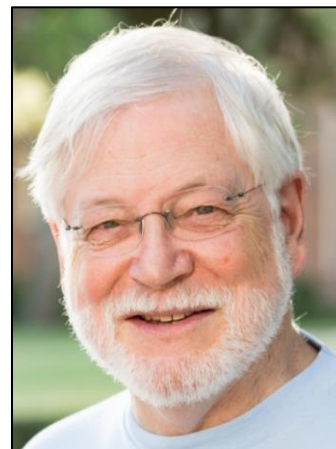


Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  MAY-JUNE 2022

THE RETURN OF STATEWIDE



See you in Petaluma May 20 – 22!

Registration Form on p. 11.

Let's Dance!

Volume 79, No. 5

MAY-JUNE 2022

Editor: Loui Tucker

Email: editor@folkdance.com

153 Race Street, San Jose, CA 95126

Assistant Editor: David Hillis

Address change and membership:

Marcia Rosenblatt, membership@folkdance.com

News From Around The Bay: Contributions from clubs

Federation Officers, North

President: Marian Snyder, president@folkdance.com

Vice President: Ulrike Narins, vicepresident@folkdance.com

Treasurer: Sabine Zappe, treasurer@folkdance.com

Recording Secretary: Clem Dickey, clemd@acm.org

Parliamentarian: Bill Lidicker

Editor: Loui Tucker, editor@folkdance.com

Website: www.folkdance.com

Facebook: www.facebook.com/FolkDanceFed

Federation Officers, South

President: Diane Baker

Vice President: Leslie Halberg

Secretary: Camille Dull

Treasurer: Mindy Belli

Website: www.SoCalFolkdance.org

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.

Donations: The Folk Dance Federation of California is a 501(c)3 non-profit organization, and donations are tax deductible! Gifts and donations are always welcome. Send to:

Folk Dance Federation Treasurer

153 Race Street

San Jose, California 95126

Join now: Membership rates: (add \$15 for foreign addresses)

Individual \$35/year

Household rate \$45/year

Student rate \$25/year (26 or under and at least half time)

Group/Club rate \$40/year

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.

Marcia Rosenblatt, Membership

927 Springfield Drive, Millbrae, California 94030

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

IN THIS ISSUE:

A Blast From The Past – 40 years ago.....	23
Calendar of Events.....	5
Dance Description – Štiri Snehe.....	21
Family Photo Album.....	6
Federation News.....	14
From The Photo Archives.....	20
Grazie, California!.....	17
Kathy Kerr (1947-2021).....	18
Let's Dance! ♥ Lyrics – Aj Lipo Ti Je.....	16
Letters to the Editor.....	19
My "Sister" Kathy.....	18
News From Around The Bay.....	12
Nominations Are In Order.....	14
President's Message.....	3
Remembering Atanas Kolarovski.....	7
Scholarships Available for Dance Events.....	14
Speaking Of Dancing.....	15
Statewide 2022 Seeks Volunteers.....	20
Statewide Festival Registration Form.....	11
The Car with Two Steering Wheels.....	15
The NFO Mentoring Project.....	16
Waltzing with Pigs.....	14
Welcome Our New Federation Members.....	2

The deadline for *Let's Dance!* is the first day of the month prior to the date of publication. We welcome submissions, letters and comments from our readers. Please send to Loui Tucker, Editor (editor@folkdance.com). Opinions expressed in *Let's Dance!* are not necessarily those of the Folk Dance Federation or of the Editor.

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

	<u>½ page</u>	<u>full page</u>	
Member clubs	\$50	\$90	<i>All ads are in C O L O R</i>
All others	\$80	\$120	

**Mail checks to: Loui Tucker, Editor
153 Race Street
San Jose, CA 95126**

©*Let's Dance!* (ISSN#0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May-June and July-August issues, which are released each two-month period. Standard mail postage paid at Sacramento, California.

WELCOME OUR NEW FEDERATION MEMBERS

Joan Stouffer - Camino, CA
Eileen Hug - Las Vegas, NV

PRESIDENT'S MESSAGE

by Marian Snyder

Anniversaries are moments of reflection. Two years ago, I was elected president of the Folk Dance Federation. In 2021 I was elected for another year. Now my term is about to end. I wish to thank each and every one of you for affording me this opportunity to give back to the folk dance community all of that has been given to me. As I write this, the election has not taken place, but I presume I will be handing over the coveted gavel to Ulrike Narins, your new president, and wishing her all the best.

So, what is my story of the past two years? Good question! On a large scale, it's a story of COVID and learning new ways to live. For almost two years, many aspects of our lives were put on hold while our worlds became smaller. We used Zoom to connect with family, while folk dancers used Zoom in search of connections. We became well acquainted with the many television streaming services. Many companies learned to operate remotely.

As restrictions lift and case counts drop, we're being asked again to adapt to a world where this coronavirus has changed from a pandemic to an endemic. This transition hasn't been easy. To get back to a normal involves in-person interaction, which is easy for some and not so easy for others. Bit by bit, that's happening. With precautions like vaccinations and masks, in-person dance classes, festivals, and workshops are back!

I have often referred to myself as the COVID president. When I came into office in May/June 2020, we were already in lockdown. The Federation Board was already meeting via Zoom. It looks like this format has become one of the silver linings. We had great attendance for all of our meetings, while eliminating the need to travel. Being on the Federation Board has been such a pleasure. Everyone has been very supportive and shown great dedication to our folk dance community. I would like to express my deepest gratitude and appreciation to every board member.

I also want to thank all of the teachers who taught dancing on Zoom and have started up again in person. Thank you to those who put together YouTube dance videos and virtual dance parties on Zoom.

There so many people to thank for keeping our little gem of folk dancing alive.

In my September 2020 President's Message, I ended my piece with the following: "Thank you in advance for your support of the Folk Dance Federation. As we continue to adjust to these strange times, there has never been a better time to support organizations that we care about. We just need to patiently wait and see what happens when we come out the other side. It will be unbelievably amazing when we are allowed to gather and experience the fun of folk dancing together again!" Well, here we are – on the other side – or just about!

I want to close my last message with a quote from a book I just finished reading, *Beartown* by Fredrik Bachman.

"If I play, you can dance," the bass player offers, moving the bow gently across the strings.

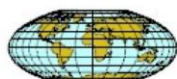
"I can't dance," Benji replies.

"Dancing is easy. You just stand still, then stop standing still," the bass player whispers.

See you dancing!



Jim Gold International Folk Tours: 2022-23



Travel
broadens
one!

