kind of techno rap and both Lothar and I thought that there must have been a serious glitch with the sound system. Yet all the other dancers seemed unperturbed and kept dancing the usual steps, so we did too. This seemed to be the way that this dance was done in this area.

We experienced so many surprising things in Japan. More about those in the next issue.



Ya Da Kalinushku Lomala was danced as a partner dance. Ulrike has the green scarf and Lothar is in the striped shirt.

Jim Gold International Folk Tours: 2023



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ISRAEL: March 12-23, 2023

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

WESTERN CANADA: April 13-25, 2023

Led by Led by Cathie Dunklee-Donnell
with Lee Otterholt and Genci Kastrati Calgary, Banff, Vancouver

PERU, BOLIVIA, CHILE: May 21-June 2, 2023

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

ALBANIA, GREECE, MACEDONIA, KOSOVO

May 24-June 5, ext. 5-7, 2023

Led by Lee Otterholt, guided by Kliti Zika. Tirana, Durres, Vlora Festival, Kruja, Gjirokaster, Saranda, Berat, Lake Prespa, Ochrid

POLAND: June 8-21, 2023. Led by Richard Schmidt.

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

SCANDINAVIA: Norway, Sweden, Denmark June 13-27, 2023

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

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

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

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

BULGARIA: August 7-20, 2023 **Black Sea Ext. August 20-25!**

Led by Lee Otterholt and Ventsi Milev
Sofia, Plovdiv, Bansko, Veliko Turnovo, Varna

IRELAND: August 5-17, 2023:

Led by Lee Friedman and Kay Cleary
Galway, Connemara, Aran islands, Kerry, Cork, Blarney, Dublin

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

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

ROMANIA: October 1-15, 2023

Led by Nancy Hoffman and Lee Friedman
Bucharest, Brasov. Sibiu Cluj, Piatra Neamt, Sighetu Marmatiei

GREECE and the GREEK ISLANDS: October 7-20, 2023

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



TOUR REGISTRATION: Reserve my place! \$200 per person deposit.
Or register on line at: 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 (Community tab).

- Nov. 24-27 KOLO FESTIVAL.** Teachers: Cristian Florescu and Sonia Dion, Michael Ginsberg. Croatian American Cultural Center, 60 Onondaga Avenue, San Francisco. \$150 for the entire festival; per event pricing available. Info: Kolofestival.org.
- Dec. 10 ANNUAL PALOMANIANS PIE PARTY.** St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 7-10:30 pm. \$10. Info: pfdcparty@gmail.com or clemd@acm.org.
- Dec. 22 SARATOGA FOLK DANCERS ANNUAL HOLIDAY PARTY.** Theme: *Oh, My Stars!* St. Michael's Church, 18870 Allendale Avenue, Saratoga. 7:30-10:15 pm. \$5-\$8 (sliding scale). Info: loui@loutucker.com.
- Dec. 25 ANNUAL CHRISTMAS DAY PARTY.** St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 7-10:30 pm. *It's free!* Info: pfdcparty@gmail.com.
- Dec. 31 NEW YEAR'S EVE POTLUCK AND DANCE PARTY** and Lucy Chang Memorial Second Harvest Food Bank Fundraiser. All Saints' Episcopal Church, 555 Waverley Street, Palo Alto. \$5 Doors open 6:45 pm; potluck 7 pm; dancing until 12:30 am. Make a donation to Second Harvest Food Bank and help reach the goal of \$6,000! Info: MoveableFeetClub@gmail.com. See flyer on p. 22.
- Dec. 31 NEW YEAR'S EVE DANCE PARTY** with the Berkeley Folk Dancers. Live Oak Hall in Berkeley. 9 pm until after midnight. Info: berkeleyfolkdancers.org.

Save the date!

Festival of the Oaks

Sunday, February 12, 2023

Morning workshops & afternoon
dance party – 9:00 am - 5:00 pm

Live Oak Recreation Center
1301 Shattuck Ave., Berkeley, CA

*Featuring: Farima Berenji – Persian
& Lenore Watson – Contras*



THE FAMILY PHOTO ALBUM



Masks were abundant at the Officers Ball in October. Above is a small sample. Top row, from left: Carol Kennedy, Alicia LaFetra, Andre Couvillion; Middle row, from left: Yvonne Couvillion, Craig Blackstone, Joe Croco. Bottom row, from left: Johnny Lo and Nancy Chen, Neil Collier, Heide Hochrein. *Photos by E. Khuner and L. Tucker.*

A FIRST TIME AT THE OFFICERS BALL

by Betsy Moore

I attended my first Officers Ball on October 22, 2022, and it was a great experience from start to finish!

I'd never attended the OB before for various reasons, one of which was that the majority of the institute dances have generally been ones I already knew. Even though that was the case this time as well, I made sure to go because several of my good friends were teaching. Well, it turned out I really enjoyed learning the dances I already knew! Each of the teachers presented some new point of styling or something I hadn't picked up on, and the fast pace with one dance per teacher meant it was impossible to be bored.

Carol Friedman started us off with four of the variations of Čičovata, a fun and lively Bulgarian dance. Next, our dance circle filled the hall for the Hungarian mixer Dunántúli Ugros taught by Andy Partos in an authentic-looking costume. I already knew the steps to Milondita Tango, but I relearned them with a whole lot more style from Julie East. Ori Gold, who is new to teaching for international dancers, did a great job of breaking down the fairly complex Israeli dance, Liya, and that was such fun to do!

Hora de la Corabia is a Romanian dance that Roberto Bagnoli introduced to our group recently, and it was great to get a review of that with Alan Rothchild. Lenore Watson was a very clear and engaging caller for contra dancing and made me want to get back to doing that on a regular basis.

Rebecca Tsai presented the Fong Yang Floral Drum dance, which is done with a large and colorful fan. She brought enough fans so that those of us who don't own one were able to participate. It was very interesting to learn to manipulate the fan and do this charming dance. Finally, Yvonne Couvillon taught the English dance Turn of the Tide. Since we do that dance regularly in Saratoga, I'll have to admit I rested up in preparation for the evening and enjoyed watching her excellent teaching.

