

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING **03** NOVEMBER 2022



SO MANY DANCE EVENTS – SO LITTLE TIME!  
See 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

Linda Hershenson, Pacifica CA

Sherry Cochran, Fontana, CA

Heidi Vorst, Portland, OR

# PRESIDENT'S MESSAGE

by Ulrike Narins

## *Dancing in Japan*

I want to share with you a bit of our experiences with the weekly dance circles my son Lothar and I attended during our six months in a Buddhist temple in Japan in 2016.

First, Mr. Hagi drove us to the dances twice a week, but later he taught us the way, so we drove ourselves with one of the cars from the temple. It is not as easy to get to a location in Japan as it is in Europe or the US.

I studied Japanese dance vocabulary beforehand so I would understand what a teacher means when teaching dance steps. When I heard Mr. Hagi teaching the dances, I realized that all the Japanese words I had so painstakingly looked up were of little use. For many steps, Mr. Hagi used the English expressions but pronounced them in a Japanese way. *Hoppu steppu* for hop-step, *kuiku kuiku suroh* for quick-quick-slow, *tuh steppu* (“two step”) for step-together-step, are just a few examples.

We did our best to be respectful and fit in. We bowed deeply and often. Most of the people in the dance circles were older women, with only a few men. Almost all were excellent dancers who also learned complicated dance steps and sequences quickly.

The dancers were shy around us at first. When a progressive couple dance came up, some women would refuse to dance with us and waved us on to the next person. As time went on, however, they accepted us. They started bringing us little gifts, and we brought chocolates and handed them out. We became quite fond of each other and when we had to leave Japan, it was a deeply moving good-bye.

Every month the temple where we stayed hosted a sort of open house when neighbors and friends gathered for lunch and special events and where local farmers and merchants offered goods and services. During the months Lothar and I stayed at the temple, folk dancers were invited to

these Open House events to dance in front of the Buddha. It felt quite special for us all to dance there on the tatami mats in our stockings or socks.

After a while when people were more comfortable around us, we asked for Japanese dances we could take back to our group in San Francisco. They usually don't do many Japanese dances, but they were eager then to teach us a few.

They asked us also to teach them some dances from our California repertoire. That was how The Blackstone Jig, choreographed by Craig Blackstone, now has been spread to three continents (North America, Europe and Asia).

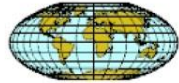
One time, Mr. Hagi announced that we would be dancing the *Keosu Mikusa* which we soon recognized as the Chaos Mixer. However, instead of letting chaos reign, and choosing any dancer in the group, he explained exactly how the couples should arrange themselves and the manner in which they should progress to the next partner. Lothar and I were taken by surprise and it was hard not to laugh. It was clear that the name of this dance was just a series of syllables for them. I explained afterwards what the name of the dance means and how we dance it in the United States.

People had been very serious during dancing. After a time, when we were more relaxed around each other, Lothar and I started dancing a bit more expressively. Then we noticed that the Japanese dancers also started having more fun dancing. After we got back to the United States, I received a beautiful email from Mr. Hagi expressing how much our influence had caused his dancers to dance in a more joyous, youthful way.

If you have had an interesting experience dancing in a foreign country, please consider sharing it with *Let's Dance!* readers.



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

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

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

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

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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).

- Oct. 29** **AL LISIN REMEMBRANCE AND DANCE.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 3:30-7 pm. *It's free!* Info: adony408@gmail.com.
- Nov. 11-13** **FALL CAMP.** Brandeis-Bardin Campus of AJU near Simi Valley (north of Los Angeles). Featuring master teachers Steve Kotansky and Roberto Bagnoli. Info: FallCamp.org.
- Nov. 11** **BERKELEY FOLK DANCERS PARTY WITH LIVE MUSIC BY DA! MOZHEM.** Live Oak Recreation Center, 1301 Shattuck Avenue, Berkeley. 7:30-10 pm.
- Nov. 12** **CAFÉ SHALOM ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. \$10. Info: udy@yahoo.com or 669-444-1284.
- Nov. 24-27** **KOLO FESTIVAL.** Teachers: Cristian Florescu and Sonia Dion, Michael Ginsberg. Croatian American Cultural Center, 60 Onondaga Ave, San Francisco. \$150 for the entire festival; per event pricing available. Info: Kolofestival.org.
- Dec. 10** **ANNUAL PALOMANIANS PIE PARTY.** St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 5-8 pm. \$10. Info: pfdparty@gmail.com or clemd@acm.org.
- Dec. 22** **SARATOGA FOLK DANCERS ANNUAL HOLIDAY PARTY.** Theme: *Oh, My Stars!* St. Michael's Church, 18870 Allendale Avenue, Saratoga. 7:30-10:15. \$5-\$8 (sliding scale). Info: Loui@LouiTucker.com.
- Dec. 25** **ANNUAL CHRISTMAS DAY PARTY.** St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 4-7 pm. *It's free!* Info: pfdparty@gmail.com.