Our trips are for folk dancers, non-dancers,
and anyone with a love of travel and culture.

www.jimgold.com



2022

ALBANIA, GREECE, MACEDONIA, KOSOVO

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

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

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

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

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

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

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

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

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

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

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

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

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

2023

ISRAEL: March 12-23, 2023

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

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

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

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

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

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

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

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

**TOUR REGISTRATION: Can't wait to go! Reserve my place! Choose your tour. \$200 per
person deposit. Or register and send deposits on line at: www.jimgold.com/folk-tours**

Tour(s) desired _____
Name _____ Address _____
Phone(____) _____ Email _____

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A.
(201) 836-0362 www.jimgold.com Email: jimgold@jimgold.com



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).

- April 23** **BLOSSOM INTERNATIONAL FOLK DANCE FESTIVAL.** Miraloma Park Improvement Club Clubhouse. 350 O'Shaughnessy Boulevard, San Francisco. 1-4 pm. **IT'S FREE!** Attendance is limited.
- April 24** **FOLK DANCE FEDERATION BOARD MEETING.** 3:30 pm. *Online and open to all!* Various topics such as event planning, membership, publicity, insurance, and budget are discussed. Zoom Meeting ID: 337 297 6475 Passcode: dance.
- June 3-5** **RAZZMATAZZ WEEKEND AT MENDOCINO WOODLANDS** This is the 43rd year and the last Razzmatazz Weekend. Teachers: Michael Ginsburg, Joe Graziosi, Steve Kotansky. Celebrating 43 years of dancing in the magical Mendocino Woodlands, with the incomparable music of Édessa, outstanding guest teachers and joyful campers. Info: Marilyn Smith marilynsmith@sbcglobal.net.
- May 14** **CERRITOS FESTIVAL (13th Anniversary).** Cerritos Senior Center, 12340 South Street, Cerritos. 1-5:40 pm. \$8 at the door \$6 if pre-paid by April 30. Info: 562-338-2298 or CerritosFolkDancers@gmail.com.
- May 15** **TEA PARTY AND FOLK DANCE.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 2:30-5 pm.
- May 20-22** **STATEWIDE FESTIVAL.** Hermann Sons Hall, 860 Western Avenue, Petaluma. Teachers: Ahmet Lüleci, Gergana Panova, Bruce Hamilton. Band: Chubritza. \$135, plus meals. Flyer and registration form on p. 10-11.
- June 5** **THE BERKELEY FOLK DANCERS BIRTHDAY BALL.** Berkeley Folk Dancers will be 81 years old this year! Join the celebration. Live Oak Community Center, 1301 Shattuck, Berkeley. 1-2 pm lunch \$12; 2-4:30 dancing \$12.
- July 17 - 23 and July 24-30** **STOCKTON FOLK DANCE CAMP.** The 75th year. Bigger than usual line up of teachers. University of the Pacific, Stockton. Info: folkdancecamp.org.
- September 21-25** **TAMBURITZA EXTRAVAGANZA.** Holiday Inn Cleveland South, Rockside, Ohio (a suburb of Cleveland). Register online at 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:

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

THE FAMILY PHOTO ALBUM



Roberto Bagnoli's first workshop on his California tour was on Tuesday with the Palomanians in Menlo Park. *Photo by C. Dickey.*

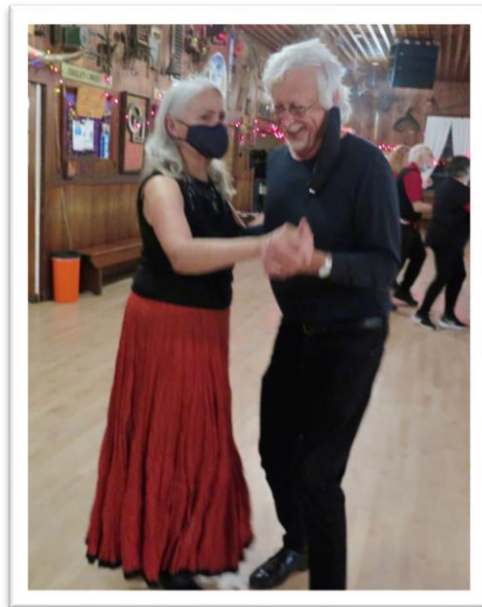


Bruce Hamilton taught English set dances at the Saratoga Folk Dancers session on March 24. This was the first in-person dance workshop since March of 2020.



Roberto taught in Sacramento at the Kolo Koalition on Wednesday. *Photo by A. Kacsmar.*

More photos from Roberto's workshops on p. 17.



Kevin and Rebecca Dwan danced at the Red & Black Ball in Santa Rosa. See p. 10. *Photo by T. Doniach.*

REMEMBERING ATANAS KOLAROVSKI

(1926 – 2022)

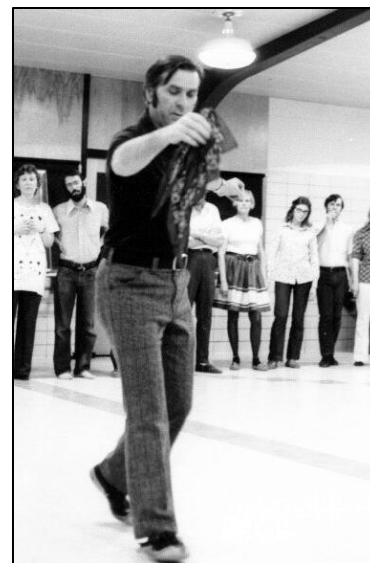
Atanas will long be remembered for his vast contribution to Macedonian repertoire of international folk dancers. When dance groups throughout the world heard of Atanas' death, many were prompted to look back through their dance collections and syllabi to make a list of the dances he taught over four decades. A partial list would include: Belasičko, Bufčansko, Čapkan Dimčo, Četvorka, Dedo Mili Dedo, Imate Li Vino, Ivanice, Kačerac, Kasapsko Horo, Legnala Dana, Maloj Mome, Mogilče, Nevestinsko, Pembe Oro, Tino Mori, and Žensko Čamče. In addition to being a master teacher who taught all over the world, he was also a musician, Atanas also played the accordion, the tûpan, the kaval, the zurla, and drums.

When I asked *Let's Dance!* readers to share their memories of Atanas, I did not expect to receive the dozens of responses that came pouring in. Below is a selection of the contributions I received.

He was a Legend No One Can Replace

by Fusae Carroll

We have lost Atanas Kolarovski, a legend of Macedonian folklore and a wonderful friend. I first met him in 1979 at IFC in upstate New York, and immediately invited him to teach in Japan. He accepted, arriving in Japan in 1980. That first year about 150 energetic young dancers (mostly male college students) attended his weekend camps and mid-week workshops. Word spread and his popularity grew. The Japanese loved him and he loved Japan, returning every year until 1985. Thereafter, until 2009, he returned almost every other year teaching workshops and camps up and down the country. Altogether, he toured Japan 18 separate times.