The Veterans Memorial Hall in Pleasanton is a lovely old building with a nice wood floor. The entire event was very well run, with everything flowing smoothly, right on schedule, no sound problems, etc. Throughout the day, there were light snacks and hot and cold drinks available. I appreciated that nearly all of the food and drinks were served with reusable dishes and utensils.

After the teaching, those in attendance helped get the tables and chairs arranged, and we all sat down to a delicious dinner of chicken tagine (or a garbanzo bean version for vegetarians, which is what I had – yum!), brown or white rice, roasted veggies, salad, bread, and a brownie (gluten-free option available) with an incredible berry sauce for dessert. During dinner we enjoyed some beautiful guitar playing by Bill Cope. Bill was joined by Julie and Bill East on ukuleles. Songbooks were passed to each table, and several people took turns leading a singalong. Then we all worked together to get the tables and chairs put away and it was time for the evening party.

For the party, quite a few people donned masquerade masks and other costumes. We did each of the dances taught at some point during the evening, along with a great variety of other fun and beautiful dances. Despite having danced all day, I was sorry when the party ended and it was time to go home.

To top off an already great day, I won the 50/50 raffle! I donated my winnings to The Land Dancers, the nonprofit that runs Memorial Day and Labor Day weekend folk dance events at my late husband Cliff Jenkins' land in the Santa Cruz Mountains. Check out our listing at folkdance.com.



Betsy was the winner of the 50/50 drawing. Photo by E. Khuner.

A LONG JOURNEY TO THE OFFICERS BALL

by Bernadette Burns, Modesto, California (and our newest Federation member!)

Having returned to the Village Dancers of Turlock/Modesto after a 24-year absence, I was intrigued by the *Let's Dance!* magazines that our teacher, Judy Kropp, had set out for us to peruse. I saw the article which advertised the Officers Ball Masquerade and thought I would like to participate in the gathering. After talking about it with our group, seven of us wanted to go, so we formed two carpools and made an adventure out of attending the Ball.

Upon arrival we made a beeline for the mask-decorating table filled with choices of colorful masks with feathers and jewels to add bling. One of our members, Vesna, had worn a black gown with elbow-length gloves, so the mask completed her outfit!

Judy, Lise, Vicki, and Tamara danced every dance with the consummate skills of long time dancers. Deborah, Vesna, and I, being newer dancers, gave it our best and then sat down when we were knackered. Vicki was a real sport to dance the Milondita Tango with me while I learned how to lead.

After all those hours of dancing, dinner was both welcome and amazingly delicious with a tasty Moroccan chicken dish that was wildly popular at our table [recipe on p. 9.] A musical interlude of guitar, ukulele and songs kept us entertained during dinner. I got up and sang Ob La Di, Ob La Dah with everyone joining in the chorus. It was just like summer camp!

At this gathering, many people remarked to me that I looked so filled with joy when I danced. They and my group members asked why I'd had a 24-year absence from dance, so I thought I would briefly share my journey.

I took ballet, tap, and modern/jazz lessons as a child. Girl Scouts, junior high school, high school and college all offered folk dancing classes that I participated in with joy. At 23, I moved to Israel for six months to attend a work-study program which was an amazing experience. Unfortunately, I was hurt when our bus was attacked and it took years to rehabilitate.



The (masked)Village Dancers, clockwise from right: Vicki Harmon, Tamara Littlewood, Deborah Sexton, Lise Swedberg, Judy Kropp, Vesna Braz, and Bernadette Burns. *Photo by N. Collier.*

instructional time. Though I could not manage one of them, all the others filled a large hole in my heart. This is what our ancestors did together in a community, and I swear my very DNA was hungering for it.

I want to thank the organizers and teachers for the nice balance of selections so that those of us who have physical challenges (surely I'm not the only one!) could participate. Blessings on all the fabulous folk dancers who made me feel so welcome!



Bernadette Burns at the Officers Ball. *Photo by E. Khuner.*

When I moved to Modesto 30 years ago, I continued my journey of healing and thought about how I missed dancing. I was overjoyed to find the Village Dancers and thought I might be able to dance again. Yes, I could! My husband and I danced while our young son (he's now 28) played. He'd jump up and join the dances that were for the kids!

Unfortunately, complications in my second pregnancy caused problems that forced me to stop dancing again.

I have learned many lessons from these challenges: perseverance when it came to constant rehabilitation/strengthening exercises, and adapting movements to fit my limitations. While I was able to continue to sing, another source of joy on my spiritual path, I still sorely missed dancing.

Recently I finished a Clinical Chaplaincy program. While looking for work and preparing for my board certification, I noticed that I was missing dance even more. I contacted Judy and found that the Village Dancers were going strong despite the interruptions and challenges of the pandemic. I decided I would go, see if I could dance again, and adapt steps to meet my limitations.

It has now been two months of deep and utter ecstasy each time we dance. My experience of the Officers Ball was a dream come true. I didn't know if I'd be able to last or even do the dances offered during the

Moroccan Tagine of Chicken with Prunes, Apricots, and Almonds

We are happy that so many people enjoyed this dish at the Officers Ball!

M&M Catering

(Marian Snyder and Marija Hillis)



- 1 whole, cooked, deboned 4-pound chicken, cut into bite-sized pieces
- 2 Tbsp olive oil
- 1 large yellow onion
- 4 garlic cloves
- 1 ½ tsp ground cinnamon
- ½ tsp smoked paprika
- ½ tsp ground cumin
- ⅛ tsp turmeric
- ½ cup pitted dried prunes
- ¼ cup dried apricots
- 2 Tbsp raisins
- 1 cup chicken broth
- ½ cup of toasted slivered almonds
- ¼ cup pomegranate seeds
- 1 cup chopped cilantro

Peel, halve, and thinly slice the onions. Heat the oil in a Dutch oven or large frying pan. Add the onions, and sauté slowly for about 3 minutes. Chop the garlic and add to the onions, cooking for another 2-3 minutes. Add the seasonings and stir. Cut the prunes and apricots into fourths and add them, the raisins, the chicken, and the broth. Stir. Simmer covered for about 15 minutes. Add salt and pepper to taste.