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or via Zoom!

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# THE FAMILY PHOTO ALBUM



Erica Sigal, Judy Applesmith, Ori Gold and Ray Sundby danced on the deck at The Land on Labor Day Weekend. *Photo by L. Tucker*



The recently installed officers of the Berkeley Folk Dancers, from left: Emily Stoper, president; Art Woodworth, vice president; Renée Marchese, financial officer; Peter D'Angelo, secretary; Cornelia Ghafur, member-at-large. *Photo by A. Partos.*



The teaching staff at Stockton Folk Dance Camp in July 2022. *Photo by J. Croco.*



Bianca de Jong entertained the dancers at the Saratoga Dancers workshop in October. Behind her, from left, Alan Rothchild, Rick Henderson, Nilesch Shah, Alicia LaFetra and Armen Gabrielian. *Photo by L. Tucker.*

# ON THE CARE AND FEEDING OF CAMPS AND FESTIVALS

by Diane Baker, President of the Folk Dance Federation, South.

Laura and David Carman said they wanted to vacation in Door County, Wisconsin, and scheduled their holiday to coincide with the annual Door County Folk Dance Festival. Sadly, it was only offered as a one-day virtual event in 2022. “And Balkanalia is cancelled this year, too,” Laura lamented.

Fortunately, closer to home, the Blossom Festival in San Francisco took place in April, Statewide and the Cerritos Anniversary Festival were in May, and Stockton Folk Dance Camp was in July. Beyond California, IFC, June Camp, and Mainwoods all attracted California dancers in 2022. World Camp was the first weekend of October. Registration for both Fall Camp and Kolo Festival in November is filling up. What accounts for the success of some camps and festivals re-starting after COVID, while others remain virtual or cancelled? And, how can we recreational folk dancers nurture the events that bring us joy?



It is true that community participation in general has not fully rebounded, in spite of vaccinations, improved ventilation, HEPA and HVAC filters, and mask wearing. The number of spectators at college football games nationwide was reduced in the 2021-22 season. Ticket sales to attend performing arts was reduced by 40%. Clearly, some folks find the risk of contracting COVID at public events threatening; others have found new and satisfying means of socializing. It seems we have also gotten out of the habit of going out! It looks like reduced participation will be the new normal for a while. Still, we folk dancers have attended events in California and beyond. We believe they contributed value to our lives.

\* Sandy Helperin extolled the pleasures of Fall Camp. “After a long time trying to enjoy dancing in my living room while watching the computer, what a joy to be at Fall Camp... holding hands with friends and moving together to music that touches my heart!”

\* Valerie Preston praised Kolo Fest. “The musicians on Friday and Saturday dance parties were really great! The celebration of a Kolo anniversary with Ivan Filcich present was marvelous too.”

\* Carol Smith wrote: “Just got back from a week at Mainwoods. It was so much fun and lovely to be in a place where it rains. Just looking at the lush grass and green trees was a great treat for eyes and soul.”

Folk Dance Festivals and Camps have deep roots and a long history, but each year they depend on committed leaders willing to donate their time, a sufficient number of volunteers to affect preparations, a suitable location at an affordable rate, adequate financial resources, the absence of a pandemic, **and participants to make the event worthwhile!** Let’s support the festivals and camps we treasure by **volunteering and attending!**

If dancing in a large group is not for you, consider inviting a friend or two to your home for an informal dance circle. Clear the furniture, and search your music collection for favorite dances. Add a screen and access to videos, zoom sessions and/or YouTube if you have forgotten the step patterns.

To dance is to live joyfully, exuberantly.

# SPEAKING OF DANCING

## *Pampa Cortés and the Romance of the Legs*

Reprinted with permission of "Ballroom Dancers' Rag," July/August 2001.

In 2001, I suggested to my business partner and maestro, Pampa Cortés, that he should write about his thoughts and experiences with Argentine tango. For a guy who had to leave school in 4th grade, that seemed a daunting task. I offered to help him organize his thoughts and polish his words. What follows is Part 2 of that effort.

I learned so much from him because of this article. It helped me to form my own thoughts about this beautiful and difficult social dance that is so often misunderstood. I hope you enjoy it, and I know he would want that, as well.

- Gigi Jensen

### Modern Argentine Tango - Part 2

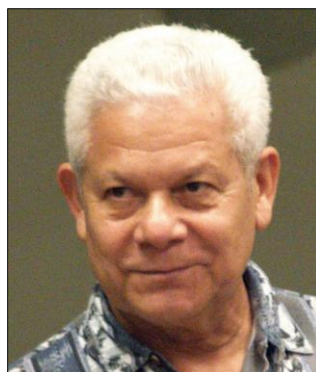
*By Pampa Cortés*

"A romance of the legs, a conversation of the feet," is my description of Argentine tango. Thanks to tango, I have traveled all over the world and it brought me to San Francisco in 1994 as a principal of "Forever Tango." Performing eight shows a week left little personal time, but I found time to attend the local *milongas* (tango parties) and meet the local *milongueros* (social tango dancers). I still make a point of going to the milongas, partly because I like to see what is current in this tango community, the largest in the U.S. What I will talk about in this short article is how I see the influence of different tango styles as reflected in current social tango community.

