

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  JULY-AUGUST 2022



*Photos by R. Tsai*

## THREE CHEERS FOR STATEWIDE 2022!

See review on p. 7

# Let's Dance!

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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

Kathy Molga, Texas  
Carol Kennedy, Danville  
Jackie Egbert, Santa Rosa

# PRESIDENT'S MESSAGE

by Ulrike Narins

First I want to express my deep gratitude to all past presidents of the Federation and all the officers who came before me. The officers have given their efforts, time, and creativity to make the Federation what it is today. I am honored to be placed in a position to serve the folk dance community.

My general goals are to be supportive of all members and groups in Northern California, to help any group that struggles through a rough patch, and to further all activities and ideas that can bring new dancers to the community and new members to the Federation. I strive for good communication with all and friendly relations with other folk dance organizations.

I want to tell you a bit about my development as a folk dancer, and how my experience and attitudes have evolved since I started. I came rather late to international folk dancing. Before 2008, I had no idea that such a thing even existed. I grew up in Austria and knew only about Volkstanz, which meant women in dirndls, men in Lederhosen, and zithers and accordion music – and I did not like any of it!

When my son introduced me to folk dancing after his junior year abroad, I was intrigued. I loved the music I heard from so many countries, and the dances with strange names. The group I attended welcomed me warmly into their midst.

The first few years I danced a lot behind the lines to learn the steps. It was not as easy as it would have been in my youth. I thought to myself that someone needed to insist that everybody do the steps correctly. When gradually more dances came more naturally to me, my enjoyment of my body moving with the music became even more enjoyable.

My attention then turned to other things while I was dancing, and I started noticing the consistently warm, tolerant, and inclusive attitude of this community more consciously, and it warmed my heart. I also now appreciated the way dancers were allowed to make mistakes and were kindly included anyway without being criticized. I realized that I had found my village or tribe, that I felt I belonged. A bit later, I discovered that this sense of a village is not just here in my home group, Changs in San

Francisco, but almost everywhere I go. Whenever I travel, I research folk dance opportunities there. More about that at another time.

**One person I want to mention, without whom I would not be folk dancing today, is Laila Messer.** Only because she welcomed my son Lothar to Changs so warmly, did he decide to go back and invite me to try it out as well.

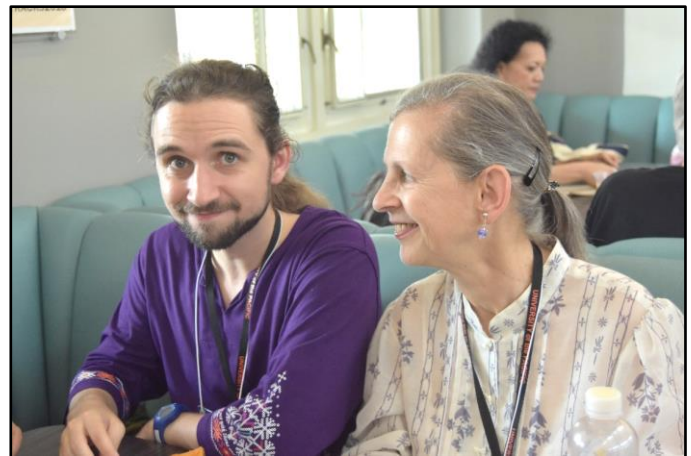
There are two reasons I reflected on these things. One is that my change of perspective made me more tolerant of people with a less inclusive viewpoint; they still may come around. The other is that a consistently warm and welcoming attitude can greatly help to keep new dancers coming back.

I encourage you to read Gigi Jensen's article on p. 15 entitled "There Is Nothing Like The First Time." She wrote this completely independently, but I am delighted she touches on so many of these same points I have made here.

Please feel free to contact me at [president@folkdance.com](mailto:president@folkdance.com), if you have any comments or concerns.

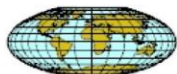


Ulrike in 2017. Ironically, she is wearing a dirndl that she once did not like at all!  
*Photo by L. Tucker.*



Ulrike Narins with her son Lothar (left). *Photo by L. Tucker*

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## 2022

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

Led by Lee Otterholt, guided by Ventsi Milev  
Sofia, Plovdiv, Bansko, Veliko Tarnovo

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

Led by Lee Otterholt, guided by Maroula Konti.: 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 Lee Friedman, guided by Joe Freedman  
Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed,  
and Golan Heights

### **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

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

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

### **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 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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# 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).

- July 9** **FEDERATION BOARD MEETING.** Via Zoom. Join the Folk Dance Federation Board online as they meet for their 2022 planning meeting. Various topics such as event planning, membership, publicity, insurance, and budget are discussed. This is the first meeting with our 2022-2023 officers. 11 am-12:30 pm. Via Zoom. For the link, go to [folkdance.com/event](http://folkdance.com/event).
- July 10** **PENINSULA COUNCIL MONTHLY DANCE PARTY.** St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 3-8 pm. \$10. Info: [adony408@gmail.com](mailto:adony408@gmail.com).
- July 17-23 and July 24-30** **STOCKTON FOLK DANCE CAMP.** It's the 75th year, so there are more teachers on staff, but it's the same teachers each week. University of the Pacific, Stockton. Info, including COVID protocols: [folkdancecamp.org](http://folkdancecamp.org).
- July 28-31** **NEW MEXICO DANCE CAMP.** On the campus of New Mexico Tech, Socorro, New Mexico. Cost starts at \$280 for the weekend; discount for first-time campers. Info, including COVID protocols: [www.swifdi.org](http://www.swifdi.org).
- Aug 14-20 and Aug 21-27** **MAINEWOODS DANCE CAMP.** Camp Indian Acres in Fryeburg, Maine. Teaching staff is different for each week, so visit their website. Cost starts at \$675 for the week; discount for first-time campers. Info, including COVID protocols: [mainewoodscamp.org](http://mainewoodscamp.org).
- Sept. 21-25** **TAMBURITZA EXTRAVAGANZA.** Holiday Inn Cleveland South, Rockside, Ohio (a suburb of Cleveland). Register online at [www.tamburitza.org](http://www.tamburitza.org).



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:

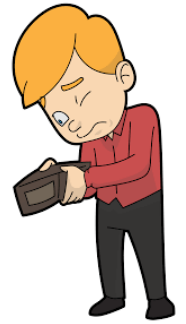
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- Kevin Greek, Federation Website Manager, [Events@FolkDance.com](mailto:Events@FolkDance.com)
- The Federation's Google Groups at [FDF-CA@GoogleGroups.com](mailto:FDF-CA@GoogleGroups.com)

## SCHOLARSHIPS AVAILABLE FOR UP-COMING DANCE CAMPS!

by Ellie Wiener

There is still time to apply for a scholarship for a dance event this summer!  
If money is tight, 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!