He began taking Japanese folk dancers on regular summer tours to Macedonia, and on three occasions in the 1980s and 1990s he led groups of Japanese folk dancers to festivals in Macedonia where they performed on stage in Macedonian costume, doing dances Atanas had taught in Japan and then specially choreographed for the stage. On each occasion Macedonian television was delighted and televised the performances.

Finally, in 2011 and 2014, after he was no longer teaching, Japan's Balkan dancers nonetheless brought him to Japan as a guest to celebrate his 85th and 88th birthdays at special parties.

He not only loved but was deeply impressed by the Japanese dancers. He used to say, "If you forget my dances, go to Japan and learn them."

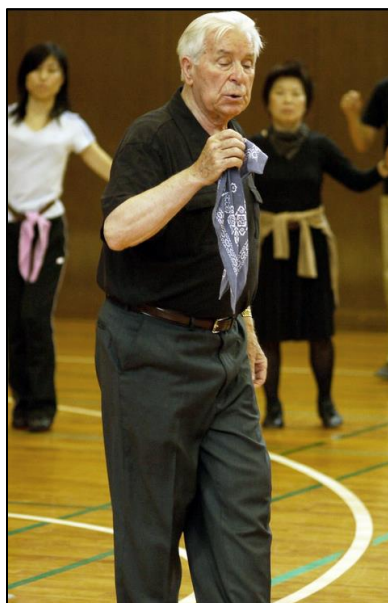
He was truly a friend and mentor not only to me, but to every Japanese he taught. I had the privilege of dancing next to him so many times, feeling his subtle bounces, small details as if he was challenging me to match him. I loved those moments, and I miss dancing with him. As a dancer and personality, he was a legend no one can replace.

A Lesson Learned

by Dan Unger

The one memory I have of Atanas that stands out is from the time I was in college and a number of us went up to see him in either Ithaca or Cortland (New York). After teaching, he brought out his accordion and played Bucimis. All of the leaders stopped after the second time through. He looked at us and said, "I'm still playing. Why have you stopped?" It was a perfect lesson in live vs. recorded music 50+ years ago.

continued on p. 8



How Atanas Saved My Life

by Lenny Talmy

In 1963, before hitchhiking to Skopje in Macedonia, Sandie, another folk dancer, and I met with Atanas in Dubrovnik, Croatia. Atanas gave us his sister's address in Skopje and said she could put us up when we got there.

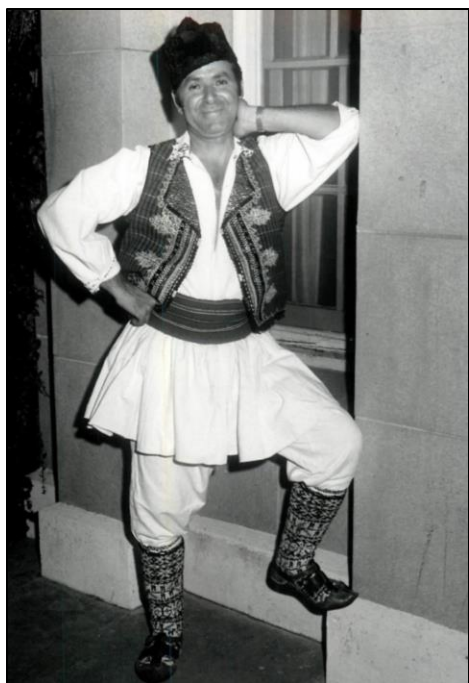
When we finally arrived, we couldn't find the address and decided to stay at the Hotel Macedonia. To give it one more try, we went to a tourist center where a woman looked up the address and told us how to get to Atanas's sister. She was very gracious and welcomed us to stay over in her one-story home. That was the night of the horrible earthquake that killed thousands. A chunk of ceiling fell on us, but it was the large buildings that collapsed, including the Hotel Macedonia. If it hadn't been for Atanas's kindness in inviting us to stay with his sister, and our one last attempt to locate her, there would be no one writing this remembrance of Atanas.



A memorable morning with Atanas

by Howard Young

I first met Atanas in San Francisco at the Kolo Festival in the late 1960s. Years later, in 1975, I housed Atanas and Bora Gajicki together at my home in San Jose. This was a couple of days prior to all three of us going to Stockton Folk Dance Camp.



After a light dinner, it was agreed that we would review/practice their Stockton presentations the following morning. I was concerned about the small dance space in my tiny living room, but Atanas said, "It is enough." I was to be Bora's teaching assistant at Camp, so I definitely needed to learn and practice the dances he planned to teach. Atanas agreed and said he wanted to review his material as well. I'm not sure he remembered what dances he had submitted for the syllabus, but we welcomed his participation and expertise.

As Atanas was beginning to dance, he turned to me and said, "You have medicine?"

As I pondered his question, I turned to Bora and said, "Medicine?" Bora whispered in my ear and said, "Slivovitz. He wants Slivovitz."

It was 9 in the morning, so this took me by surprise and became a cultural education for me. I was thinking, "Slivo at 9 am? You've got to be kidding!" Well, Howard, time to go shopping! I had no idea where to get the stuff, and I'd never been to a liquor store in my life. Upon return from my successful outing, there were shots all around, and a resumption of rehearsal, all in a much better mood.

If he can, so can I!

by Ralph Gagnon

Atanas was a towering figure in folk dance, especially for the types of dances that I like to do. I remember a conversation with Barry Glass when he said there was only one folk dance teacher that he knew whose abilities had not diminished with age. "Who was that?" we wanted to know. "Atanas Kolarovski," he said.

My first encounter with Atanas was around 1976 in Boulder, Colorado. He was giving a workshop there, and Bonnie and I went to it. He was dressed in full costume and, unlike in later years, was teaching a dance with lots of squats. "Well," I brazenly thought, "If he can do squats, so can I." What a miscalculation! Was I ever sore the next day!

I still do and very much appreciate the dance Anuse. Like so many other Atanas dances, it is one of those dances one never gets tired of.

Fond Memories of Atanas Kolarovski

by Barbara Bevan

Atanas! What a dear man! His dances are certainly among my favorites, being a mostly-Balkan dancer.

When I first began attending Stockton Folk Dance Camp, I was awed by Atanas. He would teach us slowly to do the steps of Macedonian dances. Then, when the music began, he would transform into the amazing performer he was. All those turns, squats, and rapid footwork! Wide-eyed, I would wonder what dances these were?! I was enthralled.