First, I need to explain the differences between stage tango (tango fantasía) and social tango.

Dancers who perform on stage are trained to use their dance to please the audience.

While a dancer may find personal satisfaction in the dance, ultimately it is the audience who must be pleased with consistent, high quality performances, or there will be no tickets sold. A dancer must wisely use the whole stage, incorporating a variety of interesting and difficult passages. The choreography requires great skill, strength, and speed, all of which come through years of specialized study. Choreography must be created in advance, takes hours to craft, and requires hours of practice to hone its execution to as near as perfection as possible.



Pampa Cortés 2013. Photo by M. Giusto.

Milongueros, on the other hand, dance principally for their and their partner's pleasure. Social dancing is really a personal experience. Hours may be spent studying and practicing, with attention given to mana the dance floor, and the lead and follow skills necessary for the frequent change of partners. Social tango doesn't include the difficult "fantasía" passages because these can pose a danger to the couple performing them in crowded conditions if someone bumps into them, or they might kick or hit someone beside them.

Social tango in Buenos Aires looks different than what you see here. Milongueros are more traditional in what they do. There are years of custom as to what is acceptable, and change doesn't come quickly. San Francisco's tango community is relatively young, maybe ten years old, and you can see the effects of the various traveling maestros who give workshops, the different stage shows that pass through, and the various recent hit tango movies. San Franciscans like to experiment, and like to try what they see the professionals do.

I see a potpourri of dance styles depending on what music the local DJs play. Like any dance form, tango's movements are influenced by what the music asks for. If a DJ plays music from the early 1900s, or music from a recent show, you will see some of the dancers respond accordingly, but generally most dancers here dance in the milonguero or salón styles, as those are what are most frequently taught. San

Franciscans are lucky in that they have the opportunity to study a variety of styles, something that I recommend to my students and the dancers in my dance troupe. It makes for a more complete understanding and enjoyment of Argentine tango. I'm glad I've had that opportunity, and know that my life has been enriched by it. Because of it, I have made a good life for myself. Tango has been very good to me.

I look forward to hearing your thoughts. ([gigi@tangoandmoredance.com](mailto:gigi@tangoandmoredance.com)).



## ANOTHER CLIP FROM MIXED PICKLES!

The reprint of Drew Herzig's Folk Moot column in last month's issue of *Let's Dance!* generated some positive emails, so here is another short column.

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### FOLK MOOT: THE PEOPLE'S COLUMN

*Folk Dance Humor by Drew Herzig (MIXED PICKLES March 1977)*

The only folk dance hall south of the Mason-Dixon Line, Kolo-Rama in White Neck, Georgia, was burned to the ground last month by an outraged citizenry after the Reverend Lester Backwater delivered his inflammatory sermon, "Folk Dancers in the Hands of an Angry God," to a revival meeting on the outskirts of town. Phil Kent, former owner of the Kolo-Rama, hopes to rebuild in Vancouver this spring. The new hall will be Kolo-Madness. Donations may be made c/o this column.

Our readers will be happy to hear that Nancy Mulecar, who had to be carried off the floor when her knees locked during a sudden-death Kolo Bust, has made a complete recovery. But, "No more of that hard-core Croatian jazz for me," writes Nancy. "From now on, it's Israeli all the way."

Guinness Book of World Records, beware! Michael McFlash and his all-girl troupe, the Tiček-Mates, are planning to break the record for continuous dancing of Kriči Kriči Tiček. "The current record," says Mike, "is 2 hours, during the St. Vitus Dance Festival in Cleveland. We're going to shoot for three hours straight with no replacements. We expect to get pretty ethnic before it's over." McFlash is also the captain of the U.S. Men's Olympic Prysiadka Team, which hopes to be officially recognized in time for the Moscow games.

Anyone with knowledge of the famous "lost step" of the Hasapikos, reported last seen by Lord Byron in Missolonghi, please contact Theresa Stalled c/o this column. She needs the material for her master's thesis, "The Lost Yasuf!: Folk Dance and the English Hellenists."

Patterns for the sensational new Yiyuiyui costume, using 6 inches of red flannel and 5 yards of copper wire, are now available from Laura "Stitch" Nelson c/o this column. The costume was a big hit at camp last summer, so get yours now.

And if you enjoyed last summer's folk dance institute with Georgie Jessel onboard ship in the Suez Canal, you won't want to miss next summer's get-together in the Carlsbad Caverns. Teachers will be Attila Jastrimski, Gilga Mesh, Baron Munchausen, and Mortimer Snerd. Registration fee is only \$4,175. Toilet key is \$325 extra. See you there!