# THE FAMILY PHOTO ALBUM



Tom Williard and Lisa Bell enjoyed dancing on the deck at The Land in the Santa Cruz mountains over Memorial Day Weekend. *Photo by L. Tucker.*



Marian Snyder passed the Federation President's gavel to Ulrike Narins during the Installation Lunch during Statewide in Petaluma. *Photo by R. Tsai*



Ahmet Lüleci gave a pre-Statewide Turkish dance workshop in Saratoga; Rick Henderson and Lisa Michael are behind him. *Photo by L. Tucker*



Some of the current and past presidents of the Federation gathered at Statewide: (top) Marian Snyder, Joe Croco with Laura Douglass, Craig Blackstone; (bottom) Kevin Greek, Memo Keswick, Diane Baker (S. Cal.), and Sylvia Stachura (S. Cal.). *Photo by K. Greek (via timer).*

# STATEWIDE FESTIVAL 2022 – FINALLY!

by Emily Stoper

The annual Statewide Dance Festival, with the theme Pastoral Fandango, was a blast! Big crowds showed up at Hermann Sons Hall in Petaluma on May 20-22. We had fabulous teachers: Ahmet Luleci teaching Turkish dances, Gergana Panova teaching Bulgarian, and Bruce Hamilton teaching English country dances.

Ahmet was lots of fun, joshing the dancers as usual while inspiring us to new heights of Turkish splendor. I found myself feeling jealous of the individuals he singled out for teasing, and was thrilled when he suddenly popped up in front of me and fired the question “What is the name of that dance?” Of course, I had no idea, but no matter!

Gergana taught some marvelous dances I had never seen before, and Bruce taught some quite unusual English country dances, along with useful styling pointers.

I loved Chubritza, Statewide’s designated band of musicians, and I also really enjoyed Gradina, the singing group, as well as the very elaborate and beautiful demonstration of Taiwanese dance led by Rebecca Tsai.

What a weekend! Many thanks to the organizer, Marina Troost.



Rebecca Tsai’s Chinese performing group delighted the dancers who attended Statewide Festival in Petaluma. *Photo by J. Croco.*

# FROM THE BANDSTAND

The Statewide Festival from  
Chubritza’s perspective

by Craig Kurumada & Linnea Mandell

Looking out over the ballroom of the Hermann Sons Hall, we felt the special thrill of seeing a big circle of dancers moving together to our music. It was the first time in three years, and it was long overdue. It’s hard to believe we have played for Statewide North seven times, starting in Modesto in 2004, and continuing every other year in San Jose, Sonoma, San Jose, Redding, Albany and Sacramento. (We missed 2008, in case you were counting.)

Although the pandemic cancellations and postponements were saddening, there was a silver lining. We had more time to learn new tunes for the teachers! In the past, we usually learned one or two dances per teacher, but this time we learned eleven new dances in total.

Each set presented its own challenges. Ahmet Luleci’s Turkish tunes, “Yağmur Yağar,” “Oğlan Oğlan,” “Uçtu Uçtu,” and “Hayde Gidelum,” gave us the challenge of learning Turkish pronunciation and singing styles, including adding an *oud* and a *tulum* (bagpipe) synthesizer.

Gergana Panova’s music was actually more familiar since we have traditional Bulgarian instruments, but the arrangements for choreography were new, so “Imala Maika,” “Kutsata,” and “Kopanitsa” needed some concentrated work.

For Bruce Hamilton’s English dances, “Moonflower” and “Trip to Provence” we added an electric piano to our large instrument assembly, to do justice to Rachel Bell’s beautiful compositions. At least “Borrowdale Exchange” could be done with a lighter string set. (I didn’t play on that one, so I took advantage of the 3-minute break to re-tune strings!) Speaking of strings, we had 173 strings to tune by my count, so it was important to arrive early for tuning as well as sound check!

Sound. Adony Beniares, who had been running the sound equipment along with Evan Chu all weekend, volunteered to manage the sound for us but had limited experience with the live music part, especially a sound tech’s worst nightmare like us: 16 channels, 2 additional mixers, and instrument

*continued on p. 8*

**FROM THE BANDSTAND** — *continued*  
changes for nearly every dance to get the right sound for each dance ethnicity.

Fortunately, the Mandell family is quite rich in talented sound people, and Linnea's brothers, Douglas and Dana, stepped up to help run the boards. Each brother had a conflicting performance elsewhere, but fortunately they were on different nights! A huge thanks to the Mandell brothers for their support of the festival.



The authors, Linnea Mandell (left) and Craig Kurumada, with Gergana Panova, at the Statewide Festival. *Photo by D. Dunatov.*

Travel and Lodging. How do you travel to Petaluma from Arcata with 7 band members (including a family of 4 with 2 small children),

A view of Hermann Sons Hall full of dancers, with Chubritza on stage. *Photo taken from a video by D. Dunatov.*



sound equipment and over 40 instruments including an upright bass, a small cimbalom and a electric piano? With minivans! Years of experience have helped us develop a time-consuming, but effective, Tetris-style packing plan that allows us to fit everything in the van. We also want to express our deepest thanks to Celeste and Michael Durham for opening their lovely house to four of the band. They were superb and loving hosts.

A Special Croatian Guest. Prior to Statewide, tamburitza expert and our longtime teacher, Dr. Mark Forry, contacted us to ask if we could facilitate a visit from Dora Dunatov, an ethnographer from Croatia working on her doctoral dissertation. She was welcomed to attend the festival as a special guest where she could interview John Filcich as part of her research into Croatians in America. She was very impressed with the Statewide Festival, saying, "The whole event touched me very deeply, seeing that many people with different backgrounds share mutual interests with no other aim but to enjoy life, dance and music."

Our sincere thanks to organizers, especially Marina Troost, the Statewide Festival chair, and Steve Ayala, the onsite guy doing everything. We must have exchanged 50 emails to get everything organized! It was also a pleasure to work with *Gradina*, which included identifying common songs, working out arrangements, sending rehearsal recordings, and figuring out how to fit everyone onstage.

It all paid off. It takes a lot of rehearsal, practice, and research, and it's all worth it to see a room full of smiling dancers moving to the music!

## **BILL LIDICKER (1932-2022)**

We are sad to share the news that Bill Lidicker died on Wednesday, April 27.

Bill was a member of the Berkeley Folk Dancers since 1964, was one of their long-time teachers and considered to be the institutional memory of the Berkeley Folk Dancers. He served on the board and was president of several dance



Bill Lidicker 2014.  
*Photo by L. Tucker*

organizations, including the National Folk Organization and the Folk Dance Federation of California.