Serve garnished with toasted almonds, pomegranate seeds, and chopped cilantro over rice.

For a vegetarian version substitute two cans of cooked garbanzo beans for the chicken and use vegetable broth.

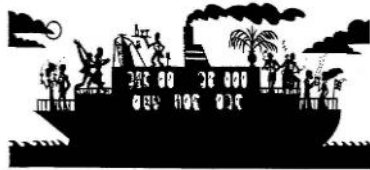


This chicken dish is delicious! Do you think they would share the recipe?





The teachers at the Officers Ball Institute: Andy Partos (who taught with Marija Hillis), Lenore Watson, Bill East, Ori Gold, Andre and Yvonne Couvillion, Alan Rothchild, Julie East, Carol Friedman, Rebecca Tsai. *Photo by E. Khuner.*



DANCE ON THE WATER *returns!*

Provence, the Rhone and Marseille

June 24 – July 7, 2023

Two days in Lyon, seven days sailing on the *M/S Rhone Princess*,
ending with four days in Marseille – with folk dancing nearly every night!

Eleven excursions and most meals included! Sights include Van Gogh's Arles, the papal
palace at Avignon, exploring the wilderness of the Camargue river delta
and a trip to Calanques National Park outside Marseille.

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Check out our website for all the details, including an illustrated Itinerary:
www.folkdanceonthewater.org

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SPEAKING OF DANCING

Simply Gratitude

by Gigi Jensen

As autumn settles in around me with flame-colored leaves and frosty nights, I like to sit and be quiet. I'm usually so busy running around. Lately, I've been thinking about how dance is such a big part of my life. I am grateful for that. This month's piece is about gratitude for the people who have inspired me on my personal dance journey.

Thank you, Lesley Ann Warren, for being such a lovely dancer in that Cinderella special on television when I was 6. Even in black and white, you sparkled as you waltzed. My sister and I danced and sang for days. (We probably made my mom crazy.)

Thank you to my first high school's Shorecrest Highland Dancers, in Seattle, Washington. You made me think that I, too, could defy gravity while dancing over swords. I was so sad when we moved.

Thank you, Fred and Ginger. Ginger: you out-danced Fred in that amazing "Pick Yourself Up" dance number in *Swing Time*. You made tap dancing in high heels look so easy. I wish I had that floaty little black dress and legs like yours.

Thank you, Gene Kelly, for choosing Donald O'Connor to dance alongside you in *Singing in the Rain*. Donald gave you a good run for your money. Both were fabulous dancers; you were prettier.

Thanks, PBS television, for all the dance programs you've shared of every dance genre imaginable. You made living in a non-dance world bearable.

Thank you, *Forever Tango*. You changed my life. The women were so fierce. I can still hear the dancers' shoes scrape the stage floor as the couples gave each other as good as they got. I cried in the dark. It could have been the New Year's champagne, but I'm thinking not, since that's the night I decided to dedicate my time to dance. That was 25 years ago and I'm still following my heart.

Thank you, *Billy Elliott*. Seeing you was a great New Year's Day present. You so inspired me that the very next Sunday I started ballet classes. It didn't matter that I was 41. Olympia Dukakis was 70+ and a beginner, too. She was pretty inspirational, actually.

Thank you, Loui Tucker, for when you called to welcome Pampa and me before the start of Stockton Folk Dance Camp. You kept saying we'd have a lot of fun and that the people were really nice. You're still right.

Thank you, Lenore Watson, with your red boots and elegant feet. Adony Beniares: you dance yourself very nearly into a trance at every after-party I ever stayed up for. Both of you inspired me to dance in the circle.

Thank you to my teammates on *Dancing with Friends*: Stacy Rose, Roo Lester, and Adony. Working with you has been a great reminder that collaborative work can be so satisfying – even more so when you genuinely like each other.

Lastly, thank you to my never-gonna-dance husband, Warren, for learning to dance anyway. I envy your musicality and long legs. Your love has made the time and space for me to live my dance dreams.

Is there someone in your dance world to whom you are grateful? I love talking about dance. Feel free to write me at dance@tangoandmoredance.com.



thank you

FROM THE EDITOR

by Loui Tucker

Does this issue seem a bit thicker to you? Flip to the back and check the number of pages. **It's 28 pages in length!**

In Gary Anderson's last year as editor, *Let's Dance!* magazine was usually 24 pages, occasionally only 20 pages, but the same listing of all the places to dance filled the last 3½ pages.

When I became editor in 2017, I eliminated those last three pages and encouraged readers to refer to folkdance.com for information on where to dance. As a result, **the magazine was only 20 pages for over a year**. The first 24-page magazine was in February 2018, and two more issues that year were 24 pages.

In 2019, 24-page magazines became the standard. In 2020, the January, February, and March issues were 28 pages – a new high.

However, when COVID reared its ugly head and sent us scurrying for the safety of Zoom productions, 24 pages was the again the norm, with six of the next 11 issues being back to only 20 pages.

What you have in your hands is the first 28-page magazine since those bright, bold years just before the pandemic. I give credit primarily to (1) increased dance activity, including more parties, festivals, workshops, and camps; and (2) increased advertising for the aforementioned events. However, *Let's Dance!* contributors have also been more active, perhaps because they now have something to write about.

Does this mean we are back to normal? I'm thinking we're getting pretty close. Mask requirements are giving way to mask-optional sessions, and large mask-optional events are becoming more common. Of course, we cannot predict the future, but I'm hoping this trend continues and *Let's Dance!* can provide readers with 28 pages of stimulating, entertaining, informative, and perhaps even thought-provoking content.

Cheers!



LETTERS TO THE EDITOR



Dear Editor,

I am hoping from some help from *Let's Dance!*

readers, particularly other dance leaders. I've become bored by and frustrated with a group I attend. I play the music for them from time to time when the primary leader is away. Sometimes, I try to introduce a new version of an old dance. But I come up against great resistance.

