

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  OCTOBER 2022

## *Let's fill that dance hall!*



*Meet our new  
young teacher on  
p.10*



***The Officers Ball  
October 22!***

Registration form on p. 16

***Gary Anderson  
1934-2022  
See p. 3***



# Let's Dance!

Volume 79, No. 8  
OCTOBER 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: Ulrike Narins, president@folkdance.com

Vice President: Laura Richardson, vicepresident@folkdance.com

Treasurer: Sabine Zappe, treasurer@folkdance.com

Recording Secretary: Clem Dickey, clemd@acm.org

Editor: Loui Tucker, editor@folkdance.com

Website: www.folkdance.com

Facebook: www.facebook.com/FolkDanceFed

## Federation Officers, South

President: Diane Baker

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Secretary: Camille Dull

Treasurer: Mindy Belli

Website: www.SoCalFolkdance.org

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

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

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

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## WELCOME OUR NEW FEDERATION MEMBERS

Kate Greswold – Berkeley  
Boulder International Folk  
Dancers – Boulder, Colorado

# PRESIDENT'S MESSAGE

by Ulrike Narins

## *Dancing in Japan*

I want to continue the theme of dancing away from home. When trying to find a place to dance somewhere in the US or Europe, I always started with an online search. I would often find listings indicating the types of dances, times, location, and other specifics, or at least contact information. Then I would simply show up at the address provided, on the appropriate day, and I could dance.

In 2016, I had a very different experience with that in Japan. My son Lothar and I had the opportunity to live for six months in a Buddhist Temple in a remote part of Yamaguchi prefecture. Of course, I could not conceive of six months without dancing, so I asked around and was told to contact Fusae Carroll, who regularly takes foreign dance teachers on tours through Japan. I expected that she would point me to a website and I would get all the pertinent information there. That was not the case. She used her contacts in Japan and finally found a person in Himeji, who knew a Mr. Hagi in Yamaguchi prefecture. He is involved with some dance circles near the temple.

He expressed his own concern, as well as that of the people in the various dance circles, that including foreigners dancers might be awkward and unsettling. He asked the following questions:

- Is the American a man or a woman?
- Does this person want to dance with dance groups or in practice sessions or participate in parties and workshops?
- What about the days and time of day? Would it be in the morning, afternoon, or evening? How about weekdays, weekends, and public holidays?

- (\*Important) How well does the person speak Japanese? (Nobody there speaks English.)
- How about transportation? (He said he could help out with that.)



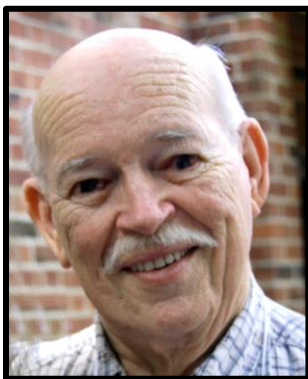
After a good bit of indirect communication, I eventually corresponded directly with Mr. Hagi in Japanese. I worked with my Japanese tutor on a proper response to avoid any misunderstandings. I really just wanted to be able to dance with other folk dancers.

A few days after we arrived in Japan, Mr. Hagi came there for an initial meeting. When the head monk of the temple announced that the folk dance people had arrived and Lothar and I were invited to join them, it turned out that there were several people. They had brought gifts for us. I found out later that they were board members of the Folk Dance Federation of Yamaguchi, including the president. Some of them had travelled quite a distance for this meeting.

I could not understand all that was discussed, but there was the matter of whether we were good enough dancers to fit in and how they should evaluate this. Whenever Lothar or I mentioned a name of a folk dance, the person we were talking to would light up, and we knew we had a passion in common.

It was decided that Mr. Hagi would pick us up a few days later for our first dance evening with one of the dance circles. It really pays to be persistent!

More in the next issue about my folk dance adventures in Japan.



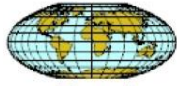
Gary Anderson  
(1934-2022)

**Gary Anderson** died in late-August, 2022 at the age of 88. He was the editor of *Let's Dance!* magazine for 13 years (2004-2016). Not only did he solicit the articles and advertising and assemble the magazine, he also owned a print shop and printed the magazine himself.