Bill came to California from Illinois in 1957. Bill joined the Berkeley Folk Dancers with his first wife, Naomi, and taught with her for many years. He married Louise in 1989, and also taught for the Berkeley Folk Dancers. He was on both the Research Committee for Stockton Folk Dance Camp and the California Folk Dance Federation, and many of his dance descriptions were published in *Let's Dance!*

Bill was also a performer, having been a member of both Westwind International Folk Ensemble and Jubilee American Dance Theatre.

We were very sorry to hear about Bill Lidicker's passing.

We keep fond memories of the times we danced and taught at his Berkeley group. We crossed paths with Bill and Louise on many occasions at dance camps, workshops, and events.

Bill was a good dancer, teacher, and organizer. He loved to travel and was a kind and generous person. We salute his significant contribution to recreational folk dancing.

Our sincere condolences to his family and friends. May he Rest In Peace!

~ Yves and France Moreau

I just found out that Bill Lidicker, a retired UCB professor, passed away within the past few days. He and his wife Louise were active folk dancers and promoters of folk dancing, especially within the Berkeley Folk Dancers, but were always happy to teach at other Bay Area clubs as well.

Personally, I'll always remember what a lovely, kind, intelligent, and excellent dance partner he was and the many happy times I spent dancing with him and others at folk dance parties over the past decades. He will be sorely missed.

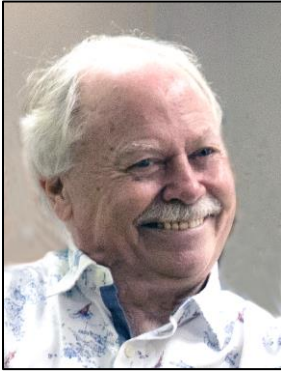
~ Mel Harte

## **WANT TO SEE YOUR NAME IN PRINT?**

Do you have some interesting news or information about your community, an event, or some aspect of folk/world dance or culture that would make interesting reading in *Let's Dance!* magazine? Have you read a dance-related book, seen a video, or visited a website that you think others would enjoy? Have you been taking photos at dance events? Why not share them with *Let's Dance!* readers?

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

Deadline for submissions is 30 days before the date of the magazine. Contact *Let's Dance!* Editor at [editor@folkdance.com](mailto:editor@folkdance.com) to discuss.



The author, many years later. Photo by J. Croco

## THE WAY IT WAS: KOPRIVSHITSA 1971

by Howard Young

Recently I've seen lots of ads for group folklore tours, many of which include the Bulgarian festival in Koprivshitsa. These promotions caused me to reflect on my time there in August 1971. This was only the second Koprivshitsa festival. The first was held in 1965. The venue was a stage on a forested hillside. Performers arrived daily in old buses and cars. They carried their possessions, their food, costumes, instruments, blankets, and tables and chairs up the hill to stake a claim on the open hillside or in the woods. I arrived on a used motorcycle I had purchased in Rotterdam.

Tourists: In 1971, there was a grand total of seven Americans and one Canadian. We were there due to our interest and/or research in ethnomusicology or folkloric dancing. The eight of us 'Westerners' were in our late teens or early 20s. I was the only Californian. The six other Americans were from New York City. That group included two male musicians, and four women, including Carol Freeman and Carol Silverman (singers known at that time as big Carol and little Carol). Carol and Carol had been exposed to Bulgarian singing by Ethel Raim who had attended the first Koprivshitsa festival in 1965. As I was watching a performance, one of the women in our group nudged me and said, "Yves Moreau is here."

I said, "He is?"

"Yes," she replied, and pointed over to Yves in conversation with Filip Koutev, the director of the National Folk Ensemble.

Modern Conveniences: There were no tour groups in air-conditioned buses, no hotels, B&Bs, grocery stores, or campgrounds. If there were any *pensions* or private rooms to rent, they were taken by dignitaries, politicians, or show judges. There were no vendors or concession stands. I recall there was a man at a BBQ grill who sold sausages and grilled meats.

The young men from New York and Yves Moreau slept in their VW van. The women set up their sleeping bags in a pasture. I joined them, unrolling my sleeping bag near my motorcycle. This became our simple encampment. We weren't sure if this field was for cattle or sheep. This mystery was solved the next morning at five, when we awoke staring at the underside of cows standing over us. I can imagine the shepherd taking great delight in driving his herd over a group of young people trespassing on his pasture. Nothing like waking up to see a cow's udder dangling over your face. Good morning!

There were no restrooms; porta potties had not been invented yet. I recall an old wooden outhouse. The path to this latrine was a single muddy track. As you got closer, the mud got deeper. Once inside, you would turn to the door and place your feet into two depressions, about four inches deep, of semi-dried mud. There was no toilet or bench with a hole in it. You would simply squat, hold your breath, and hope you remembered to bring your toilet paper. This last step was most critical. It was the kind of thing that, if you forgot the TP, you would never forget it again.

One day, I had to wash some clothes. I somehow secured two buckets. Unfortunately, I had no soap and, because there was no store, two rinses would have to suffice. For drying, I strung ropes on my motorcycle from the handlebars in front to the luggage rack in the rear. My activity drew interest from some local Bulgarian women. They must have especially liked my drip-dry clothesline setup, as I heard some giggles.

Special Moments: One evening, I was captivated by the sound of a lone *gaida*. I followed this hypnotic melody into the woods where I came upon a group of villagers. This was their camp. They had everything set up for a picnic. I noticed they had draped a blanket over a rope strung between two trees. This was their changing room. The *gaida* was playing to a solo dancer. An elderly man had a lamb on his shoulders. He was bouncing around with a live animal around his neck!

In the background I saw an open pit fire was being prepared. It quickly dawned on me that this lamb was going to become dinner. This was confirmed when one of the women pointed to the lamb and then to her mouth. No language barrier here! This scene was the stuff folklorists dream of. My first and only ‘Lamb Račenica.’ Too bad I didn’t have a camera.

One afternoon, our clan of Americans was listening to a group of women singing. We listened to them sing a few songs, and then they motioned that they wanted us to sing something to them. We quickly tried to think of any American songs that could be considered a ‘*sedenska*’ or work song. We came up with “I’ve Been Workin’ on the Railroad.” This brought great applause and demands for more, which led us to “Home on the Range.” Our encore was “She’ll Be Comin’ ‘Round the Mountain When She Comes.” In the worldwide tradition of inserting bawdy lyrics into folk tunes, the original verses soon morphed into a racy version. The audience didn’t understand our alternate version, but we had fun putting some “folk” into our impromptu concert.

Fast Forward: Many years later someone came up to me and said “Hey, I saw you in a poster at the American Embassy in Sofia.” The poster was titled *Americans at Koprivshitsa*. Someone had taken a photo of our group singing to the Bulgarians. I contacted the U.S. consulate in Sofia and asked if they had any archives containing the poster. No luck. Sadly, they said they couldn’t find anything.