The most recent occurrence of this attitude concerned Legnala Dana. I really like Chubritza's rendition, but it was rejected as the "wrong" music; only Atanas's original recording would do.

Could it be that some dancers want to try new versions, but are cowed by the more vocal people? If so, how do I find out without spreading dissension? Should I try to start a conversation with the dancers about this? Should the new versions be put to a vote? Should I continue to offer and suggest alternate versions and hope that some of them will be acceptable? Or do I just give up the struggle, and create a "safe" program every time?

There are few options for international dancing in my area as a lot of groups have closed down for various reasons, so suggesting that I try another local group would not be helpful.

Any constructive ideas for me?

– KB



By Frits Ahlefeldt

HOW WELL DO YOU KNOW THE LYRICS?

Okay, all you singers, get your pencils out. Below is this month's **LET'S DANCE! READER CHALLENGE**. Below are the lyrics to 10 songs that you will hopefully recognize. Diacritical markings have been removed because they often suggest the language. The lyrics are *often* but *not always* the first words of the song. The **FIRST** person to correctly identify the 10 songs wins a \$25 gift card. You can type your responses into an email and send it to loui@loutucker.com or editor@folkdance.com. Or write in the answers below, take a photo, and send the photo.

Pustono ludo i mlado, iste mi majco armagan

Spune nana, spune, ce-ai de gand cu mine

Eva szivem Eva, most erik a szilva

Frunzulilti verdi busuioc, hajdei, la arcan, ci pit haidit, la joc

Devojke se cuju, opsa, skoci

Ya veras, como no? Cuando pruebas tu las mieles del amor

Oj lele stara planino, Po teb sum cesto hodio

Livavtini achoti kalah, livavtini kalah

Kinise i Yerakina ya nero krio na feri

Dodek je moma pri majka, do tu je bela i crvena.

SCENIC HOLLAND & ORIENTAL TURKEY – Tours in September 2023 with Tineke & Maurits van Geel and Ahmet Demirbagh



SCENIC HOLLAND € 2450 (early booking) € 2350 a trip to our home country will surprise you with hidden gems, diversity of landscape and picturesque villages.

ORIENTAL TURKEY € 2150 (early booking) € 2050 is a great tour to see some amazing places and dance with local teachers.

BOTH TOURS € 4400 (early booking) € 4200 (direct flight to Kayseri from Rotterdam).

Detailed tour program and registration: www.tinekevangeel.nl

NEWS FROM AROUND THE BAY . . .

SACRAMENTO COUNCIL – Yvonne Couvillion

Back in September, the Sacramento International Folk Dance and Arts Council (SIFDAC) reached out to our community in an effort to find volunteers to fill vacancies on our Board and committees. We only received one response — for Facebook administrator.

The SIFDAC Board met again on October 21, 2022, and voted to dissolve SIFDAC. The process should be completed within a few weeks.

Because our website fees are paid on an annual basis, our website www.folkdancesac.org will remain online through June 30, 2023, administered by Glynis Hawley. There will be some changes in content over the coming months, but the Where to Dance and Calendar pages will be maintained through June.

As of October 22, the website has been archived on the Wayback Machine. Only web pages were archived. Files such as flyers, dance notes, and recordings will not be archived.

The Folk Dance Federation of California member clubs will list Sacramento area groups and events on folkdance.com.

Thanks to all of you for participating in and contributing to SIFDAC over the years. Glynis Hawley has been kind enough to act as a communications coordinator in the Sacramento area in the meantime. She will be maintaining a follow-up basic website and email list to provide news.

Best wishes, and we hope to see you dancing in the future somewhere!

REDDING DANCERS – Julie East

As you may remember from the November issue of *Let's Dance!*, **one of our co-directors, Lenore Frigo, has married**, and is now Lenore Watson. Her husband's name is Nathan, and they met online. He didn't dance before, but always wanted to, so Lenore has had fun introducing him to it. International folk dancing (with the Redding folk dancers each week) has been an opportunity to get introduced to dancing. Nathan enjoyed going to Stockton and getting exposed to squares and contras, which were his favorites.

Unfortunately, he had to work so he could not attend the Officers Ball.

EDITOR'S NOTE:

The Sacramento International Folk Dance and Arts Council (SIFDAC) was formed in the 1950s, although the original name was Sacramento Council of Folk Dance Groups. At one time there were many other councils: Monterey Bay Council, Greater East Bay Council, Redwood Folk and Square Dance Council (in the North Bay), Fresno Folk Dance Council, Stockton Council Area, and others. The demise of a council does not mean the end of folk dancing in that area. Certainly, the North Bay dancers have managed with Carol Friedman's groups, Razzmatazz, and the Kopachka Dancers. Similarly, the Sacramento area dancers will continue dancing in their local groups. This does, however, serve as a reminder that our community is aging and the organizations that require extra time, energy, and commitment will continue to dissolve.



Lenore and Nathan Watson at Stockton Folk Dance Camp 2022. *Photo by G. Smith.*

... AND BEYOND

BERKELEY FOLK DANCERS – Ann Moghaddas

Coming off two years of pandemic when nothing much happened, Berkeley Folk Dancers is bursting with activity! All are welcome to our events!

In October, BFD members **voted in five new Trial Dances for the 2022-23 Dance Year**. This is the first time in three years that BFD has chosen new dances for the repertoire. Dance selection was followed immediately by a lively Halloween party.

On October 22, there was a great turnout by BFD members for the Masquerade-themed Officers Ball! More than 70 people attended and enjoyed fine food and **teaching by local dance teachers including BFD's own Andy Partos teaching Dunántúli Ugros, assisted by Marija Hillis**. Masking was optional, so there were smiles in abundance!

On November 11, BFD sponsored a **Live Music Night** with Da! Mozhem, and on November 18, the Advanced Class Fun Night was **"Strut Your Stuff"** and dancers showed off their favorite craziest outfits.