Gary had recently been moved from his home in Woodacre (north of San Francisco) to an assisted living home in Nevada, closer to his daughter Jean. His children decided he needed more care than Eric, Gary's son, could provide and assisted living is more affordable in Nevada than Marin County. Gary was still perky and wry when the topic of conversation of interest to him, like folkdancing.

Thank you, Gary, for all your hard work on behalf of folk dancing. Read more about Gary in the January 2017 issue of *Let's Dance!* magazine at [folkdance.com/resources/archives](http://folkdance.com/resources/archives).

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2022

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**Greek Island Cruise:** Mykonos, Crete, Rhodes, Patmos, Kusadasi

**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, Golan Heights

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

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

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

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

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

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

**GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND:**

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

Led by 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](http://www.jimgold.com/folk-tours)

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# Calendar of Events

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

- Sept. 21-25** **TAMBURITZA EXTRAVAGANZA.** Holiday Inn Cleveland South, Rockside, Ohio (a suburb of Cleveland). Register online at [www.tamburitza.org](http://www.tamburitza.org).
- Oct. 6** **DANCE WORKSHOP WITH BIANCA DE JONG.** St. Archangel Michael Serbian Orthodox Church, 18870 Allendale, Saratoga. Sponsored by the Saratoga Folk Dancers. 7:30-10:15 pm. Info: [Loui@LouiTucker.com](mailto:Loui@LouiTucker.com).
- Oct. 8** **CAFÉ SHALOM ISRAELI DANCE PARTY.** Congregation Am Tikvah. 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. Dancing to your favorites, old and new, partner and non-partner.
- Oct. 8** **WORKSHOP AND PARTY WITH BIANCA DE JONG.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 5 pm. Info: [Becky/Adonybeni@pacbell.net](mailto:Becky/Adonybeni@pacbell.net).
- Oct. 10** **WORKSHOP WITH BIANCA DE JONG.** Live Oak Recreation Center on Shattuck Ave in Berkeley. Info: [emily.stoper@gmail.com](mailto:emily.stoper@gmail.com).
- Oct. 22** **THE OFFICERS BALL.** Veterans Memorial Hall in Pleasanton. Afternoon dance workshop, on-site community dinner, evening dance party. See ad on p. 16.
- Oct. 27-30** **CAMP NIRKODA BAKEREM.** Wonder Valley Ranch Resort, Sanger, California (near Fresno). Israeli dancing and wine tasting! Info: [Nirkoda.com](http://Nirkoda.com) or email [aaron@nirkoda.com](mailto:aaron@nirkoda.com).
- Oct. 29** **AL LISIN REMEMBRANCE AND DANCE.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 5 pm. Info: [Becky/Adonybeni@pacbell.net](mailto:Becky/Adonybeni@pacbell.net).
- 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. Visit [FallCamp.org](http://FallCamp.org).

Isn't it refreshing to see a full calendar again including, occasionally, two events on the same weekend? We're active enough that we have choices!

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## LETTERS TO THE EDITOR



I wanted to take a few minutes to write to you and the Federation Board to say thank you for maintaining the print copies of *Let's Dance!* magazine. I know there must be pressure to save the printing costs and postage, and just email it, but I appreciate getting a hard copy.

Each issue sits on my dining room table and I pick it up from time to time during the week and flip through it. I smile at all the photos (especially the older ones) when I recognize someone I have not seen in a long time. I read every article!

I have registered for events by copying registration forms. I, too, love the lyrics that are printed occasionally and find the translations

educational. I have been mumbling along for years without knowing what I was singing.

After reading the last issue, I even tried writing a limerick. (I'm sorry to say I was not successful). Thank you and keep up the good work!

A Bay Area Dancer

P.S. Don't print my name. I want anyone reading this to think it might have been written by the person dancing next to them!

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Note: This "letter" was paraphrased from a conversation I had during a recent dance event.

~ Editor

# THE FAMILY PHOTO ALBUM



Alicia LaFetra and Nilesh Shah shared some refreshments at a recent Peninsula Council Party. *Photo by L. Tucker.*



Waltzing on the deck at The Land over Labor Day Weekend. *Photo by L. Tucker.*



Ukulele class at Stockton Folk Dance Camp July 2022. *Photo by J. Croco*



(Left to right) Melanie Lawson Kareem, Laura Douglass, and Kathy Bruni took their masks off for a photo at Stockton Folk Dance Camp. *Photo by J. Croco.*



Dancers gathered around the refreshment table at the Saratoga Fall-into-Fall Fundraiser.