In 1985, I had the opportunity to travel on a folk dance tour of Macedonia with Atanas and Turkey with Bora Ozkok. At that time, Macedonia was still under Communist control. We had an unscheduled layover in Dubrovnik for three hours. We were not allowed to leave the airport, so what did we do? We danced! Photographers from a local newspaper photographed us, and we appeared in the next day's newspaper.

We finally made it to Skopje, the capital. We spent a lot of our free time shopping, but had time for several workshops with local dance teachers. On the weekends, weddings were held in local hotels. Atanas said we could attend the receptions and dance, but warned us not to eat or drink there. I think we went to four weddings. At one wedding where the women in our group went to the bride's home, we pinned money to her veil. We walked in a procession to the wedding site accompanied by the horse-drawn wagon displaying the wedding gifts. We danced in the street to the music of the outdoor band. Such great experiences.

Atanas was a celebrity in Macedonia because of his performances with Tanec, the premier Macedonian performing group. He was able to get us into wonderful performances and to hire local dance teachers to lead our workshops.

When my husband, Hadi Babazadeh, was still attending Stockton Folk Dance Camp, one year when Atanas was teaching there, he and Hadi hit it off! They referred to each other as "brother!" Both were immigrants, Atanas from Macedonia, Hadi from Iran. They had a great time hanging out with each other.

I am fortunate to live in Sacramento where, for many years, I danced with Fusae who often assisted Atanas in his workshops, especially in Japan.

Atanas was always charming and fun and I miss him.



Touring With Atanas in 1987

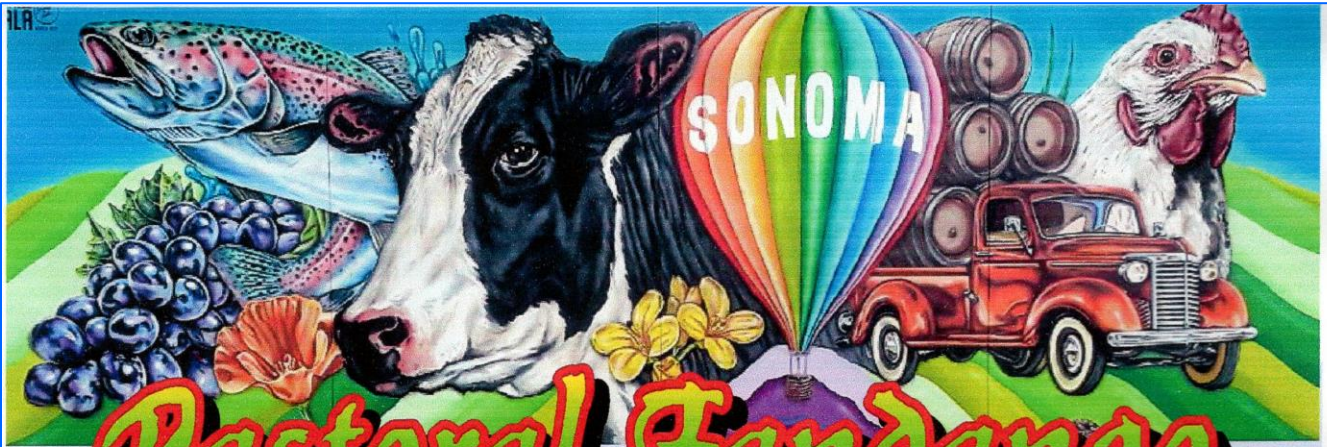
by Denise Heenan

It was a surprise and honor for me to be invited to join Fusae on the 1987 Atanas dance tour in Japan. It was an exciting and busy time traveling with Fusae, her 18-month-old daughter, Taeko, and Atanas from Kyoto to Osaka to Atami and so many other places to join folk dancers eager to learn from Atanas.



And what a beautiful and amazing sight they were! We American folk dancers had loved Atanas and his Macedonian dances for many years, but few of us had mastered the intricacies of his styling. The Japanese, however, had succeeded. I saw Atanas lead long lines of men who danced exactly as he did, with strength, vigor, and enthusiasm. The women, too, moved with the grace and lightness we long admired and hungered to attain. The Japanese knew and appreciated Atanas and what a remarkable, gracious, kind, talented, and modest man he was. They showed it in their dancing.

It was unforgettable and wonderful to have experienced Japan, and its amazing dancers. Fusae has posted many videos of Atanas in Japan where you can see how much he was loved, emulated, and honored.



Pastoral Fandango

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

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

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

**Evening Parties
with
Chubritza**

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

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

With more to be announced later

Our Host Hotels:

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

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

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

Banner art used by permission of artist Maxfield Bala

Pastoral Fandango – Statewide Folk Dance Festival

May 20 - May 22, 2022

Hermann Sons Hall, Petaluma, California

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

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

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

\$130 when payment is received by May 5, 2022 (final day to preregister)

All Day events (ONLY WITH early registration)

\$75 All day Saturday (**\$85 at the door**)

\$50 All day Sunday (**\$55 at the door**)

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

\$25 Friday evening party \$25 Saturday evening party

\$25 Saturday AM instruction \$25 Saturday PM instruction

\$25 Sunday morning instruction \$25 Sunday afternoon review

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

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

Subtotal: \$ _____

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

\$15 Mexican Lunch Saturday with meat vegetarian

\$22 Middle Eastern Dinner Saturday night with meat vegetarian

\$20 Installation Lunch Sunday with meat vegetarian

\$25 Festival video access on Google drive

\$30 Festival video on a DVD mailed to you

\$12 Printed syllabus

\$25 T-shirt designed by S. Gregory Size Man Woman Crew neck V-neck

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

Tax deductible donation \$ _____

TOTAL ENCLOSED: \$ _____

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

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

NEWS FROM AROUND THE BAY . . .

RAZZMATAZZ – Marilyn Smith

On **Saturday, April 2**, we held our annual **Red & Black Ball** at Monroe Hall in Santa Rosa. The hall was festive with the dancers dressed in red and black. The highlight of the evening was the performance by Gradina, our local Balkan choral and music group. They performed a program of dance songs from Macedonia, Bulgaria, Serbia, Turkey, Albania and Greece. Their repertoire included Niška Banja, Yağmur Yağar and Išu Byala Nedo, as well as Jeni Jol, Fatiše Kolo, Kostursko, Čobankat, Mari Marijko, Tervelska Raka and a Čoček, Ballos, Kopanica and Širto. Singing from the center of the dance hall allowed us to dance in spiraling circles around them, giving the dancers an intimate and village feeling.