In September 2017, I had the good fortune of joining Iliana Bozhanova and Todor Yankov on a tour of Bulgaria that they were leading for a group from Switzerland. One very special and intimate moment was going to the town of Bistritsa for a private concert by Bistritsa Babi. The Babi are a group of older women (grandmas) dedicated to preserving their style of singing. They often perform at the Koprivshitsa festival. After the concert, Iliana mentioned to the group that I had been at Koprivshitsa in 1971. Two of the Babi said, “Yes, we were there too!” It was a beautiful reunion 46 years later!

*Howard Young taught folk and ballroom dance for a living throughout the 1970s, at multiple universities and colleges.*

---



The members of Da! Mozhem gathered at Serra Park in Sunnyvale and played for several hours for the dancing pleasure of local dancers. *Photo by L. Tucker.*

# NEWS FROM AROUND THE BAY . . .

## RAZZMATAZZ – Marilyn Smith

We spent a delightful evening with **Roberto Bagnoli at his dance workshop in Santa Rosa on Tuesday, April 12.** There were 40 people present including folk dancers who came from out of the area to attend.

Roberto taught 3 dances: the beautiful Transylvanian dance Norocu, the challenging Košarevsko from the Šopluk region of Bulgaria, and the fun Romanian dance, Hora de la Corabia, from Oltenia. Roberto's easy-going and clear style of teaching made the dances accessible to everyone.

Bill East assisted with Roberto's music, playing each tune from my laptop for Roberto's teaching which gave me the chance to fully learn the dances. Thank you, Bill! It was a pleasure meeting Giulia and having her dance with our group. The evening seemed to fly by and we had time after the workshop to take photos with Roberto. The following day, one of our dancers who works in the wine industry, **Marguerite Treat, took Roberto and Giulia on a wine tour of Sonoma County.** Read her article about their adventures together on the wine road on p. 14.

Our Spring classes ended May 24. Summer dancing started in June (all request dancing, no teaching). Fall folk dance classes will begin again in September.

## SAN FRANCISCO GROUPS – Craig Blackstone and Linda Milhoan

**Changs International Folk Dancers** are enjoying dancing together in person at their new dance home, the Miraloma Park Clubhouse, 350 O'Shaughnessy Blvd. on Friday nights. The first two Fridays include an hour of teaching, and the third and fourth Fridays are all request dancing. Our club requires that all dancers be fully vaccinated and masked.

Thank you to our Federation officers who served during the pandemic and best wishes to Changs' member **Ulrike Narins**, the Federation's new President!

**After a two-year hiatus arising from COVID-19 restrictions, the Blossom Festival returned to San Francisco on Saturday, May 23, 2022.** Nearly 50 dancers arrived at the Miraloma Park Improvement Club Clubhouse to find the cozy venue transformed by lights and flowers. The reduced space at the MPIC Clubhouse caused the event organizers to restrict the number of attendees allowed, but this proved a

blessing as the intimacy of the space gave it a much homier feeling and encouraged the dancers to socialize more freely. For many dancers, it was the first time they had danced in person in more than two years, and it was great to find our love of dancing together had not diminished.

The Festival was co-sponsored by Changs International Folk Dancers and the Folk Dance Federation of California. Thanks in part to a grant from the Federation the event was free to all comers, just as it has been for over 25 years. The on-site free parking lot (a rarity in San Francisco!) proved adequate for all who came.

At the end of the afternoon, the dancers united in a group hug (the now traditional ending of a dance event of Changs dancers), and a ten-minute time exclusively for socializing was enjoyed before the clean-up crew quickly did their work.



Dancing at the Blossom Festival in May. *Photo by C. Blackstone.*

**Café Shalom, San Francisco's Israeli dance group, reopened in May.** Their weekly Tuesday night class and once-a-month Saturday night party are now being held at Temple Am Tikvah at 625 Brotherhood Way in San Francisco, both lead by Udy Gold. Contact Udy at [udy@yahoo.com](mailto:udy@yahoo.com) for information.

**San Francisco Dance Circle** is overjoyed to be back to in-person dancing! The teaching team, led by Ann Colichidas, includes Erika Oppen, Julie House, Wendy Brown, Matt Miller and Linda Milhoan. During the summer we will meet at the Upper Noe Recreation Center, Wednesdays, 10:45 am-12:15 pm. We request that all dancers be vaccinated and masked.

# ... AND BEYOND

## TURLOCK – Judy Kropp

**The Village Dancers will be taking a break all of July and August.** We hope to start again mid-September at the Carnegie Arts Center in Turlock. We have dancers of all ages, from George Fairbrook in his 90s to Owen Sorensen, 4 months old, who visited for the first time last Friday. Beginners are still joining us. We have anywhere from 10 to 18 dancers and, oh, we have such fun! Below is a photo of a night when Memo Keswick visited us from Chico.



The Village Dancers at the Carnegie Center in Turlock. *Photo by J. Kropp.*

## NORTH BAY – Carol Friedman

**It was really fun hosting this year's Statewide Festival at Hermann Sons Hall,** and to dance with friends from all around the state. Kudos go to Marina Troost and Steve Ayala (who are both regulars at Monday night dancing in Petaluma) for all the work they did to make it such a success.

The summer session of Balkan/International dancing at Hermann Son's Hall in Petaluma on Mondays runs June 6-July 25, although there are no classes on June 20 and July 4. Summer dancing is free-flowing, with lots of requests, along with periodic teaching and reviews when requested. We'll definitely be dancing a few new favorites including Vallja Hayde Merre Furken, Usti Baba, Sofka, and Fado

Portugues. We are continuing to wear masks for safety, by mutual consent.

Summer Israeli dance classes at the Osher Marin JCC continues in San Rafael on Thursdays June 1-August 6. Sign up through the JCC website for a 6-week series, or drop-in when it fits into your schedule.

For those of you who still prefer the safety of Zoom, as well as folks who live too far away to attend my in-person classes, I teach one Balkan/International Zoom class on the third Wednesday of each month. Contact me at 415-663-9512 or [cjay@horizoncable.com](mailto:cjay@horizoncable.com) for more information.

## SACRAMENTO COUNCIL – Barbara Bevan

Here it is summer already! Most of our Sacramento-area dance clubs have been back dancing in person for a while. Many requested or required masks and proof of vaccination and boosters. This insidious pandemic has really had negative effects on our folk dancing world, but we will not let it break us from enjoying our beloved pastime! Many clubs take a break during summer, check [folkdance.com](http://folkdance.com) for a contact person to be sure the club is meeting.

Several of our dancers are traveling again and plan to attend Stockton Folk Dance Camp and other dance events. Our umbrella organization, SIFDAC (Sacramento International Folk Dance & Arts Council), will hopefully reorganize and be ready for action in the fall. Visit our website: [folkdancesac.org](http://folkdancesac.org).