(Left to right) Myrna Ehrlich, Joseph Ovadia, Liz Numoto, Yale Rosenblatt, Rich Henderson, Betsy Moore, Elizabeth Henderson, Laurie Reynolds. *Photo by L. Tucker.*

# Thank you, Federation Scholarship Program

## Kai Jimenez

I'm 12 years old and this was my first year at Stockton Folk Dance Camp. I'm the most advanced boy in Süssesfüsse, the dance troupe, and only one qualified to attend. I learned many things at Stockton and I came one giant step closer to achieving my goals: to become a well-versed dancer, find my own personal style that inspires others, learn every dance that I can, and teach my troupe mates all that I learned.

It was a lot of fun, but a lot of work. I learned about 15 dances a day, over 100 dances for the week, which is more than I've learned all year! Not only were the dances really fun, but so were the teachers! My favorite teacher was Ahmet Lüleci. He's funny and a great dancer. Another teacher even took time to teach me how to do a "buzz-step" after class.

That week went by so fast. I matured as a dancer and a person. I got to meet new people and learn new things. I'm definitely going back next year! Thank you for the scholarship and this opportunity.

## Sophia Gilbert

I could tell you a hundred things I liked about Stockton Folk Dance Camp but instead of a list, I will give you a few highlights. This was my first year attending Camp, so one of the biggest highlights was meeting new people. I learned more about my fellow classmates. I talked a lot compared to back home. It was easy to start a conversation, because I shared the same interests with the other participants.

Another highlight was learning new dances in different approaches. For me, Erica Goldman and Sonia and Christian were especially engaging. My favorite dances were Smachot taught by Erica, Rata Din Galati taught by Sonia and Christian, Dance of the Avar taught by Maurits, and Vaarwel Bruidje Schoon taught by Tineke.

## Zahra Supriano

Stockton Folk Dance Camp is something I look forward to all year long and miss the instant I arrive home but, in this case, I had been missing it for three years. As much as I enjoyed the online workshops, they were also a reminder of how long it had been since this community of dancers had come together. Nothing could compare to hiding from the 100-degree heat in the heavily air-conditioned red brick buildings of the University of the Pacific campus.

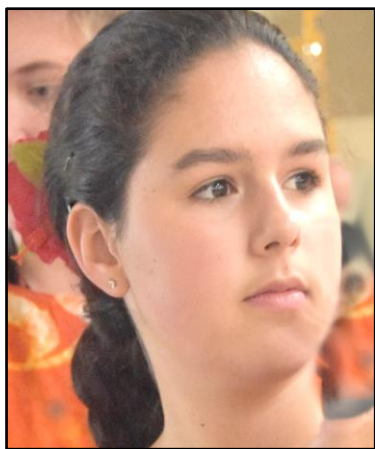
As with many things I grew to miss during the pandemic, I had a new appreciation for Camp this year. I noticed how much time and energy everyone contributed to keeping Camp running smoothly, from cutting cheese to taking triweekly COVID tests, and how grateful we all were. I was reminded again how valued my presence was in classes, community gatherings, and conversations in the halls between events.

In addition to reconnecting with the community in Stockton, I was especially excited to return to dancing this year. After a couple of years of doing it less than I'd liked, dance camp staged an opportunity to reinvigorate my passion for the art. Every precaution and calf cramp was worth it to spend time with people I missed.



Sophia Gilbert and Kai Jimenez at Stockton Folk Dance Camp.

*Photo by M. Giusto.*



Zahra Supriano. *Photo by L. Tucker.*

*continued on p. 8*

### ***Thank you, Federation Scholarship Program – continued***

This is my last summer before I go off to college, and to participate in this tradition before I go off on my own was such a gratifying experience. I'm grateful to the California Folk Dance Federation for assisting me in fulfilling this dream. In the future, I hope to bring my knowledge with me and spread the art of folk dancing among my peers. There is a wide world to explore, and I'm itching to travel and live through encounters that I can share next time I return to Stockton.

### **Ella Farrell**

To say my Stockton Folk Dance camp experience was fun would be an understatement. I met so many amazing people and learned many beautiful, fun dances and I will never forget the many memories I made.

One of the teachers that I really resonated with was Ahmet. We both have a similar dance style and it was really fun to go to his class every morning and dance with him.