Gradina provided live music for the Red and Black Ball April 2 in Santa Rosa. *Photo by K. Dwan.*

In the next issue I'll write about our **workshop with Roberto Bagnoli**, his first visit to Santa Rosa. One of our dancers who works in the wine industry has planned a guided tour of Sonoma County wine country for Roberto and Giulia. Story and photos to follow! Meanwhile, our weekly Tuesday folk dance classes continue until May 24. After that we'll take a break for one week and then begin summer folk dancing in June.

Remember that **Razzmatazz Weekend at Mendocino Woodlands is June 3-5!** This will be our 43rd year and our final Razzmatazz Weekend. We will be celebrating 43 years together in the magical Mendocino Woodlands, with teachers Michael Ginsburg, Joe Graziosi, Steve Kotansky and the incomparable music of Édessa. Visit folkdance.com for more information.

NORTH BAY – Carol Friedman

Making the full switch from teaching via Zoom in my small bedroom to holding hands in a circle in a big room continues to feel amazing and special.

Israeli dance classes at the Osher Marin JCC in San Rafael on Thursdays 1:30-3:30 will continue through June. Sign up through the JCC website for a 6-week series, or drop-in when it fits into your schedule. I've been having fun searching for and finding easy fun new dances (to me and the class) including a lovely version of Sim Shalom and the wonderfully lively Hora Simchat He'Amel. During the second hour we dance a wide variety of intermediate/advanced dances, the latest favorites including Nitzmadnu, Libi, and Jerusalem.

Balkan/International classes at Hermann Son's Hall in Petaluma continue weekly on Mondays 7-9 through May 15, and we'll start up for summer dancing on June 6. This class is free-flowing, with lots of requests, along with periodic teaching and reviews. Like many of you, during these complicated times, we have been dancing Tikhou Nad Richkoyu, to beautiful music from Ukraine sung by Kitka. This current crisis feels somehow very personal for me: my great-grandfather was born in Ukraine in a small village near Chernobyl.

We're also bringing back dances that we hadn't done in a while that were introduced by Atanas Kolarovski including Belasičko Oro and Povrateno. It was quite a revelation to look through his extensive repertoire and discover that so many of our regular favorites (including Ivanice, and Tino Mori) were originally taught by Atanas. What a gift he was to our folk dance world!

I am very much looking forward to dancing with friends on **Memorial Day Weekend at The Land.**

... AND BEYOND

SAN FRANCISCO GROUPS – *Craig Blackstone* Dancers from San Francisco and across the Bay Area enjoyed the return of the **Blossom Festival in San Francisco** following its cancellation the past two years because of COVID-19 restrictions. It was held at the **Miraloma Park Improvement Club Clubhouse**, located at 350 O'Shaughnessey Boulevard at Del Vale Avenue, which is the site where **Chang's International Folk Dancers** recently resumed in-person dancing after an equally lengthy break. We especially enjoy having exclusive use of a parking lot on Del Vale adjoining the clubhouse, a true rarity in San Francisco these days. Dancing runs from 7-10 pm each Friday, and we have resumed our prior schedule of having teaching nights the first two Fridays of the month, Family Night activities the third Fridays and all-request parties the fourth Friday. We expect to use fifth Fridays for special guest teachers, workshops, live music, and other special events.

For information on current COVID protocols applicable at Chang's, please contact Wendy Brown at wbrown415@att.net.

For those challenged by dancing at night, the return of the **San Francisco Dance Circle** at the Harvey Milk Center for the Arts at 50 Scott Street on Wednesdays 10:45 am-12:15 pm has been a welcome treat. Although long-time teacher Channa Orner has yet to rejoin the group in person, she is with them in spirit, and a dedicated group of dance leaders has stepped up to ably fill the teaching void. Each Wednesday brings a varied program of dances from the International Folk Dance repertoire, including circle, line, partner and set dances, with either quick reviews or teaching of dances as needed.

KOPACHKA FOLK DANCERS – *Nadav Nur* Kopachka Folk Dancers began dancing again in person the end of February. We are dancing every Friday, 7-9:30 pm at our **new Mill Valley venue, Almonte Clubhouse (near Tamalpais High)**, which boasts a spacious sprung dance floor. For directions visit our website (kopachkafolkdancers.com).

The first Friday of the month is all request dancing; all other Fridays have free dancing 7-7:30, then a half-hour of teaching/review, followed by a dance program. The second Friday of the month we do a hybrid session on Zoom. We've been teaching or reviewing some great dances lately including Čamčeto

(Macedonia), Kleftes (Greece), Ajnzerica (Croatia), and Vallje Hajde Merre Fürken (Albania).

We invite you to join us. **We charge \$7, but first-timers get in free.** Please contact Susie Shoaf president@kopachkafolkdancers.com for more information and visit our website.



Nadav Nur leads a line of Kopachka Dancers who are back dancing together in person.

Photo by S. Shoaf.

SACRAMENTO COUNCIL – *Laura Leonelli* Kolo Koalition in Sacramento hosted Roberto Bagnoli on April 6 for our first post-pandemic dance workshop. Twenty-six local dancers enjoyed learning these new dances:

Hora de la Corabia (Oltenia, Romania) by Daniel Sandu

Cerkezko Horo (North Bulgaria) by Anton Andonov

Colindul Cerbului, from Bessarabia (E. Romania and W. Moldova), an original choreography Roberto composed during the pandemic.

It was also nice to have the opportunity to dance with Roberto some of the many dances he has taught over the years. Some dancers met with Roberto and Giulia for dinner before the workshop, and we were happy to become re-acquainted after all this time.

continued on p. 19

FEDERATION NEWS

by Craig Blackstone

NOMINATIONS ARE STILL OPEN; VOTING STARTS MAY 15.

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

Nominations from the membership are open, allowing Federation members to nominate any additional candidates for any of the four offices up until May 5, at which time nominations will be closed.

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

If you desire to nominate any additional candidate, you must first confirm with the nominee that they would be willing to serve in the office for which they are being nominated. Any such nomination should be sent to me, Craig Blackstone, by email at crb2crb@comcast.net.

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

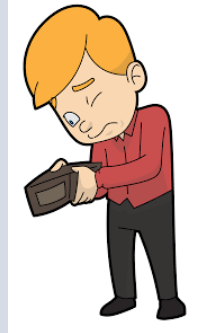
I encourage you all to participate in our election of officers for the coming year. Last year we had a high level of membership participation in the election process, and we have hopes for the same again this year.

SCHOLARSHIPS AVAILABLE FOR DANCE EVENTS

by Ellie Wiener

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

Visit FolkDance.com, 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!