**I'd like to share a few of my observations on the dancing.** I read an article about Jennifer Grey, the dancer in the movie *Dirty Dancing* with Patrick Swazey. She wrote about how important dancing was to her, especially after she had been seriously injured in a car accident. **The theme was that, no matter what problems you may have, when dancing, you just focus on the dance, and the problems, temporarily, slip away.** I have felt this way throughout my 42+ years of folk dancing. Folk dancing is therapy!

Another article I read recently, entitled "Dance Therapy Can Help Reduce Anxiety and Improve Mental Health" by Starre Vartan, explained how effective dance can be for any problems and even for Alzheimer's patients. A significant quote by Lucia Horan, 5Rhythms Dance teacher, was, **"Dance is a presence-based practice, so our attention is drawn again and again to the present moment."** What more can I say? Keep dancing!!

# Roberto and Giulia's Excellent Wine Country Adventure

by Marguerite Treat

Roberto Bagnoli's final workshop on his California tour was Tuesday, April 12, at Marilyn Smith's Razzmatazz class in Santa Rosa. The workshop was fantastic and very well-attended. Because this was Roberto's last stop on his tour, it meant that he and Giulia could finally relax.

Sonoma County's Wine Country is a very relaxing place, so the next day we enjoyed pancakes at a local café with Heidi Hochrein and then headed up to visit Coppola Winery. This is such a fun place for anyone who is a fan of Francis Ford Coppola, as there is a showroom on site with movie memorabilia, including Oscars and the actual Tucker automobile. The outdoor pools, surrounded by cabanas, added to the relaxing ambience.

Afterwards, a walk around Healdsburg Plaza, with its two bookstores, was an enjoyable way to stretch our legs before Roberto and Giulia began their drive up to Mendocino and points beyond, as they embarked on the non-dance portion of their California tour. We hope to welcome them again. There is always more to explore!



Robert and Giulia during their Wine Country tour. *Photo by M. Treat.*

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## FROM THE EDITOR

### *Places Where We Used to Dance*

I ran across the item below while doing general research in the *Let's Dance!* archives and thought it was too interesting not to share. This little mention was in the September 1950 issue of *Let's Dance!* magazine. Who knew there was a folk dance club organized by the workers at Lick Observatory? A little more research unearthed additional morsels: the Federation also had member groups at Alcatraz and San Quentin (for the employees, not the inmates)! There were groups in Los Banos and Pacheco Pass. The area north of Sacramento included groups in Willows, Chico, Redding, Red Bluff, Colusa, and French Gulch! The San Francisco Polio Wheelers was a folk dance group in high demand for exhibitions at festivals. Amazing!

All of these items appeared in a regular feature written by Dan McDonald called Tell It To Danny. It included all manner of tidbits about dancing, dancers, dance events, places to dance, new Federation clubs, etc. McDonald's column ran every month from March 1949 through June 1955. If you have some spare time, visit [folkdance.com](http://folkdance.com), click on the *Resource* tab, then on *Let's Dance!* archives. You'll find some fascinating reading.

MARIE with her "LES" CLARK: those Alamedians are visiting ELK RIVER, IDAHO, MARIE'S startin' place, on their way to CANADA. LES has been teaching squares to the Town's Teen Ager and they sure love it.

Wonder if the LICK OBSERVATORY FOLK DANCERS use the "Starlite Schottische" for a theme and if they do that square: "One Like Venus, One Like Mars."

THE MONTEREY AREA'S COUNCIL is now formed with JACK BIRD as chairman and they have also formed an area callers' association. Look for a swell time come October 22, SANTA CRUZ; November 5, SALINAS.

# SPEAKING OF DANCING...

## There's Nothing Like the First Time

by Gigi Jensen

Going for the first time to a folk dance class or party is a special moment. You only get that moment once. Do you remember yours?

Close your eyes. Do you remember what you heard? Was there laughter or talking? Was it quiet? Think about the room. Was the space spare or full of things? How did it smell? Was there some place to sit down? Did the people look like they were having fun?

This month my thoughts are about the importance of the beginning dancer. They occupy an important niche that no one else can, and they deserve their just due. That is why I asked you to remember being that beginning dancer. What follows are my thoughts of how to make that first-time dancer's experience be as positive as can be.

### **Welcome them with a smile or a handshake.**

Remember their name; maybe they'll remember yours. If they don't know the teacher or party host, introduce them.

**Let the new dancer be new.** Give them the chance to make mistakes and have successes. They don't need to be as accomplished as everyone else. If they dance other genres, don't assume they think the dances that you know are easy. Balkan rhythms didn't make much sense to this tango dancer and even though I can stumble my way through just about anything, sometimes it's just not fun.

**You don't need to "fix" their dancing.** What can that look like? Dancing next to them in the circle telling them the steps while they're trying to dance. Telling them that you know the "right way" to do that dance. Insisting they dance in the circle. I like having the option of figuring the steps out by dancing from behind and I don't feel cheated if I don't join the big circle.

**Let a newbie sit down if they want.** Everyone can learn a lot by watching. Maybe the person needs to rest for a minute or they want a chance to process the experience; they don't need to explain.



I'm not sure how to phrase this next point, so I'll explain the circumstances. A woman I know and her partner decided to try a folk dance class. They were invited back so many times and so insistently that they never went back.

I've seen it happen in tango classes, too. **Finding the balance between encouraging and pestering can be tricky.**

If people leave feeling that they have had a positive experience, there is a better chance that they will return. We have had people take our class only once and show up a few years later – because life got in their way. When they were ready, they returned, knowing that they would be welcomed. I've taken some wonderful classes and not gone back, but I let others know about that positive experience.

The new dancer is important to our community. **They remind us of our own progress as dancers.** For some, they are a reminder to stay humble since we've walked in similar shoes. For all, the new dancer represents hope that our community will thrive, and isn't that what we all want?

I'd love to hear from you with comments, concerns, questions, or suggestions about future topics: [dance@tangoandmoredance.com](mailto:dance@tangoandmoredance.com).

Pity the poor furred cat  
Who needs four feet to do  
Such leaps across the floor  
As a dancer does with two.



~ Paul Engle

# *Let's Dance!* Reconnects Friends

Editor's Note: Below is a series of emails between Margaret Harrison, Carol Toffaleti, and me covering the search for a lost dancing friend that came about as a result of an article that appeared in the May/June issue of *Let's Dance!*

Dear Editor:

On page 19 of the May/June issue of *Let's Dance!* magazine, Carol Toffaleti included a photo of a folk dancing mug designed by the "dancing nun in the London area."

Was this "dancing nun" an American, birth name Ann Huston from Marin, who emigrated to London in the mid-90s? If so, I would love to get her current address so I could get in touch with her. If it's who I think it is, she used to dance with the Kopachka Dancers in Mill Valley when Dean and Nancy Linscott ran the group.