## DANCE ON THE WATER *returns!*

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# NEWS FROM AROUND THE BAY . . .

## CHICO WORLD DANCERS – Memo Keswick

Chico World Dancers are going strong despite COVID issues. Most of our dancers have been vaccinated against COVID. However, some are anti-vaccines, some want masks, others don't want masks. We here in Chico are trying to be sensitive to the needs of both our immune compromised dancers and our dancers opposed to vaccines. When it comes to COVID, it seems there is no "one size fits all" solution.

Regardless of COVID setbacks, our dance community has a strong core following. This is evidenced by a great turnout to our Sunday (2-4 pm) club dancing and our Thursday night dance classes. **The Sunday dancing requires masking** and it's under discussion whether hand-holding should be okay. **Thursday dance classes are mask and hand-holding optional.**

Our party attendance has been steadily growing, though still smaller than pre-COVID turnout. **Sunday, November 6th (2-4 pm)** will be our next party.

Our local band and singer groups have restarted in-person weekly rehearsals! For the singers we rehearse outdoors where we can have more social distancing.

Two Chico dancers attended the 2022 Stockton Folk Dance Camp and, as a result, some of the dances taught there are being added to our local dance repertoire. Also, there is renewed interest in encouraging more Chico dancers to attend the 2023 SFDC camp.

## REDDING DANCERS – Julie East

The Redding International Folk Dancers started back dancing in person on our usual September-June schedule. We missed a couple of weeks because of many travelling dancers and lingering excessive heat, but now we are back on track again. **The big news is that we've decided to not require vaccinations and now open up to guests.** We are considering resuming our advertising in a month or two if things go well. We were down to seven regular dancers and a few occasional dancers, so we need to regroup and get ourselves back out there!

**For those who haven't heard, one of our co-directors, Lenore Frigo, has married, and is now Lenore Watson.** Both Lenore (calling contras) and

Julie (teaching Milondita Tango) taught at the Officers Ball in Pleasanton on October 22. It was great to see everyone and Lenore was offered congratulations on her marriage.

We'd love to have any of you drive up for a visit. The new contact phone number is 530-515-4072. Call ahead to be safe.



Da! Mozhem performed for Changs Dancers in October. *Photo by E. Opper.*

## SAN FRANCISCO GROUPS – Erika Opper

On September 30, **Changs International Folk Dancers** kicked off our year of celebrations **leading to our 85th anniversary** with a party featuring live music by wonderful Da! Mozhem. It was a marvelous, well-attended evening of dancing, socializing, and enjoying these amazing vocalists and instrumentalists! We will plan other events throughout the year, but no one needs to wait for a special event.

We provide a warm welcome every Friday for anyone who wishes to join us at our new dance venue, the MPIC clubhouse, 350 O'Shaughnessy Blvd., 7-9:45 pm. Free parking (a rare item in San Francisco!) in the MPIC lot.

If you enjoy the dances of Israel, Udy Gold, assisted by his son, Ori, teaches on Tuesdays at Temple Am Tikvah on Brotherhood Way, and hosts a second-Saturday party at the same location.

# ... AND BEYOND

## SACRAMENTO COUNCIL – *Yvonne Couvillion*

I have been asking around about other folk dance groups in the Sacramento area and how they are doing. Yes, there is still dancing, but in reduced circumstances due to aging and attrition of dance leaders, caution over the pandemic, and divisiveness over vaccination and masking rules.

**Our umbrella group, Sacramento International Folk Dance and Arts Council (SIFDAC)** has been limping along with website and Facebook postings, and only one Zoom dance party. If we don't get new volunteers to replace outgoing officers, we will fold.

**We lost a major “mover-and-shaker” in Bruce Mitchell a year ago, along with his two dance groups and a new one he was planning.** Our Sacramento Irish country dance group met for a few weeks with masks and vaccination rules, but could not make rent with so few dancers, so they folded. Our Sacramento Country Dance Society has been struggling to meet expenses for contra and English country dance events with strict safety rules: mandatory vaccinations, N95 masks, and cancellations whenever the CDC rules our county is marked as high risk. We only saw several of our dance friends for the first time since lock-down when we held a public May Day English dance outdoors in Old Sacramento. Contra dance associates in the Sierra Foothills have not held any dances since the pandemic began.

**It hasn't helped that some venues have raised their rent.** The Davis group has been unable to find a venue they can afford, so some of them are meeting out-of-town in a private home. The Placerville group had to switch venues twice and now meets on Wednesdays, which conflicts with Kolo Coalition in Sacramento, so attendance has dwindled. The Sacramento venue for English country dances tripled its rent, so we meet at the cozier Young Ladies Institute Hall on third Sundays. Many groups have cut back on parties, special events, outreach, and performances.