On December 31, from 9 pm until after midnight, BFD will host a **New Year's Eve Party** at Live Oak Hall, where the **Birthday Ball** will be held on Sunday afternoon, January 8.

The annual **Berkeley Folk Dancers' retreat at Monte Toyon** will be held January 27-29, 2023, featuring teaching by Bruce Hamilton. Non-members are welcome to register online at berkeleyfolkdancers.org, beginning January 1.

Last but not least, the **Festival of the Oaks**, a major Federation event, will be held on Sunday, February 12, all day, at Live Oak Hall. [See p. 5.]

NORTH BAY – Carol Friedman

I was honored to teach again at the annual Officers Ball in Pleasanton. The event was great fun, a **wonderful opportunity to connect with dancing friends I don't see very often**. And I always go home with a list of dances to learn and/or re-introduce in Petaluma.

The fall session of Balkan/International dancing at Hermann Son's Hall in Petaluma continues on Mondays. We danced a special Halloween repertoire for our class on Halloween that included Dimna Juda Mamo and the Monster



Andy Partos, above, with Marija Hillis, taught Dunántúli Ugros at the Officers Ball in October..
Photo by K. Greek.

Mash. No class on December 5, but we will end the year with one final holiday folk dance party on December 12.

Israeli folk dance classes at the Osher Marin Jewish Community Center in San Rafael continue on Thursdays afternoons (no class on Thanksgiving Day). Folks can sign up through the JCC website for a six-week series, or drop-in when it fits into their schedule.

IMPORTANT: This Israeli class will be moving to Hermann Son's Hall in January 2023.

SAN FRANCISCO GROUPS –Erika Opper

Changs continued with our celebration leading to our 85th anniversary in 2023 with events in October and November. For October, a Day of the Dead theme included memorabilia and special dances in remembrance of several Changs members and friends. For November, the anniversary event included expressing thanks for all that folk dancing brings to our lives. A December 30 celebration will include honoring festivities of many cultures.

Cafe Shalom will take a break for December while Udy and Ori Gold spend time in Israel, but will return to Congregation Am Tikvah (625 Brotherhood Way), on Saturday, January 7.

continued on page 16

NEWS FROM AROUND THE BAY continued

San Francisco Dance Circle continues on Wednesdays at Harvey Milk Recreation Center through December 14 before a winter break. Ann Colichidas leads a team of volunteer teachers presenting a fun variety of dances to both experienced and novice dancers.

PENINSULA COUNCIL – *Adony Beniares*
Times have been changed for our December parties. The **Palomanians' Pie Party** time and the **Christmas Day Eve Party** will both be **7-10:30 pm**, instead of in the afternoon, and both parties will be at St. Bede's Church Hall in Menlo Park.

The Moveable Feet Club is hosting its annual **Potluck and New Years Eve Party** in Palo Alto, which combines with the annual Lucy Chang Second Harvest Food Bank fundraiser. Ring in the new year and support a great cause at the same time! See the Calendar of Events on p. 5 for details.

The Saratoga Folk Dancers will hold their **annual Holidays Party on Thursday, December 22**. The theme is "Oh, My Stars!" so we expect to see plenty of star-studded apparel. There's a prize for the person voted by those dancers in attendance to have the best costume! See the Calendar of Events on p. 5 for details.

Todd Wagner's Hungarian class in Menlo Park resumed the end of November upon Todd's return from Hungary. Welcome back, Todd!

In response to the many questions about classes, parties, and online events, **the Peninsula Council is starting a monthly e-newsletter**. To allow people to choose, we'll have two focused versions:

Option 1 features local classes, parties, schedules, and information about the Peninsula Folk Dance Council and any local groups that wish to contribute. To subscribe, email pfdcparty@gmail.com.

Option 2 features the Global Folk Dance Party and other online events. To subscribe, email virtualfolkdance@gmail.com.

Our online community continues to grow, and the Council has teamed up with multiple camps including Stockton, Texa-Kolo, June Camp, and

World Camp, using a single Zoom link so you don't have to keep track of different registrations. Register for the Global Folk Dance Party and partner dance camps at tinyurl.com/GFDPparty.

WE CELEBRATED AL LISIN

by Denise Heenan

The Remembrance for Al Lisin (Saturday, October 29) was so nice.

Two of his daughters and his son shared stories and showed slides of many events in their and Al and Pat's lives, how folk dancing fit into their lives as children, how generous he was, and how Al touched so many lives.

There were people there from SLAC (Stanford Linear Accelerator Center), and many former folk dancers. Those who couldn't be there in person could join in via Zoom.

Later we danced to many of Al's favorite dances including a set representing his Russian heritage. Al was an organizer and a forward-thinking person. He saw the need to look to the future and to make plans for others to step in to fill the many needs of keeping international folk dance alive. It was difficult to say "no" to Al. He is one of the reasons so many of us are involved. He is missed.



Put a Face to Those Names!



Have you been wondering who, among our local dancers, are the members of the **Folk Dance Federation Board of Directors**? Would you like to put a face to the names you read about? Here you go:

Top row, left: Adony Beniares (Nominations); Kevin Greek (Website; Archives); Laura Douglass (Finance); Lon Radin (Institutes); Mike Giusto (Insurance); Marija Hillis (Promotions); Craig Blackstone (Parliamentarian); Marian Snyder (Past-President).

Bottom row: Loui Tucker (*Let's Dance!* Editor); Ulrike Narins (President); Laura Richardson (Vice-President); Clem Dickey (Secretary); Marcia Rosenblatt (Membership). Not present: Sabine Zappe (Treasurer); Susan Gregory (Publicity); Cricket Raybern (Research).

May I Have This Dance?

We offer some new ways to ask someone to dance:

“Did you know that you burn 10 calories a minute while dancing? Wanna work out?”

“Roses are red, violets are blue, how would you like it if I danced with you?”

“Hey, I just realized this, but you look a lot like my next dance partner!”

(Hold out hand) “Will you hold this while I head for the dance floor?”