Waltzing with Pigs

Don't try to waltz with a pig
They are pretty good at a jig
Try the twist, or the mambo
They can hula or hambo
Just don't try to waltz with a pig



A pig can be kindly; a pig can be cute
A pig can play the trumpet, violin, or lute
But a pig can't waltz
It's hardly a pig's fault
With two left feet and four boots

SPEAKING OF DANCING...

The Car with Two Steering Wheels

by Gigi Jensen

I have a car that my husband and I can steer at the same time. Doesn't really work well, though. We get to traveling down the line of dance and... crash.

Dancing with partners is a skill that's learned. That holds true whether you're dancing as a couple, trading partners in a square, or dancing in a line holding hands. We all move to our own rhythms so how do we dance together well? Collaboration is the key. Our willingness to dance in the same space at the same time requires some clear rules.

The first rule is: Dance with a generous heart. The Argentine dance master, Juan Carlos Copes, repeatedly said to dance "with one heart, four legs." In my experience that means to offer the best of your dance abilities as a gift to the moment rather than as an obligation; to dance with others rather than in spite of them.

The second rule: Divide the partnering duties. You do your part; I'll do mine. If you're doing a partner dance that requires improvisation, one of you takes the lead. No two steering wheels allowed. That, however, doesn't mean dance domination.

It's all about making the invitation and accepting it. The leader chooses the movements using the space available and managing speed of travel as the music dictates. It's also the responsibility of a leader to ensure the safety of the couple and that of the other couples sharing the social dance floor.

It's the leader's responsibility to ask the partner to do movements that are logical. Sometimes the follower doesn't accept and that could be for a few reasons. Maybe it's due to lack of familiarity with that dance, or the leader doesn't know very well how to make the invitation. If either partner is just being difficult, they'd do better to stay seated or find other partners.

Let the leader lead. It's a hard job. That being said, the follower needs to help make that experience a good one. If both give each other the time and space to contribute, the moment is so



satisfying - a conversation rather than a monologue. Usually that means I move when it's time and wait in place when not.

"Anticipate, but don't expect," a swing teacher once told me. That goes for all parties involved.

I was lucky to have had a teacher that taught

the art of allowing your partner time to shine. "¡Lúzcate!" (It's your moment to shine!) A generous partner is always in great demand.

How does this apply to group dancing? Square dancing requires everyone being in the right place at the right time doing pretty much the same thing. Otherwise, it's a scramble. Contra dancing requires going in the correct direction or you end up switching partners (or not) when you shouldn't. More scrambling ensues.

What about dancing in a line? Now you have three partners: one on either side and the person leading the line. Yes, you have the predictability of the choreography, but you are still responsible for finding your space without taking away your partners', doing your own dancing, and making sure the others have a chance to enjoy the moment and the music. "Are you here to dance or to talk?" is a question you should never have to be asked when dancing with others. As for the person at the head of the line or in the center, you have to pay attention to them, to follow their lead, if you will.

The joy of dancing with others deserves giving your partners their just due. I dance a variety of dance genres - some better; others barely. I choose to spend my energy on Argentine tango. For me, it's the dance that offers "...a conversation of the feet," as my teacher said. I like dancing in a community, too, and that's now grown. Investing the time to share dance with others while respecting the rules of the road is a win-win for all.

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

THE NFO MENTORING PROJECT

A group of dance leaders has been meeting to investigate ways to bring new dancers into our community, identify and train new teachers, and assist existing dance groups. The group is seeking input from the existing dance community. ("Do you know of any existing training programs for teachers?" and "Are you aware of any ideas that have increased membership in a dance group?") The goal is to reach as many folk dancers as possible to maximize the pool of information.

A survey was developed and a link to the survey has been sent to dozens of teachers, dance clubs, and organizations, with a request that they forward that survey link to their members. Depending on when you read this, you may have already received such an email from the Folk Dance Federation or BBMDE or via another mailing list to which you belong. If you have not already done so, please click the link and take the time to complete the survey. (Please DO NOT place the link on social media such as Facebook!)

If you have NOT received an email with the link, but you want to participate in the survey, this is the URL that you can type into a search engine on your computer or phone:

<https://forms.gle/bgrQ84ZQC16ER3NM9>

If you have questions or want further information, contact the Mentoring Group at: nfo.mentoringgroup@gmail.com.

The NFO Dance Mentoring Project

Gigi Jensen (Washington) Roo Lester (Illinois)
Mady Newfield (Illinois) Stacy Rose (Oregon)
Loui Tucker (California)



LET'S DANCE! ❤️ LYRICS

This is Aj Lipo Ti Je. Zeljko Jergan taught a dance to this song from Croatia. With a little practice, you can sing along. Note that each line is sung twice.

Aj lipo ti je kad se žito sije
lipo ti je kad se žito sije
Još je bolje kad se dvoje vole
Još je bolje kad se dvoje vole

Aj fićni lolo kad pođeš u kolo
fićni lolo kad pođeš kolo
Janje medno pa ćemo zajedno
Janje medno pa ćemo zajedno

Aj lipo tilo rodila mi mama
Lipo tilo rodila mi mama
Još ga malo naredim i sama
Još ga malo naredim i sama

Aj misećina upala u granje
Misećina upala u granje
Lipa večer za ašikovanke
Lipa večer za ašikovanke



It's nice to sow wheat,
but it is nicer when you see two people in love.

Whistle, my sweetheart, on the way to the kolo party.
I'll hear you and we can go together.

Thanks to my mother I was born beautiful
but I still take care of myself.

The moon is shining through the branches.
It's a perfect night for a date.

Grazie, California!

By Roberto Bagnoli

Vorrei ringraziare gli organizzatori per l'invito e tutti i partecipanti per essere intervenuti così numerosi ai miei seminari. È stato emozionante tornare a insegnare di persona e rincontrare tanti vecchi amici.

La vostra accoglienza calorosa mi ha ripagato di tutti i sacrifici di questi ultimi mesi di isolamento
Ancora grazie a tutti.

~ Roberto

I would like to thank the organizers for the invitation and all the participants for attending so many of my seminars. It was exciting to get back to teaching in person and to meet many old friends again.

Your warm welcome has repaid me for all the sacrifices of these last months of isolation.

Thanks again to all.



Roberto and Giulia lead a line during the Berkeley Folk Dancers workshop on Friday. Photo by A. Partos.



Roberto ran the party after the Peninsula Council workshop, leading many of the dances. Photo by L. Tucker.



The workshop in Chico drew dancers from the Redding area. Photo by D. Berg.

Some of the Saratoga dancers gathered at a local Denny's after their Thursday workshop. Giulia and Roberto are on the right. Photo by L. Tucker.