I helped with the two auctions (a live auction and a silent auction) and both were a lot of fun. As part of my duties for my work scholarship, I helped setting them up, making sure they ran well, and taking them down. I also got to model some of the costumes for both auctions! I was happy to be able to get two new costumes and a couple other little things from the silent auction.

I was sad to leave, but got to talk to many amazing people before doing so. Due to our flight being later in the day, we decided to help set up for the second week. We had creative freedom to redecorate the Camp store, and it was fun running up and down the dormitory halls putting names on the doors for the newcomers. I can't wait to go back next year to do it all over again!

After getting back from the trip I started to co-teach a few of my favorite dances to my dance troupe. Thank you, California Folk Dance Federation, for helping me be able to take part in such an inspiring camp.



Ella Farrell. *Photo by M. Giusto.*

### **Lesley Bone**

I had a very privileged experience at my first Stockton Folk Dance Camp this year because I was apprenticed with the set up and decorating team headed by Becky, Adony, and Ann. This meant that I was able to arrive at Camp early and really experience the Camp from the ground up.



Lesley Bone. *Photo by M. Giusto.*

Arriving early allowed me to witness the amazing transformation of the spaces. For example, the outside terrace, piled high with dusty boxes and refrigerators and crammed with sundry other necessities when I arrived, then rearranged into a friendly gathering place by Sunday evening. Here we congregated under the trees between classes for refreshments and chatter and, in the evenings, under twinkling lights, we were occasionally serenaded by Bill Cope's feet-twitching band and kept supplied with treats from the efficiently run Hole in the Wall concession.

I was able to meet the major team players before they were camouflaged by the other dancers and thus better able to understand their roles and appreciate the amount of work these folks do to make our experience seem so effortless. I was especially pleased to witness the amazing transformation of the dance floors. The amount of time, effort, and skill required to make, store, and install those floors could never have made the same impression on me had I just been told about them.

Of course, the teachers were phenomenal, empathetic to our mask-wearing predicament and always trying to add positive encouragement and cheer with their individual brand of humor. I was struck by how invested in the Camp the teachers were beyond the confines of their classes, such as Richard's plea for careful water use and Bruce's gentle lessons on manners that go far beyond the dance floor.

Every time my energy flagged during the evening, I just had to watch upbeat Erica move on the dance floor to feel reinvigorated. Maurits and Tineke had us all in stitches during the talent show. Had they not been teachers they could have been comedians. Steve joined in all the fun, entertaining us at dinner and gleefully joining the group of young dancers in their skits. The young dancers from Seattle added such positive energy to my experience both in classes and in modeling costumes at the auction.

Many of us met dancers we had gotten to know through Zoom events. It was strange at first to be so familiar with an individual one had only just met in person, but no one disappointed. It was just as much fun working with them in person as it had been online.

### **Sriparna Majumdar**

I would like to express my thanks to the California Folk Dance Federation Scholarship Committee for helping with my tuition and giving me the opportunity to attend Stockton Folk Dance Camp this past summer. It helped my growth as a folk dance leader, exposing me to dance techniques used by the dance teachers that will help me develop as a new folk dance teacher.

We were presented with eight international dance teachers with distinct dancing styles and genres. I could not attend every class so, since I have a jazz and tap background, I decided Israeli, Roma, Balkan and Macedonian dancing styles would be easier for me to copy.

Each of the dance teachers came up with a variety of dances. I was pleasantly challenged by the Israeli dances taught by Erica Goldman. Of her material, Bachalom and Re'ach V'Tzeva touched me the most for their meaning, music and dance combination.

Ahmet Lüleci's music immediately won my heart. I liked the music so much I could imagine singing the songs, despite my terrible Turkish accent (Ahmet was sweet to suggest that I should try singing despite my accent). Steve Kotansky was outstanding in his teaching style and his clear footwork. His method of breaking down syncopated patterns was something to admire. He presented a variety of slow and fast dances which were easy to follow, especially when he led the dances on the dance floor.

Christian and Sonia were spectacular with their beautiful and energetic Romanian dances. So were Maurits and Tineke. I was in awe of the research Maurits and Tineke put in to dissect the music and dances they first learned, and then remastered to be able to choreograph, present, and teach them.

Upon my return to San Francisco, I taught the Roma dance Denisa, taught by Maurits, at the Changs Folk Dancing Club. Going forward, I plan to teach more of Maurits and Tineke's materials. I will take up their Sârba plăieșilor as my first Romanian dance to teach.