**As a glimmer of hope, two regional performance groups have been invited this month to special events.** One group was too small to perform, but were still invited to help lead dances.

**Most groups welcome beginners in various ways.** For example, English and contra have a brief

introductory lesson before the main dance and then each dance is walked. Our two local Scottish groups walk every couple through each dance during class and often walk one couple before each party dance.

Placerville has a policy of first-hour beginner dancing with a lower fee. When a beginner comes to my group, Dances of the World, we alternate beginner dances with requests. When we get a request for a tricky dance or a set dance, I usually time it during a break for those who don't want to dance it.

I am now the sole organizer for Dances of the World after merging with two other groups and watching a few co-hosts retire. My husband Andre helps me when he can. I am glad to have a few others who still teach and lead dances, but they don't host. Sometimes I ask for pledges to attend. If we will probably make rent, then I confirm our rental reservation. **I was surprised to find enough interest in dancing the Sunday of Thanksgiving weekend!** We have had a couple of reported exposures lately, so I have been testing myself before dancing. If I ever test positive, I will have to cancel a dance.

I get nostalgic watching YouTube videos of past glory days for folk dancing in Sacramento. And yet, even under reduced circumstances and behind awkward masks, we still laugh and have fun together exploring new dances and relaxing into old favorites. That's what keeps me happy!

## BERKELEY FOLK DANCERS – *Ann Moghaddas.*

**The Solano Stroll on September 11** is now just a delightful memory. After a two-year hiatus, we were back once again on our usual corner next to the Scottish dancers. Thirty-four Berkeley Folk Dance members came and danced and handed out flyers. **Lots of people took flyers and five of them showed up for a beginners class the following week!**

On Saturday, October 1, our new officers were inaugurated at the Inaugural Ball. There is a photo of our newly installed officers on p. 6 (The Family Photo Album.)

Later in October, Berkeley Folk Dancers enjoyed a workshop with **Bianca de Jong.**

**Coming up on Friday, November 11, Da! Mozhem** will be playing live music for our dancing at Live Oak Community Center. Perhaps some of you will join us.

We are all so thankful that dancing together is happening again!

*continued on p. 12*

**NEWS FROM AROUND THE BAY -- continued**

**NORTH BAY** – Carol Friedman

The fall session of Balkan/International dancing at Hermann Son's Hall in Petaluma continues on Mondays. I've been reviewing Cicovata (which I taught at the Officers Ball in October), teaching Brestaska Racenica, and I've resurrected LEMONIA and tested out a lovely Greek version of Damat Halayi called Kastrianos Syrtos.

Israeli folk dance classes at the Osher Marin Jewish Community Center in San Rafael continue on Thursdays. I'm teaching a couple of fun oldies (new to me): Shav Ad Admati and Or Ve'yrushalayim. We also always do several line dances. Favorites include Naomi, Eli Eli, and Vas Agur Hazahav, Homey Twist and Booti Call from the Urban Soul repertoire, as well as Pata Pata and Jerusalem.

I lead one Balkan/International class on Zoom on the third Wednesday. Contact me for details: 415-663-9512 or cjay@horizoncable.com.

**RAZZMATAZZ** – Marilyn Smith

Our Fall folk dance classes started off on September 13 with a bang – literally. At 6:39, just as our

beginning class had ended and folks were leaving the hall, there was a huge jolt and a loud, booming sound. **It was a 4.4 earthquake centered just two miles away!** Monroe Hall, built in 1922, has survived other earthquakes and did really well in this one. Nothing fell off the walls, though I saw the clock on the stage wobble a little. Some folks were in their cars coming to the hall for the intermediate class at 7:00 and didn't feel the earthquake. There was one dancer who said folks were driving crazy on the freeway and she decided to turn around and go home. **An auspicious start to the Fall classes!**

**I was heartened that there were several brand new dancers** joining our beginning class as well as the return of folks who have taken the class before. I'm excited about teaching the Intermediates some of the dances I learned at Stockton Folk Dance Camp as well as our Razzmatazz Weekend. We also look forward to our guest teacher, Nadav Nur, who will teach one of his favorite dances to our group as well as Heidi Hochrein who will teach one of her favorite Roberto Bagnoli dances.

Our annual Christmas folk dance party will be on **Saturday, December 3, 7-10 pm** at Monroe Hall. It's great to be dancing together again.

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



**SCENIC HOLLAND**- a trip to our home country - will surprise you with hidden gems, diversity of landscape and picturesque villages. **ORIENTAL TURKEY** is a great tour to see some amazing places and to dance with local teachers. The two tours can be booked separately or consecutive (direct flight to Kayseri from Rotterdam). Prices will be announced later.