Learning from the Israeli Dance Community

by Loui Tucker

The last weekend in October, I attended Nirkoda Ba Kerem (Dancing in a Vineyard), the closest Israeli dance camp to the San Francisco Bay area, at a resort in the foothills southeast of Fresno.

In addition to nine dances taught by the two Israeli dance instructors, there were special-focus sessions in the afternoon: an hour devoted to couple dances; an hour devoted to debkas; and an hour devoted to Oldies. Saturday night featured an elegant, outdoor wine-tasting (Piper Sonoma Brut, Vistamar Brisa Sauvignon Blanc, Kicker Cane Cabernet, and Seghesio Zinfandel) attended by the participants decked out in cocktail attire.

Masks were optional for this three-day camp. I'd estimate about a dozen dancers of the 100 kept their masks on when indoors. Nirkoda Ba Kerem's director, Aaron Alpert, reported zero cases of COVID following camp, although a half-dozen or so (including me!) told him they'd caught a cold that was going around.

I suspect I will be accused of bias because Israeli dance is my chosen area of specialty, but I really believe the international dance community has something to learn from this event, and other events held by Israeli dance community in general.

Take a look at the photos on the right. This is small representation of the young dancers who attended this three-day dance event. According to Aaron Alpert, attendance was right at 100 participants. Two of the participants checked the box for high school/college; 18 (20%) were 20-39 years of age; 30% were 40-59; 50% were over 60 (16 people declined to state). A quick look says half the dancers were under 60.

Aaron has told me that this is not unusual for other weekend Israeli dance events in the United States. There are three such events on the East Coast, two in the Central U.S., and two on the West Coast. They all report similar youth-skewed attendance. I must note that they are not just focused on the newest dances choreographed to modern pop songs. These young dancers have deep repertoires that include a full range of the oldest dances up to the most modern ones.

I remember dancing until 3 am, and occasionally later, at after-parties at international dance events in the 1980s. At these Israeli dance events, that's still the norm. On Thursday night at Nirkoda Ba Kerem, the music was turned off at 2 am although there were still dozens of dancers willing to continue dancing. On Friday night it was 4 am. On Saturday night (Sunday morning) there were 16 dancers in the Survivors photo that was taken at 6 am before they all went off to breakfast. (No, I was not in attendance, but Aaron was.) Young dancers want to dance all night; older dancers – not so much.

So, how has the Israeli dance community managed to attract and keep young dancers when the international community (with some noted exceptions) has not?

First of all, Israeli dance is part of the general school curriculum in Israel. Israeli youngsters grow up dancing. While not all of them continue as adults, dancing is not seen as a bizarre pastime. In addition, **the Jewish community in the United States has a well-established summer camp system for youngsters with a curriculum that includes Israeli dance.** Because they grow up dancing, many of them easily embrace dancing as an adult.

continued on next page

The Faces of Nirkoda Ba Kerem



Photos by L. Tucker

Can something like this be replicated in the United States to include international folk dance? While the physical education curriculum from the 1950s to the mid-70s included international folk dance, it has largely disappeared from today's public schools. Colleges and universities used to have classes in international folk dance and sponsored student clubs that hosted folk dance events. Now dance departments focus on ballet, social and ballroom dance, modern dance, salsa, hip-hop, and the like – but not international folk dance. How do we go about convincing our schools to include international folk dance in their dance curriculum? What about getting folk dance into summer camps?

When I was in my 20s, I led an after-school club where I taught. I had 12-15 junior high school students who loved international folk dance! (I can't do that now, not at my age!) Before COVID, Megan Wolf and Jordan Ugglu were doing something similar in Willits. Billy Burke had a successful program in Southern California for decades. It's going to take a large number of dedicated and committed *younger* dance leaders to develop venues where they can introduce international dance to young people so it isn't seen as something that only old people do.

THE FEDERATION PROMOTION FUND

Have you got an idea that would increase attendance at folk dance gatherings, particularly an idea that will attract younger dancers?

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. (See *Let's Dance!* Dec. 2005.)

1. Projects should promote folk dance in the broadest sense.
2. Grants will be made up to \$2000 with a maximum annual expenditure by the Fund of \$6000.
3. Applicants must be individual or family members of the Federation, or belong to a member club.
4. Application procedures are available on the Folk Dance Federation's website, folkdance.com, under the Services tab.

Promotion Committee Chair
Marija Hillis
marijahillis@gmail.com

Jewish youth are also recruited into performing groups. The two young men pictured on the previous page were in the performing group Yesodot, based in the Maryland-Washington, D.C. area. (To find out more, do an internet search for Yesodot.) Locally, Al and Teddy Wolterbeek were able to attract and keep young dancers interested in international folk dancing – including bringing dozens of them to Stockton Folk Dance Camp every year – by directing **Tanc El Dorado**, a performing group for high school and college-aged dancers in the Sierra Foothills.

Similarly, Heidi Vorst has spent decades cultivating the international folk dance community in the Portland, Oregon, area by getting youngsters involved in her performing group, **Sussefusse**. She has also brought dozens of her young dancers to Stockton Folk Dance Camp to experience dancing in that environment.

Forty years ago there were at least a dozen international dance performing groups based in the San Francisco Bay Area. These groups performed through the state several times a year, and some went on tours of the United States and Europe. If the Israeli dance community can do it, what is stopping us, the international folk dance community?

I don't believe it is just the Israeli dance community that is successful. I wrote about it here because it was so apparent to me at Nirkoda Ba Kerem that there are lots of young people interested in connecting through dance.

There must be other dance communities that are still attracting and keeping young dancers. If so, where are they? What can we learn from them?



SAME MUSIC, DIFFERENT DANCE

(Horehronsky Csardas)

by Loui Tucker with Roberto Bagnoli

Federation President Ulrike Narins' column this month reminded me of a time I was discovered that a dance I'd been doing for several decades was not the only dance to that piece of music.

I believe it was in the summer of 2008 at Stockton Folk Dance Camp, one of the years the event took place on the west side of the campus rather than around Grace Covell Hall. It was Roberto Bagnoli's first year on the teaching staff and it happened late one night at an after-party. I heard the opening notes of the music for Horehronsky Csardas and I stepped onto the dance floor. Roberto stepped in next to me. The dance began.