KATHY KERR (1947-2021)

by Loui Tucker, with John Nicoara

I think we all hold a special place in our heart for our first folk dance teacher. I know I do. Kathy Kerr taught a folk dance class in the wood-floored basement of the YWCA on the corner of South First and San Fernando in San Jose (the building, designed by Julia Morgan, was demolished in 1973. and is now a parking lot.) Although I eventually took far more dance lessons from Marcel Vinokur, it was Kathy who made folk dance accessible and desirable.

In the early 1970s, John Nicoara, Alan Rothchild, and I all took folk dance classes from Kathy Kerr (then in her 20s). I remember the classes being on Friday nights, but *Let's Dance* magazines from that year note that her classes were on Thursday. John, Alan, and I all eventually became local dance teachers and Alan and I are still teaching 40 years later. I remember learning Haroa Haktana from Kathy. I remember she took pity on my limited budget and let me bring a batch of cookies instead of paying the entrance fee.

John Nicoara had a special relationship with Kathy – but I'll let him tell his own story.

My “sister” Kathy

by John Nicoara

I always loved having Norm Kindig by my side in Marcel's Wednesday advanced folk dance class. We seemed to match one another in perfect harmony. When Norm told me about a Thursday class he was attending at the San Jose YWCA, I decided to check it out. It was in a small room and run by 25-year-old Kathy Kerr and her then-husband Jim Little. I quickly got hooked on this class and became a regular.

After Jim left to take a teaching job at Michigan Tech, Kathy became like a sister to me and I recall taking her to San Francisco to see an ACT stage production of *Cyrano de Bergerac*, after which we headed over to the Jewish Community Center in San Francisco to dance until midnight. We were just good friends having a good time. In turn, she invited me and my 8-year old daughter Anne-Marie to join her for an afternoon at the Renaissance Fair in Novato, and provided us with appropriate attire. But for Kathy, I would never have had this delightful experience.

After her San Jose YWCA class moved to the much larger gymnasium, a Stanford student showed up at the class. Her name was Linda Schuck, and she was President of the Stanford YWCA. One evening she walked up to Kathy and asked if Kathy would like to start a YWCA-sponsored class on the Stanford campus. “No,” said Kathy, “but ask John. He said that he'd like to be a Balkan dance teacher like Marcel someday.” Bingo! Linda made all the arrangements for me, and I started my very first folk dance class in October 1972.

The first quarter was temporarily in the basement of the Palo Alto Methodist Church. The second quarter my class met at the on-campus Old Union Clubhouse, where I went on to teach every Thursday evening for over 17 years.

Remember the James Burke PBS TV program called *Connections*? Well, Kathy was that important connection in my life.



Kathy Kerr at Stockton Folk Dance Camp in the mid-1970s.

LETTERS TO THE EDITOR



Dear Editor,

Two of the verses (Every Dance! and Why Dance?) in the poem that was part of the President's Message in the April issue (p. 3) reminded me of a mug we got while living in the UK, designed by the dancing nun in the London area. (See photos below).

~ Carol Toffaleti



QUESTION: Would local dancers be interested in purchasing such a mug if the Folk Dance Federation designed something similar?

NEWS FROM AROUND THE BAY (continued)

PENINSULA COUNCIL – Adony Beniares

It is with a heavy heart that we inform you that we have lost our dear friend and dancer **Al Lisin** after a short illness. Al was a pillar of our community, bringing many new dancers into our family, being the class coordinator of the Palomanians for decades, and working tirelessly in supporting folk dance.

On the dancing side, in May we will have our annual **Tea Party**, hosted by Hollis Radin and Lesley Bone, and follow that up with the annual **Palomanians' Ice Cream Social**.

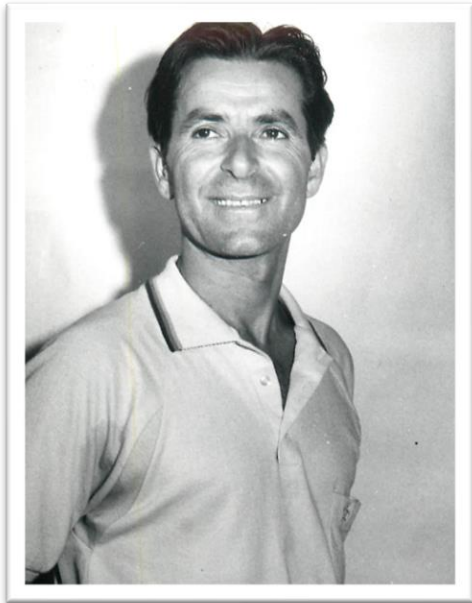
Suzanne Rocca-Butler has decided not to reopen the **Carriage House Dancers** she led. Her last class was in March of 2020. Thank you, Suzanne for your dedication and years of support of folk dancing on the Peninsula.

The **Stanford Dancers**, a long-standing group in the South Bay, is not dancing together at this time, but the **Mostly Balkan** group is back dancing at the Menlo Park Recreation Center on Thursdays.

The **Saratoga Folk Dancers** have been dancing indoors in person for over a year, and they continue to draw a good crowd, with about half of them continuing to wear a mask.

Todd's Hungarian class is on hiatus until at least September because Todd is in Hungary.

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 or Editor@FolkDance.com.

Last month's photo



That couple in the Hungarian costumes is Gordon Deeg and his then wife, Cookie Mitchell Deeg, now Cookie Brakebill.

Pastoral Fandango

STATEWIDE 2022 SEEKS VOLUNTEERS

by Marina Troost

Statewide 2022 is looking for volunteers. Eight hours of volunteering will get you in for free. Teenagers and adults, any age, are welcome. Dates are May 20th through May 22nd. E-mail me at mylt48@sbcglobal.net if you're interested.

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

Štiri Snehe

(Međimurje, Croatia)

Štiri Snehe (sh-TEER-ee SNEH-heh) comes from the Međimurje Region, an area which includes the Drava River basin in Croatia. Željko Jergan has done research throughout Međimurje beginning in 1972. He presented this dance at the 2022 Stockton Folk Dance Winter Weekend via Zoom.

Situated on the northernmost edge of Croatia, Međimurje currently shares borders with both Slovenia and Hungary and is also very close to Austria. Međimurje, taken from the words “medi” (between” and “mor(j)e” (sea), means “between the water.” Its western border meets the foothills of the Alps while its eastern edge touches the Pannonian plains.

Over the centuries, the area has been ruled by various nation-states, such as the Austro-Hungarian Empire. The music, cuisine, and even the language of the area is rich with cultural influences from its neighbors, predominantly Hungary. While musical accompaniment at one time was by “cimbalom” and “gusle,” today the tamburitza orchestra and violin accompany dancing and singing.