Looking forward to hearing about this.

Margaret Harrison

Editor's Note: I passed Margaret's email on to Carol, who responded:

It's possible she was Ann Huston, but all I remember about the young woman was that she was tall, slender, light on her feet, and had very long brown hair. I didn't speak with her directly, and found out from a dancer we knew that she was a nun.

Good luck reconnecting with her!

Carol Toffaleti

Editor's Note: A few days later I received a final email from Margaret.

Hooray! Hooray!

The nun Carol mentioned in the *Let's Dance!* article really is Ann Huston, the person I thought it might be. In her teens she danced with the Kopachka Dancers in Mill Valley. In the mid-90s she emigrated to England and joined a convent, St. Saviour's Priory, in London.

I reached out to the Priory and asked if Ann was still there. I was told, "Yes she is!" and I today received an email from her! The distance involved and the time that has passed since I last saw Ann is amazing. What a small world it is at times.

Margaret

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## LETTERS TO THE EDITOR



Dear Editor,

I got into folk dancing when I was a grad student at Stanford in the early 1970s. In about the '72-73 school year, Kathy Kerr was a master's degree candidate in folk dancing. Part of the requirements for that degree was for her to lead the folk dance exhibition class. She had an outstanding group of dancers in that class, and did a marvelous job. The following year, Kathy taught the intermediate folk dance class, which I attended (I was taking three folk dance classes all year, a very useful break from my studies).

I found that Kathy was a great teacher as well as a wonderful dancer. She arranged for us to perform at the VA hospitals in Menlo Park and Palo Alto, which was very worthwhile and enjoyable, and not something the intermediate class got to do often. I took that class a couple of other years, and we never performed anywhere.

Feel free to share this memory of Kathy Kerr with *Let's Dance!* readers.

~ Mark Kaminsky  
Sunnyvale, CA

# LET'S DANCE! ♥ LYRICS

You've been dancing **La Bastringue** for decades, haven't you? Can you sing along? No? Well, now you can! If you've been singing along, do you know what the words mean in English?

Mademoiselle, voulez-vous danser  
la bastringue, la bastringue?  
Mademoiselle, voulez-vous danser?  
La bastringue va commencer.

Miss, would you like to dance  
The bastringue, the bastringue?  
Miss, would you like to dance?  
The bastringue is about to begin.

Oui, Monsieur, je veux bien danser  
la bastringue, la bastringue.  
Oui, Monsieur, je veux bien danser  
la bastringue, si vous voulez.

Yes, sir, I want to dance  
The bastringue, the bastringue.  
Yes, sir, I want to dance  
The bastringue, if you would like.

Mademoiselle, il faut arrêter  
la bastringue, la bastringue.  
Mademoiselle, il faut arrêter.  
Vous allez vous fatiguer!

Miss, we have to stop  
The bastringue, the bastringue.  
Miss, we have to stop  
You will get tired!

Non, Monsieur, j'aime trop danser  
la bastringue, la bastringue.  
Non, Monsieur, j'aime trop danser.  
Je suis prête à r'commencer!

No, sir, I like to dance too much  
The bastringue, the bastringue.  
No, sir, I like to dance too much.  
I'm ready to start again!

Mademoiselle, je n' peux plus danser  
la bastringue, la bastringue.  
Mademoiselle, je n' peux plus danser,  
Car j'en ai des cors aux pieds!

Miss, I can't dance any longer  
The bastringue, the bastringue.  
Miss, I can't dance any longer  
Because I have corns on my feet!

P.S. Did you know this dance is actually the last figure in a Quadrille sequence?



Katherine Hough and Robert Null (left) and Fumiko Soma and Murray Spiegel (right) dancing Las Bastringue at Stockton Folk Dance Camp in 2017. Photos by E. Khuner.



# What's Up Down South?

– News from Southern California –



A photo taken at the Cerritos Folk Dancers 13th Anniversary celebration on May 14. Dancers from all over southern California attended a day full of dancing, exhibitions, and tasty snacks. *Photo by W. Chiang.*

## GETTING BACK IN BALANCE

by Diane Baker, President of Folk Dance Federation South

*This article appeared in May 2022 issue of Folk Dance Scene and is reprinted here with permission.*

Have the events of the last year thrown you off kilter, out of balance? Good! The practice of recovering balance is protective of your health. I have no advice about balancing your nutrition, bank accounts, or the ratio between work and recreation or vigorous versus sedentary activities. Rather, this is about staying upright, steady on your base of support, and not falling.

Standard advice was to regularly perform balance exercises to prevent falls. I dutifully practiced standing on each foot for 30 seconds a few times a week. With the goal of increasing the time I could avoid a touch down, I assumed the best posture I could manage, fixed my eyes on a spot 10' distant, exhaled, and slowly lifted one foot to my ankle. It turns out I was exercising "anticipatory balance control" and that does not prevent falls.

What's critical is to put yourself in a situation of losing balance and then attempt to recover it. Physical therapists call this "reactive balance training." Physical therapist Robert Donatelli explains that the act of keeping your balance involves three systems: vestibular (tiny bones in your inner ear that report position to brain), proprioception (inner sense of where and how your body is moving through space) and vision. He states that challenging any one of these three systems will cause the other two to work harder, and thus train your body to recover balance when you begin to lose it.

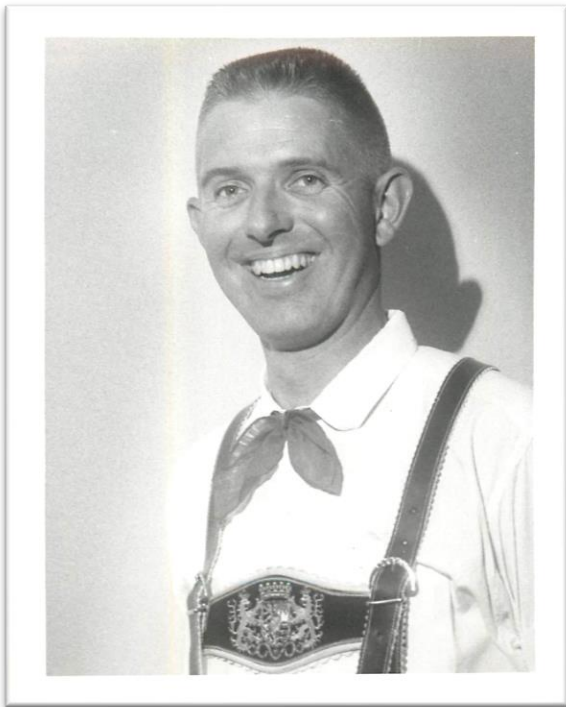
Start in a safe place. For me that's in front of a kitchen counter where my hands can instantly catch me. As I stand on one foot I can nod my head, wave my arms, twist my torso, wiggle my toes, or close my eyes. Instead of the floor, I could stand on a couch cushion, or I could dance Čamče, Čamčeto, Staro Pomasko or another dance that requires exquisite balance.