I'd taken maybe three steps when Roberto dropped my hand and stepped out of the circle of dancers. Huh? Was it something I said? Did someone signal they needed to talk to him urgently? Did my deodorant fail?

I reached out to Roberto to see if he remembered when this happened, and if he could tell me

more about this different dance to the same music. He responded:

I remember very well that moment!

I learned Helpa (that's the name of the dance) from František Bonuš in a workshop in Benešov (near Prague) in 1995. Since learning it, I always taught it and danced in that way – until I found out there was another choreography for the same music. At that moment I realized that the version I knew was unknown to many people, so I gave up teaching and dancing it.

There is a description of the dance in the book *The Golden Gate Is Open: 31 Folk Dances from the Czech and Slovak Republics for Children and Adults*, though it is slightly different from the one I learned.

I sent you the video from the workshop I attended in 1995 and the video from the CD that came with the booklet. The quality of the one from the workshop is very poor, but I'm very fond of it.

If anyone would like to see either of these videos, please email me at loui@louisucker.com and I will give you access.

Save the date!

*National Folk Organization
Conference 2023*

MARCH 29 - APRIL 2, 2023
Concord, Massachusetts

Dance at the Concord Scout House.
Stay at the Colonial Inn est. 1716.

We look forward to seeing you - in person!

For more information, visit <https://tinyurl.com/nfo2023>

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



Can you name this dance teacher? The photo was taken at Stockton Folk Dance Camp in the 1960s.

There is no prize this month because there is another contest elsewhere in this issue, but if you want to know if your guess is correct, email loui@loutucker.com or editor@folkdance.com.

WELCOME OUR NEW FEDERATION MEMBERS

Linda Hershenson, Pacifica, CA
Sherry Cochran, Fontana, CA
Heidi Vorst, Portland, OR
Bernadette Burns, Modesto, CA
North Bay Israeli Dancers, Pt. Reyes, CA

Last month's photo



That's Dick Rawson (Bay Area) and Karen Wilson-Bell (then southern California, now Washington). Karen began attending Stockton Camp in 1975, Dick in 1977. They have been attending every year since then, and are still very close friends.

By the way, this photo produced 16 emails with the correct answer! And...

WE HAVE A WINNER!

The winner of the November *From The Let's Dance! Photo Archives Contest* was **Toba Goddard** from Sacramento. After commenting, as others have, that she never wins contests, she added: "I've had some back surgery which is healing. I still have the left knee to replace. The right knee has been replaced twice and it looks like it will never be good. Drat... I loved to folk dance. I still do some Balkan and Israeli singing though."

Moveable Feet invites you to
New Year's Eve International Folk Dance Party
and
Lucy Chang Memorial Second Harvest Fundraiser

WHERE All Saints' Episcopal Church
555 Waverley Street, Palo Alto

WHEN December 31, 2022
7 pm Potluck (doors open at 6:45 pm)
Dancing until 12:15 am

COST \$5 to cover the cost of the room.
Please also make a generous donation
to Second Harvest Food Bank!
Help us reach our \$6,000 goal!

MC Loui Tucker

**On-site
potluck dinner**
7~8 pm
Bring a favorite dish!
Moveable Feet will
provide drinks,
plates, and utensils.

Donate early to Second Harvest Food Bank at impact.shfb.org/Moveable-Feet so your support will be available immediately or bring cash, checks, or smart phone (if you plan to use a credit card) to the party. You can also bring cans, jars (peanut butter), bags (rice, pasta), and boxes (cereal, cake mix) to be delivered to SHFB.

Info: MoveableFeetClub@gmail.com

Vaccinated dancers only; be prepared to show proof of vaccination. Masks appreciated.

Parking is free on New Year's Eve and no time limit in Palo Alto city lots and streets.

Ring in the new year with
non-stop dancing!



♪ 2022→2023 ♪ 2022→2023 ♪ 2022→2023 ♪

Lusniak

(Armenia)

Lusniak (loos-NYAK) means “Moonlight.” This dance was choreographed by Tineke van Geel in the style of a Shoror type of dance. The general features of a Shoror include a 6-count measure and many steps with a double knee bounce.

In some regions, the movements are traditionally associated with the waggling walk of birds. Therefore, synonyms were *gakavel* (partridge) and *ghaz ghazi* (goose) in the village of Alashkert. In Karin, *tavouk* (a kind of chicken) was used. During the 20th century, Shoror became the general term in most regions, both in former West Armenia and present Armenia. Currently, Shorors are mostly simple, and often women’s, dances.

Tineke presented Lusniak at the 2022 Stockton Folk Dance Camp held at University of the Pacific.

Music: 6/8 Meter Music: Tineke’s 2022 SFDC Flash Drive
Or search for “Lusniak” on YouTube and download the original recording.

Video: 2022 SFDC Videos. Camp videos can be viewed by contacting a camper who has purchased them.

Formation: Mixed, open circle of dancers facing center, hands joined, arms in low W-position with forearms almost parallel to the floor,.

Steps & Styling: Movements are soft and smooth. Knee bounces are soft, not sharp. Eyes look in the direction of the hands, i.e., looking to the right when hands move right, looking left when hands move left.

Meas	6/8 meter	PATTERN
8 cts.		INTRODUCTION. No action. Begin with singing.
	I.	MOVING RIGHT AND LEFT.
1		Step sdwd R with double knee bounce, arms moving slightly R (cts 1-3); step L next to R with double knee bounce, arms returning to low W-pos (cts 4-6).
2		Repeat meas 1 cts 1-3 (cts 1-3); touch ball of L ft next to R with double knee bounce (ct 4); arms return to low W-pos (cts 5-6).
3		Repeat meas 2 with opp ftwk and direction.
4		Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L across R (cts 4-6). Note: during this meas, arms make full circle to R, ending slightly L of orig low W-pos.
5-8		Repeat meas 1-4.
	II.	TO THE CENTER AND BACK, THEN MOVING RIGHT.
1		Step R fwd, arms swinging down (cts 1-3); touch ball of L ft beside R (ct 4); double knee bounce (cts 5-6).
2		Small step L bkwd with double knee bounce (cts 1-3); small step R bkwd (ct 4); double knee bounce (cts 5-6). Note: During this meas, arms return slowly to low W-pos.