Detailed tour program and (pre)registration: [www.tinekevangeel.nl](http://www.tinekevangeel.nl)

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



**Who can name these two dancers?** The photo was taken at Stockton Folk Dance Camp in the early 1990s.

If it's any help, at the time the photo was taken, one of them was from southern California and one was from the Bay Area. A \$25 gift card goes to the **THIRD** person who sends the names of both dancers to [Loui@LouiTucker.com](mailto:Loui@LouiTucker.com) or [Editor@FolkDance.com](mailto:Editor@FolkDance.com).

### GOT AN OLD PHOTO?

Do you have an old photo in your personal collection that you'd like to share with *Let's Dance!* readers? If it's already digitized, email it to [Loui@LouiTucker.com](mailto:Loui@LouiTucker.com) or [Editor@FolkDance.com](mailto:Editor@FolkDance.com). If all you have is the original hard copy, mail it to me. I will scan it and return the original to you.

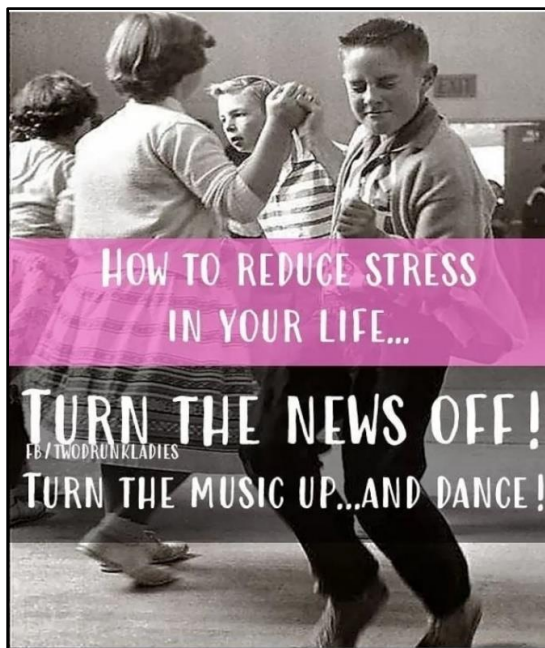
## Last month's photo



That's a photo of a Nora Nuckles, Bobi Ashley, and Marilyn Gentry. Nora and Marilyn are from Ridgecrest, California. Bobi was then living in San Jose, but is now in Oregon.

## WE HAVE A WINNER!

The winner of the October *From The Let's Dance! Photo Archives Contest* was **Martha Awdziewicz** of San Diego. She wrote: "I love getting *Let's Dance!* and I take it to my in-person class every week. You would be surprised to know how many of my students look at it when there is a dance they don't want to do or when there is a break in the middle of class! Thank you so much for continuing to provide a print edition."



## LET'S DANCE! LYRICS

Have you been dancing Horehronsky Czardas for years, mouthing what you think are the words?  
Well, now you can sing the words and know what they mean!

To ta Helpa, to ta Helpa  
To je pekne mesto.  
Av te Hel'pe, av te Hel'pe  
Svarnich' chlapkov je sto.

You town, Helpa, you town, Helpa  
You're a pretty city.  
In you, Helpa, in you, Helpa  
There are handsome boys!

Koho je sto, toho je sto,  
Nie po mojej voli  
Len za jednim, len za jednim,  
Srdiečko ma boli.

There are many, there are many  
But not to my liking.  
After just one, after just one  
I've got an aching head.

Za Janičkom, za Paličkom  
Krok bych nespravila  
Za Duričkom, za Mišičkom  
Dunaj preskočila.

After Johnny, after Paulie  
I'd take no more footsteps.  
After Derrick, after Misha,  
I'd jump over Donau! (the Danube)

Dunaj, Dunaj, Dunaj, Dunaj,  
Aj to širo pole  
Len za jednim, len za jednim,  
Potešenie moje!

Mother Donau, Mother Donau,  
And the widest fields.  
After just one, after just one  
My joy, my sweetheart!



January 27-30, 2023 - All on Zoom

**Come join us for our Global Weekend featuring...**

**...20 hours of dance classes, workshops, presentations, and events**

**...4 parties with more than 15 hours of dancing**

**...Live music from Orkestar Unbound**

**...Replays so you have two chances to see everything**

Registration opens on December 1st

Keep track of what's going on at [www.folkdancecamp.org](http://www.folkdancecamp.org)

## Eshebo

(Israel)

Eshebo (eh-SHAY-boh) was choreographed by Beber Shushan in 1991. The music is an Algerian folk song sung by Etti Ankri. Eshebo is a girl's name and means "beautiful," deriving from the French "est-ce beau." This dance was presented by Erica Goldman at the 2022 Stockton Folk Dance Camp and by Loui Tucker at the 2003 Stockton Folk Dance Camp.

Music: 2/4 Meter Music: Erica's Flash Drive from 2022 SFDC, or contact your local Israeli dance specialist.

Video: 2022 SFDC Downloads or the 2003 SFDC DVD.  
A search for "Eshebo dance" on YouTube will also yield a selection of videos.