I feel inspired and encouraged as a new folk dance leader, especially with the kind financial support from California Folk Dance Federation. Thank you!



Sriparna Majumdar.  
*Photo by C. Dickey.*

# TEXA - KOLO

THANKSGIVING WEEKEND, NOVEMBER 24-27, 2022

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CRISTIAN FLORESCU

MICHAEL GINSBURG

\*SUBJECT TO CHANGE

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## MEET ORI GOLD

Those of you who attend the Officers Ball this year will get to meet Ori Gold, a new young teacher who will be presenting the Israeli dance Liya.

Ori owes his love of dancing to his father, Udy, who introduced Ori and his sister Karin to folk dancing when Ori was six years old. The bulk of Ori's early exposure was during the Memorial Day and Labor Day weekend camp-and-dance events at The Land. Over the years, he has developed a strong repertoire in both Israeli and international folk dance.



In his 20s, Ori co-taught Israeli folk dancing with his father at Café Shalom's Tuesday class in San Francisco.

Now 32, Ori recently moved back to the Bay Area after living nearly four years in Israel. He is currently employed by PerimeterX, a company that safeguards customers from sophisticated bot attacks, fraud and account abuse. He also enjoys writing and playing the piano.

Karin and Ori Gold (second and third from left) learning Neshika Turkit from their father, Udy (right), at The Land in 2005. *Photo by D. Bergen.*



## BORA ÖZKÖK

We were sad to announce that we have lost another of our dance teachers. Bora Özkök died in August at his home in Turkey, at the age of 77.

Before Ahmet Lüleci became our source for Turkish dances, Bora Özkök was our go-to master teacher. He taught at dance workshops and camps in the 1970s and 1980s, including the Kolo Festival and two years on the teaching staff of Stockton Folk Dance Camp.

Bora did not begin folk dancing until 1967, when he came to the University of California at Berkeley on an athletic scholarship (soccer) to study architecture. He learned his first Turkish dances during a visit to Turkey in 1970 from members of the Turkish National Folk Dance Ensemble. After his return that same year, he taught at the San Francisco Kolo Festival.

Bora was also a talented musician, and played music for the dances he taught. He accompanied his teaching by playing the Turkish zurna, tulum, kaval, and davul, as well as the clarinet, recorder, harmonica, banjo, and mandolin!

In the mid-1990s, Bora retired from active folk dance education to start his own travel agency that offered a program of cultural tours in Turkey. In recent years, he became the owner of a hotel in Göreme in Turkey.

Among the old Turkish dances in our repertoire, Bora brought us Ali Paşa and İşte Hendek.



**SAVE THE DATE**

**January 27- 29, 2023**

**IT'S TIME FOR OUR ANNUAL WINTER WEEKEND**

More info coming in October, but you can expect another great Winter Weekend with 20 hours of all new programming, plus parties, and replays!

# NEWS FROM AROUND THE BAY . . .

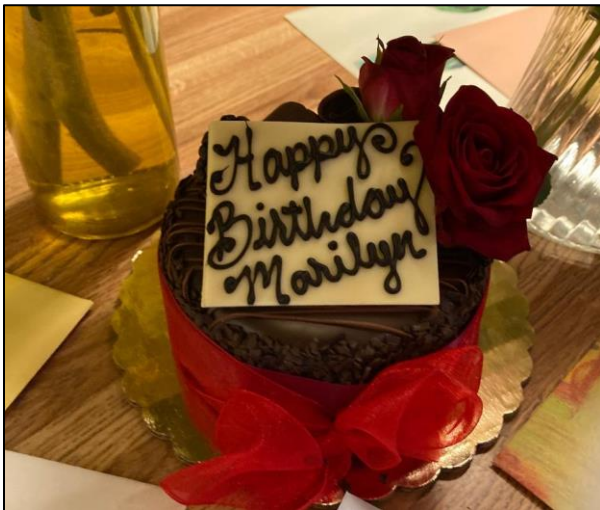
## **RAZZMATAZZ** – Marilyn Smith

Our folk dance group has been celebrating birthdays this summer and August was my turn to be feted a few days shy of my 76th birthday. I got to wear our Birthday Tiara which I think will be a staple for birthday celebrations going forward! Vases of beautiful flowers, lots of birthday cards and heartfelt wishes, and a birthday balloon were presented to me along with the most delicious and decadent chocolate fudge birthday cake decorated with a red ribbon and red rose buds. Gloria Coté, our summer DJ, asked me if I had a favorite dance I wanted to do and I told her I wanted to dance a Čoček next to her. She picked my favorite recording: Édessa playing Jerry's Čoček.