Lusniak – continued

- 3 Step L across R with hand movement sharply bending the wrist downward (cts 1-2); step R to R on ball of ft, hands coming back to orig pos (ct 3); repeat cts 1-3 (cts 4-6).
- 4 Repeat meas 3, cts 1-5 (cts 1-5); hold (ct 6).
- 5-8 Repeat meas 1-4.
- III. TRANSITION.
- 1-2 Repeat Fig I, meas 1 twice.

Sequence: Repeat as noted above three times; then Figure I until the music fades.



Stockton
FOLK DANCE CAMP
WINTER WEEKEND 2023

January 27-30, 2023 - All on Zoom

Register at <https://tinyurl.com/SFDCWW>

We'll be on air for ~72 hours, featuring ...

- ...20 hours of classes, and workshops
- ...Our annual Live Dance Parties from Asia and Europe
- ...Live music from Orkestar Unbound
- ...Replays so you have a chance to see everything!

Did you notice the recipe on p. 9? *Let's Dance!* used to print recipes in almost every issue! If you have a favorite ethnic recipe, please share it! Send it to Editor@FolkDance.com.





HARBOR VIEW

STATEWIDE 2023

SAN PEDRO

Featuring:
Miroslav "Bata" Marcetic
teaching dances of Serbia
and
Joan Hantman
teaching dances of Israel

May 19 – 21, 2023
Wigwam Hall
543 Shepard St.
San Pedro, CA 90731

Details--host hotel, meals, registration, music, optional harbor cruise—forthcoming

The art for our flyer was developed from an original watercolor by Don Krotee.

Check website for updates
<https://socalfolkdance.org/>
Or Contact Diane Baker
diane.baker@diandden.net



What's Up Down South?

– News from Southern California –

by Diane Baker

The Harborview Statewide Committee is tacking to starboard and port to plan a multidimensional experience for participants May 19 – 21, 2023 in San Pedro.

We have selected a thrifty motel 3.1 miles distant from Wigwam Hall. Studio 6 is clean, basic and functional, not luxurious. Cost per night is \$140 excluding taxes. Each room includes a microwave and mini fridge, but alas, no breakfast. It has a pool and free parking. It is located across the street from the Cruise terminal, the USS Iowa Battleship Museum and the walking path along the harbor. Restaurants and historic neighborhoods are nearby. If you want to make reservations, call 310-548-1080.

Meals on Saturday at Wigwam will feature menus of two San Pedro institutions – sandwiches from Busy Bee Market for lunch and Pollo Veracruzano or Chile Relleno from Maria's Mexican Restaurant for dinner.

Bata Marčetić has not yet decided whether to bring his youth ensemble to Los Angeles for this event. We welcome your suggestions for both Israeli and Serbian dances that you would like our distinguished teachers, Joan Hantman and Bata Marčetić, to present during Harborview Statewide. Please send any suggestions to diane.baker@diandden.net.



LET'S DANCE! ❤️ LYRICS

Can you dance and sing at the same time? It depends on the dance, doesn't it? It might be challenging to sing the words to the Israeli dance **Adama Veshamayim** while dancing, but you'll at least know what the words mean.

Adama Veshamayim
Chom ha'esh
Tzlil hamayim
Ani margish zot begufi, beruchi, benishmati.

Earth and sky
The heat of fire
The sound of water
I feel it in my body, in my spirit, in my soul.

Heya, heya, heya, heya, heya
Heya, heya, ho...

Heya, heya, heya, heya, heya
Heya, heya, ho...

A BLAST FROM THE PAST – 42 years ago

The article below began on page 18 in the December 1980 issue of *Let's Dance!* magazine and continued for two more pages. This is a selection of the 19 countries noted in the article. You can read the entire article on folkdance.com (Resource tab; *Let's Dance!* Archives).

BEWARE

WHEN BEARING GIFTS IN FOREIGN LANDS - -

Your best intentions can go badly awry if you give an inappropriate gift to a foreigner. It always pays to check local traditions first with someone who knows them. Otherwise, you could be in for some surprises.

The most common gaffe Americans make is to give Chrysanthemums to a European. You can give giant mums, or include a few in a spray, but otherwise the flower is used only on All Saints' Day, November 1, and at funerals.

Other blunders can result from giving flowers that suggest intimacy, flowers in colors that connote death, and items that carry negative associations, such as knives. Traditions vary greatly throughout the world, as this random sampling of international gift taboos and preferences suggests.

BRAZIL. Purple is a death color, and such purple flowers as the *saudades*, a Brazilian sweet-william, are for funerals. Liquor is expensive and thus well-received; Scotch is far more popular than bourbon.

CANADA. Gifts to government employees are delicate now, thanks to a crackdown on them. White lilies are for funerals. French and California wines are greatly appreciated, and Eskimo and Indian crafts-stone sculpture, wood carvings-are highly prized.

FRANCE. Yellow flowers suggest infidelity and should never be given. Give no cutlery. Odd numbers of flowers are given as gifts, but not 12, and not an unlucky 13. French luxury items go well-champagne, cognac, perfume, foie gras, and candied chestnuts, for example.

INDIA. White is the mourning color. Electronic gadgets are appreciated, but if you bring them in, you pay 100% duty going out when the items are missing. Liquor is costly and therefore a popular gift.

ISRAEL Government employees may not accept gifts that are worth more than \$10.00. Religious gifts are inappropriate in the Holy Land. Oranges are too common to make good gifts. But you are safe with roses, whiskey, and Swiss or Dutch chocolates, despite the high quality of Israeli chocolates.

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OF CALIFORNIA, INC.
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Millbrae, California 94030

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Dancers are the athletes of God.

~ Albert Einstein

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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:

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