Formation: Open circle of dancers, hands joined in V-pos, facing CCW.

Steps & Styling: Yemenite: Step R to R, bending R knee (ct 1); step L in place (ct &); step R across L (ct 2).  
Can be done with opp ftwk and direction.

Back Yemenite: Step R bkwd (ct 1); step L next to R (ct &); step R fwd (ct 2). Can be done with opp ftwk.

Debka Kick: Touch R heel fwd (ct 1); step R fwd (ct &). Can be done with L.

Cha-Cha: Step R fwd (ct 1); step on ball of L next to R (ct &); step R fwd (ct 2). Can be done in any direction beginning with either foot.

---

Meas	PATTERN
8 cts.	INTRODUCTION. Wait through instrumental and vocal "ahs." Begin after the second descending scale, before the word "Eshebo" (8 cts).
I.	KICK-BALL-CHANGE. Face CCW, hands joined in V-pos.
1	Kick R across body twd ctr (ct 1); step R in place (ct &); step L slightly fwd (ct 2).
2	Repeat meas 1.
3	Step R fwd (ct 1); kick L fwd (ct 2).
4	Back Yemenite with L.
5-8	Repeat meas 1-4, and face ctr.
II.	CHA-CHAS TWD CTR. Facing ctr, hands joined in W-pos.
1-2	Beg R, two cha-chas moving fwd twd ctr (cts 1-2, 1-2).
3	Yemenite R (cts 1-2).
4	Step L in place (ct 1); stamp R beside L (ct 2).
5-6	Repeat meas 1-2 moving bkwd away from ctr.
7-8	Repeat meas 3-4.
III-A.	TWD CTR AND BACKING OUT (Short). Facing ctr, hands joined in W-pos. This figure is done only the first time through the dance; all other times use Figure III-B.
1-2	Yemenite R; Yemenite L. (cts 1-2, 1-2).
3	Step R twd ctr diag R (ct 1); touch L toes next to R (ct 2).

Eshebo – continued

- 4 Repeat meas 3 with opp ftwk, moving fwd.  
5 Step R bkwd diag R (ct 1); touch L toes beside R and clap hands to R (ct 2).  
6 Beg L, two steps to turn L (cts 1-2).  
7 L Yemenite facing ctr (cts 1-2). Face CCW to repeat from Figure I.
- III-B. TWD CTR AND BACKING OUT (Long). Facing ctr, hands joined in W-pos.  
This figure is done EXCEPT for the first time through the dance.
- 1-5 Repeat Fig III-A meas 1-5.  
6 Step L bkwd diag L (ct 1); clap hands to L (ct 2)  
7-8 Beg R, three steps to turn R (cts 1-2, 1); step L next to R (ct 2).
- IV. DRUM SOLO. Facing ctr, hands joined in V-pos.
- 1 Hop on L, kicking R fwd and in front of L (ct 1); fall onto R, kicking L fwd and in front of R (ct 2).  
2 Yemenite L.  
3 Step R (ct 1); hop on R, raising L in arc to L and behind R (ct 2).  
4 Step L behind R (ct 1); step R to R (ct &); step L in front of R (ct 2).  
5-8 Repeat meas 1-4.  
9 Facing CCW, beg R, two Debka kicks moving fwd (cts 1, &, 2, &).  
10 Repeat meas 9.  
11 Facing CCW, jump fwd onto both, knees bent and R slightly ahead of L (ct 1); bounce twice with ft tog and use the bounces to face ctr (ct 2, &).  
12 Repeat meas 11 with jump slightly diag R and bounces slightly diag L. End facing ctr and take wt onto L.  
13-14 Repeat meas 9-10 (debka kicks) fwd twd ctr.  
15 Repeat meas 11 facing ctr.  
16 Repeat meas 12.  
17 Step R bkwd (ct 1); step L next to R (ct &); stamp R next to L (ct 2).  
18 Repeat meas 17.  
19-20 Beg R, four steps bkwd (cts 1, 2, 1, 2).  
21-40 Repeat meas 1-20.

Sequence:

Fig I, Fig II, Fig III-A,  
Fig I, Fig II, Fig III-B, Fig IV twice,  
Fig III-B, Fig II, Fig I, Fig II, Fig III-B.  
End facing ctr with Yemenite R, and point L to L side.

Lyrics (partial)

Eshebo, Eshebo, Eshebo bint bladi  
Eshebo, Eshebo, Eshebo bint duwari

Eshebo, young girl of my town  
Eshebo, young girl of my neighborhood



# HARBOR VIEW

## STATEWIDE 2023

### SAN PEDRO

Featuring:  
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teaching dances of Serbia  
and  
Joan Hantman  
teaching dances of Israel

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[diane.baker@diandden.net](mailto:diane.baker@diandden.net)



# What's Up Down South?

– News from Southern California –

## Harborview Statewide on the Horizon

Get ready to feel the groove!\* The **Statewide 2023 Festival Committee** announces the bands to play for dancing in San Pedro May 19-20. **Sans Frontières**, led by Terry Gucwa, will lead off the Friday evening party with international (anywhere in the world!) selections. Terry writes, “We try to respectfully re-create music from diverse parts of the globe that is widely appealing to dancers.” Attendees will enjoy music from Israel, Greece, Romania, Ukraine, Africa and other locals in San Frontières’ set.