What dances challenge your balance? We could create a playlist for reactive balance training. Let's include a few "reactive balance dances" in weekly club sessions.



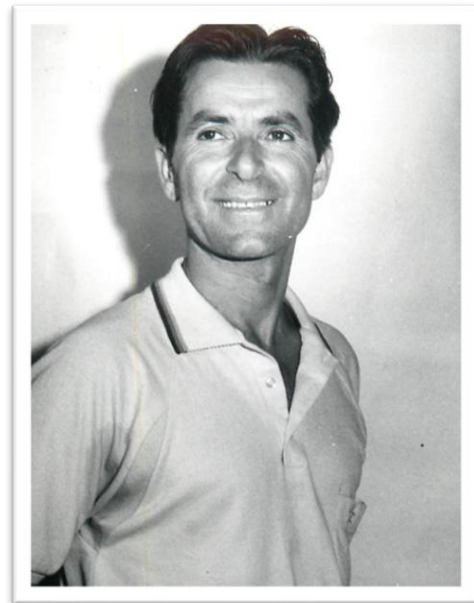
Diane Baker. *Photo by E. Khuner.*

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



Can you identify this master teacher? 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



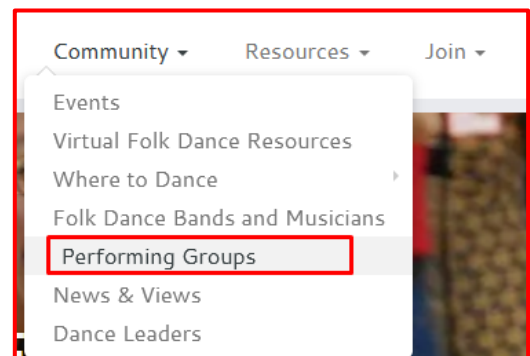
That is a photo of a very young Atanas Kolarovski taken some time in the 1960s.

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

Now that COVID restrictions on gatherings are gradually loosening, perhaps you're in the mood to plan a festival, workshop, or other dance event in your area? Would you like to include a dance performance in the festivities?



Go to [folkdance.com](http://folkdance.com) and click the **Community** tab. Then select **Performing Groups**



And if you know of a performing group that *should* be listed and isn't, contact the Federation's Website manager via the link on that page.

# PHOTOGRAPHER OF OLD PHOTO IDENTIFIED

by Loui Tucker and Kathy Molga

Kathy Molga, who recently re-joined the Folk Dance Federation, received her copy of the May/June issue of *Let's Dance!* and let me know that she was the person who took the photo of Atanas Kolarovski that appeared on page 7 (right).

She wrote: "That is a photo that I took of Atanas when I was 19 years old. It was a Saturday workshop held in Boulder, Colorado."

I responded: "Wow - It's great to learn the identity of the photographer of that early photo. Tell me more!"

Kathy replied:

I was an art student, and at the time had inherited a new Leika camera from a friend. I was shooting photos of everything. It was a great workshop, but then Atanas always held great workshops. Atanas and Yves Moreau were the first workshops I attended when I was a teenager and, as a result, their dances are still my favorites.

I kept my Atanas photos in my photo album for years. Only two photos remained out of all the photos I took of Atanas. Both were from that workshop in Boulder. Both photos are on the SoCal Federation website under the description of Atanas as a Master Teacher.

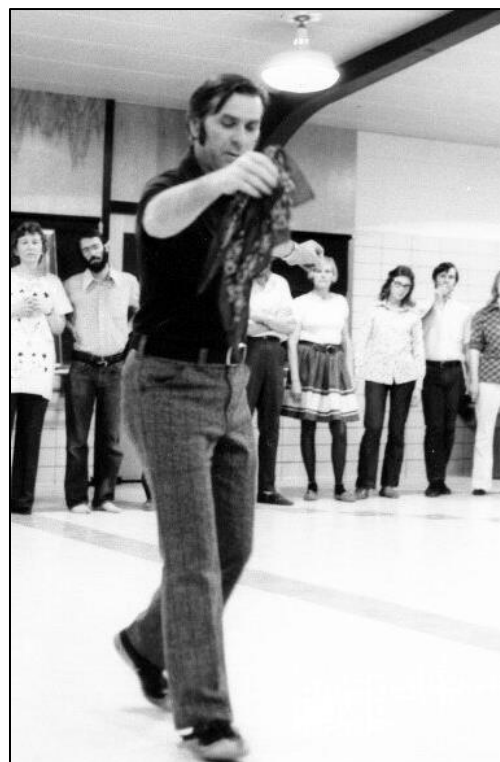
Remember when we actually used film? Sadly, I lost the negatives for those photos.

Fast forward a few years. Dick Oakes and I are very old friends who have known each other since the Colorado dancing days in the 70s. Dick came out to Los Angeles where I was living, often to visit Diki Shields and John Filcich. During one of those visits, we went through some of my old photo albums, reminiscing about our dancing days in Colorado. That's when Dick saw the two photos I took of Atanas. He asked if he could take them back to Colorado to digitize them.

Of course, I said yes. After all, they were just gathering dust in my old photo album.

Dick originally posted the photos on his Phantom Ranch website, and then later he included them on the Southern Federation website ([socalfolkdance.org](http://socalfolkdance.org)).

In the second photo Dick digitized (left), Atanas is standing with the local Colorado dance legend, Alex Tink Wilson. I took the photo because both were dressed in full Macedonian costume. I shot that photo the same evening as the other photo you published in *Let's Dance!*



**Maybe it's time all *Let's Dance!* readers checked their old photo albums to see if they contain any hidden gems like these!**

## Lisu Seven

(China)

Lisu Seven (LEE-sue SEH-vehn) is a dance of the Lisu people in China. Steve Kotansky taught this dance at a workshop in Calgary in 2017. Steve didn't know the actual name of the dance and called it "Lisu-Seven" after the Lisu people and the number of beats per measure.

Lisu is an ethnic group numbering more than 700,000 in China, and are an official minority of China. The Lisu have spread southward from Yunnan province as far as Myanmar, where another approximately 600,000 live, and northern Thailand, where 55,000 Lisu live. In their migrations, the Lisu have generally kept to the highest parts of hill ranges.

Music: 7/4 meter CD: *Steve Kotansky CD, 2017*

Video: Do an internet search using the keywords "Lisu Seven."

Formation: Open mixed circle; hands joined in W-pos, facing slightly right.

Steps & Styling: Joyful and energetic. Can be very bouncy; men especially can leap with each step.