Music 4/4 meter CD: *Lead the Dance – Povedi kolo*, Track #3

Video 2022 Stockton Folk Dance Winter Weekend downloads.

Formation: Closed mixed circle with pinkies or middle fingers joined, women’s hands on top of men’s, in W-position.

Steps & Styling Double Csárdás to L: Step L to L leaning slightly R from waist (ct 1); step R next to L (ct &); step L to L leaning slightly R from waist (ct 2); touch R next to L (ct &).

Double Csárdás to R: Double Csárdás to L with opp ftwk and direction.

Step-Hop: Step onto R (ct 1); hop on R while lifting L in front (ct 2). Can be done with opp ftwk and in any direction.

Two-Step: With knees bent slightly throughout, step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2). Can be done with opp ftwk.

Meas	4/4 meter	PATTERN
5		<u>INTRODUCTION</u> . Instrumental. With wt on both feet, flex knees on each beat of the music. Begin dancing with the vocal.
	I.	<u>BACKING UP, ROTATING CW AND CCW</u> .
1		Facing ctr and moving away from ctr, beg L, three steps bkwd (cts 1, 2, 3); small hop on L, lifting R in front of L (ct.4).
2		Repeat meas 1 with opp ftwk, continuing bkwd.
3		Heavy step L in place (ct 1); hold (ct 2); stamp R next to L (ct 3); hold (ct 4).
4		Repeat ftwk of meas 2 (R, L, R, hop), rotating 180° CW. As this meas begins, release joined hands and put hands on sides, fingers fwd, thumb back. Men’s hands are lower, on hipbones; women’s hands are higher, on waist.
5		Repeat ftwk of meas 1 (L, R, L, hop), rotating 180° CCW.
6		Heavy step R in place (ct 1); hold (ct 2); stamp L next to R (ct 3); hold (ct 4).

II. DOUBLE CSÁRDÁS.

- 1 Double Csárdás to L, moving diag L fwd.
- 2 Double Csárdás to R, moving diag R fwd.
- 3 In place, Step-Hop with L (cts 1, 2); Step-Hop with R (cts 3-4).
- 4 Beg L, three steps (L, R, L) while making a full turn L (CCW) to end facing ctr (cts 1, 2, 3); hop on L, kicking R fwd (ct 4).
- 5 Heavy step R in place (ct 1); hold (ct 2); stamp L next to R (ct 3); hold (ct 4).

III. TWO-STEPS TRAVELING CCW. Join hands in V-position.

- 1-4 Beg L, 8 Two-Steps facing and traveling CCW.
- 5 Stamp L twice (ct 1 and ct 3).

Sequence: Fig I-III three times; Fig I, Fig II.

Željko Jergan (in red shirt) with his dancers. *Screenshot.*



Lyrics

Štiri snehe so se spominale,
Kak bi k večer skup jačmena krale.

Prva veli: Kak je jako roden!
Druga veli: Hote, ja ga bodem!

Tretja plaftu doli je prestrla,
Cielu stajcu noter je podrla.

Štrta veli: Najte mene mesti,
Ja sem slaba ipak nebrem nesti.

Four women are plotting how to steal the barley tonight

The first one says, "The barley has been fruitful."
The second one says, "Let's go. I'll do the harvesting."

The third one lays down the large cloth and places a bundle of barley on it.

The fourth one says, "Don't ask me to carry it, I am too weak for the job."

A BLAST FROM THE PAST – 40 years ago this month

Below is an announcement in the **May-June issue of *Let's Dance!* magazine for 1982** for Khadra. Note the ticket prices!

Kahdra was one of dozens of performing groups in California. These groups were frequently large ensembles of dancers, musicians, and singers, although other groups performed to recorded music. Some groups performed for decades, while some lasted only a few years.

Dance concerts provided entertainment for existing dancers and, on occasion, brought new dancers to our dance groups. Many current dancers will tell you they were invited by a friend to attend a dance performance and, upon seeing the dancers and hearing the music, decided it was time to find a dance group and learn to dance. Some confess that their ultimate goal was to audition for and become a member of one of the performing groups as those performers were seen as celebrities by the average dancers!

Although not a complete list, some of the other well-established dance troupes included (in alphabetical order) Aman Folk Ensemble, Camtia Dance Ensemble, Changs International Dancers, Choral Dance Group, Dance Arts of Oakland, Ensemble International, Festival Workshop, Gandy Dancers, Kopacka Dancers, Los Lupeños, Lowiczanie Polish Dancers, Nirkoda Israeli Dancers, Rikudom Israeli Dancers, Seljan Dance Ensemble, Terpsichoreans, and Westwind Folk Ensemble.

Khadra



As part of the San Francisco "Summer Festival," Khadra, under the direction of Jerry Duke, will be presenting three concerts in June. These concerts, highlighting the multi-cultural heritage of the United States, will include the dance, music, and song of Poland, Scotland, the United States, the Ukraine, the Caucasus, and Romania.

Featured in these concerts will be a new Romanian Suite with an exciting men's Calusari, a new Appalachian Suite with intricate syncopated steps, and two rarely seen Scottish Regimental Dances. The Company is also pleased to be presenting two dances by noted ethno-choreographer, Anatol Joukowsky, Professor Emeritus, San Francisco State University. By popular demand, the Khadra men will perform the Caucasian Lezghinka in which they dance on their toes in soft leather boots.

Khadra will be joined this year by the Khadra Folk Orchestra under the direction of Nada Lewis, and the Daniça Women's Chorale Ensemble.

SCHEDULE

JUNE 10, 1982	8:00 PM	Laney College, Oakland	\$7.00
JUNE 12, 1982	8:00 PM	Palace of Fine Arts	\$8.00
JUNE 13, 1982	2:00 PM	Palace of Fine Arts	\$8.00

Students, Seniors and Groups of 15 or more are eligible for a \$2.00 discount. Tickets may be purchased at all BASS outlets, or by sending a SASE to Khadra, 118 Allen Ct., Moraga, Ca 94556. For ticket information, call Company Manager, Ellen Dale at 415/376-2578.

Ellen Dale

FOLK DANCE FEDERATION
OF CALIFORNIA, INC.
927 Springfield Drive
Millbrae, California 94030

DATED TIME-SENSITIVE MATERIAL

PRST STD
US Postage
Paid
Sacramento CA
Permit # 2352

ADDRESS SERVICE REQUESTED



And when you get the choice to
sit it out or dance, I hope you dance

~ Lee Ann Womack

advertisement



Folk Dance Scene

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

To subscribe, it is just \$18 a year for 10 issues - \$10 for an Email version.
Send to Jan Rayman, 4827 Grand Ave., La Canada, CA 91011