After a break to introduce the teachers, **Bata Marčetić and Joan Hantman, Veselba** will play Bulgarian and Macedonian rhythms. Led by director Ian Price, Dr. Norm Rosen and fellow Veselba musicians will raise the temperature with *gajda*, *zurla*, *tupan*, *tambura* and *kaval*.

The Saturday evening party will feature a new band from San Diego, **Tzidia**. Musicians who formerly played with Eastern Exposure and Dromia, plus the vocalists from Trio Zheni, are joyfully making music together. They have named the new ensemble Tzidia, and their repertoire includes Balkan (Bulgarian, Greek, Macedonian, etc.), Scandinavian, and other International favorites.

Nick Casillas, the technician who managed mixers, mics & speakers at Statewide 2019, is returning to ensure high quality audio for these talented bands.

**Harborview Statewide will take place at Wigwam Hall** (543 Shepard Street, San Pedro) on the bluff above the coast in a historic building with windows that open to fresh sea breezes. We chose this community for its history and culture as the gateway to Los Angeles. Festival goers may tour the historic battleship, USS Iowa at Berth 87, and take a 45 minute tour by boat of the harbor, in addition to participating in Serbian and Israeli dance instruction.

**We received a request for Bata to teach Svrljig. Which dance(s) would you like Bata or Joan to teach? Send your requests to [diane.baker@diandden.net](mailto:diane.baker@diandden.net).**



\*groove

According to neuroscience research published in Neuroimage 2020: “The sensation of **groove** has been defined as the pleasurable desire to move to music....” Satisfaction awaits at Harborview Statewide May 19-21, 2023!

## ***A BLAST FROM THE PAST – 28 years ago***

The page printed below is page 18 in the November 1994 issue of *Let's Dance!* magazine. Read about some of the early history of Kolo Festival, which started as a fund-raiser for Vyts Beliajus. Vyts was a folk dance legend and had tuberculosis, so John Filcich....

### **Vyts and the Kolo Festival**

**by Asha Goldberg and Edith Cuthbert**

Vytautas F Beliajus (Vyts) was nationally known as Mr Folk Dancer. He traveled all over the country teaching folk dancing.

In 1952, Vyts had tuberculosis and was presumably dying from it. John Filcich put on a festival (later termed the first Kolo Festival) to raise money for him. The festival was just one night, Saturday, at a hall on Castro Street in San Francisco where John taught. All profits went to Vyts.

At this festival, there was no teaching, just a Saturday night party with live music - a genuine ethnic Yugoslav orchestra. John's mother cooked Croatian pastries.

During the party, an accordionist played the Pillow Dance. Traditionally, the Pillow Dance is done to raise money for the bride's dowry, but for this event, it was done to raise extra money for Vyts.

In the center of a circle of dancers, there's a host with a table with a special loaf of bread, wine and boutonnieres, and one person with a pillow. This person selects a partner, brings the partner into the inside, and then both people kneel on the pillow and embrace. They then dance a short polka together. The pillow passes to the new partner, who then goes on to select another partner.

The original partner goes to the table. The bread was cut horizontally, the upper half tied with colored ribbons, and the lower half hollow. The dancer puts a donation of money in it. The dancer then received a drink of wine and a red, white and blue boutonniere from the host.

The Second Kolo Festival was held in 1953 in California Hall in San Francisco. Vyts had survived the year, and had recuperated to such an extent he was able to teach. At the Festival he taught Lithuanian dances and as well as introduced the dance Makedonka to California, which is still popular.

Vyts taught Friday night and Saturday afternoon, two sessions. The Filcich family provided ethnic foods.

Many people, including the ethnic community, came to the Friday night and Saturday night parties dressed "to the nines," suits and ties for men and high-heels for the women - yes, they danced kolos in high heels. The orchestra played kolos, waltzes, and dalmatian-style polkas. (Dalmatian polkas have no bounce, just step-step-down.)

The Kolo Festival is now in its 43rd year. Vyts had survived all of this time, and the Kolo Festival this year is dedicated to his memory.

From its modest beginning, the Kolo Festival is now three evenings and two days of Thanksgiving weekend: November 24 to 26. It consists of a party to tapes and records Thursday night, classes Friday and Saturday mornings and afternoons, and parties to live orchestras Friday and Saturday evenings. Plus a music and dance concert Saturday evening. The Kolo Festival takes place in the Russian Center in San Francisco, at 2150 Sutter Street. For more information, call Asha Goldberg, at 510-547-6355.

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