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Meas	7/4 meter	PATTERN
		<u>INTRODUCTION</u> . No action. Length will depend on the recording used. Begin with the singing.
	I.	<u>FIGURE I</u> . During vocals.
1		Facing slightly R, beg R, three steps fwd (cts 1-3), facing center, kick L fwd (ct 4), step L next to R (ct 5), stamp R next to L (ct 6), kick R fwd (ct 7).
2-4		Repeat meas 1 three times.
	II.	<u>FIGURE II</u> . During instrumental.
1		7-count grapevine: Step R to R (ct 1); step L in front of R (ct 2); step R to R (ct 3); step L behind R (ct 4); step R to R (ct 5); step L in front of R (ct 6); step R to R (ct 7).
2		Facing ctr, step L bkwd (ct 1); step R in place (ct 2); step L fwd (ct 3); step R in place (ct 4); touch L next to R (ct 5); step L in place (ct 6); touch R next to L (ct 7).
3-4		Repeat meas 1-2.

Sequence: Repeat as described above until the end of the music.

### Lyrics

尊敬的朋友、远方客人、亲爱的兄弟姐妹们、今天是个好日子。欢迎您到傈僳寨来。我们用优美的歌舞欢迎您！我们用甘甜的美酒欢迎您，来吧，我们手牵着手激情跳起来，唱起来。

Zūnjìng de péngyǒu, yuǎnfāng kèrén, qīn'ài de xiōngdì jiěmen, jīntiān shìgè hǎo rìzì. Huānyíng nín dào lìsù sāi lái. Wǒmen yòng yōuměi de gēwǔ huānyíng nín!

Dear friends, guests from afar, dear brothers and sisters, today is a good day. Welcome to Lisusai. We welcome you with beautiful singing and dancing! We welcome you with sweet wine. Come, we dance and sing hand in hand.



A Lisu woman (From Wikipedia)

# ATANAS FOREVER

## A Memorial and a tribute to the Master

by Kathy Molga

On Friday, May 6, and Saturday, May 7, the folk dance community gathered online to extend their sympathies to Juliana Kolorovski, Atanas' daughter, and to all the members of his family. Thanks to Fusae Carroll, Ahmet Lüleci, and Yves Moreau who hosted the Friday memorial. Our hearts go out to Juliana and the entire family for the loss of their mother, Lujupka, and father, Atanas, who will both be missed.

**What we learned.** At the Friday memorial to Atanas, we learned so much about the vision Atanas and his wife wanted to share with the world, of introducing the beauty of Macedonian dance, music and culture to everyone and in as many places as they could.

The videos presented revealed Atanas as a man of true devotion to his wife and to his family. One thing was clear, from old videos of village life in Macedonia to later videos of teaching and performing in Japan and in the United States, was his joy and dedication to Macedonian dancing.

The event also included many testimonials from dancers and dance ethnographers worldwide, including Elsie Dunan, Yannis Kostantinou, John and Galia Kuo, John Morovich, and Ventzi Sotirov. The videos reminded us of Atanas' charm. Atanas was certainly able to fulfill his vision, leaving dancers the world over with a treasure trove of Macedonian favorites, along with his music, to enjoy.

**Japanese groups performed their favorite Atanas dances.** On Saturday, Fusae Carroll joined from Japan along with a large group of her Japanese dance friends to enjoy their favorite Atanas dances. Prior to starting each of the dances, the person leading each dance shared why the dance they chose was their favorite. Each dance leader told a story of what single memory they had of Atanas that was associated with that dance. These introductions made the evening very special.

**What's next?** Yves Moreau pointed out, along with Ahmet and Fusae, that this tribute to Atanas should not end with this weekend memorial celebration. "We can all honor Atanas by making contributions to the Atanas Forever website. Donations can be in the form of money and of material," according to Yves. The website was built so Atanas' legacy could continue.

The intention of the Atanas Forever website is to create a repository of Atanas' dances and music, and compile them into one easily accessible resource for generations to come. The website is intended to inspire future generations of dancers interested in furthering what Atanas spent his life to showcase and preserve - his beloved Macedonia. To donate or contribute materials to this collaboration for the preservation of Atanas' work, please go to [atanasforever.com](http://atanasforever.com).



## A BLAST FROM THE PAST – 28 years ago

This list, published 28 years ago, was compiled by reviewing the printed dance programs for local and Federation-sponsored festivals in Northern California during the prior 12 months. It is always interesting to compare currently popular dances to those done decades ago, often by the same people who are reading this magazine today. How many is your group still dancing?

### FOLK DANCE POPULARITY LIST

Compiled by Millie von Konsky

Maple Leaf Rag	Jovano Jovanke
Japanese Soft Shoe	Biserka-Bojarka
La Bastringue	Vlaško
Hambo	Pinewood reel
Šulam Ya Akov	Miss Frenchy Brown
Ceresnický	Sham Hareh Golan
Ada's Kujawiak No. 1	Karagouna
Swedish-Finn Mixer	Kostursko Oro
Korobushka	Santa Rita
Alexandrovska	1314
Postie's Jig	Double Sixsome
Lets Have A Ceilidh	Louisiana Saturday Night
Sankt Gilgen Figurentanz	Plataniótiko Neró
Hora Fetelor	Tina Mori
Elizabeth Quadrille	Belasicko Oro
Teton Mountain Stomp	Ali Pasa
Šetnja	Misirlou
Ciuleandro	Ersko Kolo
Keshenavo	Savila Se Bela Loza
Horehronsky Chardas	Alunelul
Couple Hasápiko	La Cachucha
Corrido	Mari Mari'ko
Vrapcheto	Kohanotchka
Levi Jackson Rag	Hofbrauhäus Laendler
El Gaucho Tango	Lights of Vienna
Bohemian Polka	Dundee Whaler
Ikariotikos	Polonez
Svekrvino	Novoselsko Horo
Vrtielka Czardas	Dhivaratikos
Folsom Prison Blues	Sweet Girl
Godecki Cacak	Na' ama
Tango Poquito	Kerchief Kujawiak
Somewhere My Love	Zagoritikos
Dreisteyrer	Zillertaler Laendler
Milondita Tango	Korcsardas
Doudlebska Polka	Set de Fortierville
Arnold's Circle	La Encantada
Tzadik Katamar	Caballito Blanco
Divcibarsko Kolo	Talgoxin
Bare Necessities	Livateenee
Trugnala Rumjana	Prince William
Stableringlender	Lepa Anka Kolo Vodi
Lucky	
Swir Swir Oberek	Beal Street Blues
Siesta in Seville	Sirto
	Czardas Z
Trip to Bavaria	Orijent
Lesnoto	Kujawiak No. 3
Salty Dog Rag	Mairi's Wedding
Ma Na'avu	Sauerlaender Quadrille

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At 14, I discovered girls. At that time, dancing was the only way you could put your arm around the girl. Dancing was courtship.

Gene Kelly

advertisement



# Folk Dance Scene

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