**Our Fall folk dance classes will begin on Tuesday, September 6** with both Beginner and Intermediate classes offered. I am looking forward to teaching some of the new dances I learned at Razzmatazz Weekend and Stockton Folk Dance Camp. Info: [razzmatazzfolkdanceclub@gmail.com](mailto:razzmatazzfolkdanceclub@gmail.com)



Marilyn Smith (left) celebrating her birthday with Gloria Coté. Photo by Marguerite Treat.



## **NORTH BAY** – Carol Friedman

We were thrilled and excited to host a special workshop with **Jaap Leegwater** at Hermann Son's Hall in Petaluma on August 8. Jaap is a folk dance legend; he introduced so many Balkan dance classics, including Karamfil, Sedi Donka, Mari Mariko, and Vlasko Horo. It was especially fun to

dance Melnik (one of our favorite dances) accompanied by a dancing Jaap playing the melody on his flute. I plan to teach two dances from the workshop: Staro Erkečko and Stapil Dobri.

The **fall session of Balkan/International dancing at Hermann Son's Hall in Petaluma started up Monday, September 12**. In addition to the two new Bulgarian dances taught by Jaap, I will also be introducing some new dances I choreographed during the summer break.

Newcomers and beginners are always welcome.

Israeli dance classes at the Marin JCC are on Thursdays. Sign up through the JCC website for a 6-week series, or drop-in when it fits into your schedule. Latest favorites include Ya Raya, Hora Simchat, and Lakum Ve La'amod.

I also conduct one Balkan/International class on Zoom on the third Wednesday. Contact me for details: 415-663-9512 or [cjay@horizoncable.com](mailto:cjay@horizoncable.com).

# ... AND BEYOND

**BERKELEY FOLK DANCERS** –*Emily Stoper and Ann Moghaddas.*

Many BFD dancers attended and enjoyed the Stockton Folk Dance Camp in July. So good to be back dancing together!

We usually have a summer break when there are no classes or parties. This year, however, thanks to eager teachers, we had weekly dancing two afternoons and five nights during the last two weeks of August. So much for taking a break! We also had a very special **Chinese Dance workshop** taught by our own **Luoping Zhang**.

By now, many will have enjoyed the return of (and BFD's participation in) **Solano Stroll on September 11**.

Our pre-COVID afternoon and evening schedule returns, and we will inaugurate newly-elected officers this fall.

**Bianca De Jong** will be visiting and Berkeley Folk Dancers are happy to announce that, on **Monday, October 10**, Bianca will give a dance workshop at the Live Oak Recreation Center on Shattuck Ave in Berkeley. All are welcome!

Farther into the fall, BFD will host a Halloween Party on Friday, October 28, and a live music evening with **Da! Mozhem** on Friday, November 11.

**SAN FRANCISCO GROUPS** –*Linda Milhoan*  
**Chang International Folk Dancers** has been in our new dance venue for six months and we are really enjoying it! We dance at the Miraloma Park Improvement Club (MPIC) at 350 O'Shaughnessy in San Francisco. This includes a parking lot with free parking – a rarity in San Francisco!

We kicked off our “**Countdown to the 85th**” with a dance party with live music by **Da! Mozhem** on **Friday, September 30**. In the coming months we will schedule more dance events as Chang prepares to celebrate our 85th year as a folk dance club.

**BIG NEWS: Since March we have welcomed six new members!**



Luoping Zhang.  
Photo by J. Croco.

**San Francisco Dance Circle** has returned to its dance home at Harvey Milk Center for the Arts, 50 Scott St. in Duboce Park, Wednesdays, from 10:45 am-12:15 pm. **This is a free class.** Come join us! We're a friendly group!

**Café Shalom**, San Francisco's long-standing (over 50 years!) Israeli dance party meets on the **SECOND** Saturday of each month (that's October 8 this month) at Congregation Am Tikvah on Brotherhood Way. Their teacher, Udy Gold, also leads a class on Tuesdays at the same location.

## **PENINSULA COUNCIL**

The Saratoga Folk Dancers are proud to announce that **just shy \$2000 was raised** at their September 8 “Fall Into Fall” dance party and fundraiser for the **Kathleen Barsotti Non-Profit** which provides hundreds of backpacks full of school supplies to the children of local farm workers, grants scholarships, and supports ESL classes. Folk dancers are such a generous bunch!

**Bianca de Jong** will be teaching at **two dance workshops** on the Peninsula. One is sponsored by the Saratoga International Dancers on **Thursday, October 6**. The other is on **Saturday, October 8**, at St. Bede's Church Hall in Menlo Park; this workshop will be followed by a dance party at the same location.

We will celebrate the life of our long-time friend, **Al Lisin**, at St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park, on October 29, 5 pm.

# SPEAKING OF DANCING

## *What exactly is a folk dance???*

Dear Folk Dance,

I met you years ago in elementary school when I learned the Hawaiian Hukilau and the Mexican Hat Dance (the official name is El Jarabe Tapatío and is the national folk dance of Mexico). I think someone made up a choreography for school kids because it's not very much like the real dance.

A little party dancing in Colombia at family weddings and anniversary parties was my next chance to meet you. We mostly danced the cumbia. I've been told that folk dancing is an expression of the culture of a particular group of people so wouldn't that make cumbia, Colombia's national dance, a folk dance?

Some people have explained to me that folk dances have to be from other countries. I think they meant anything "non-USA." (I wonder what people in non-USA countries call our folk dances. Do we have any?) Even though Brazilian samba and Cuban salsa are from other countries, they aren't considered folk dances. An aside: It's pretty silly to think that the 33 countries of Latin America don't have any folk dances. I point that out because there are hardly any in most folk dance clubs' repertoires. Perhaps someone will remind me about Chilili, ostensibly a Bolivian folk dance, but it is the invention of a choreographer and not a bit like the real thing. I'll save that for another conversation.

I keep hearing from folk dancers that folk dancing has to be really old to be authentic. I dance Argentine tango which has been around for about 130 years. Compare that to Israeli folk dance at 70+/- years. Maybe Argentine tango's association with Buenos Aires knocks it off the list since, with a population of 15 million, it's hardly a "village." I've also been told that tango is an "ethnic" dance. What in the heck is that? A way to separate "us" from "them," making exclusion the parameter?

The Argentines do actually have real folk dances. Malambo is a gaucho thing; a tap-off competition with other gauchos but never done as a social dance. As for all those "country people" dances like El Gato and La Chacarera, they have set choreographies and developed from European

dances. Matter of fact, they look a lot like American square dancing. The sticking point is that some people have told me that square dancing isn't folk dancing either! In addition, there are a few Argentine folk dances from the Spanish colonial period but since they're not danced socially anymore, they are considered "dead." They look an awful lot like contra dancing which, apparently, isn't considered by some to be a folk dance, either.

If folk dance is a tradition of a community, then why isn't Jitterbug a folk dance? It was birthed in the black American community using African movements, but when the white kids adopted it, did it change into a social dance we call swing?

There's the current love affair with all dances from the Balkans. If I had \$5 for every time someone told me that only Balkan village dances are real folk dances, I'd have enough money to take one of those folk dance tours to Hungary or Turkey. Maybe it's the challenge of those non-4/4 and 3/4 rhythms. Is it the charisma of the Balkan teachers, or are the dances popular and students go looking for teachers who know them? Are Balkan dances so popular because they are not partner dances? I hear that a lot. If that were the case, many African dances would be part of any folk dance club's repertoire. So would American rhythm tap.

My head hurts, let me tell you! I know, Folk Dance, that I'm a bit long-winded, but can you see why? Maybe, Folk Dance, you are really "Dance," and as such, are an expression of the culture and traditions of the world. Something to mull over.

The only thing I can think of to do for now is to keep dancing. Whether or not I point my toes isn't really the issue. If I dance in a circle, by myself looking at the four walls, or with a partner, it doesn't seem so important. I think I just need to do what my 3-year-old self did, and my 63-year-old self still does: dance for the joy of it.

I look forward to hearing your thoughts. (gigi@tangoandmoredance.com).



## MIXED PICKLES? What's that?

Ray LaBarbera of New York edited and published a folk dance newspaper consisting largely of his own folk dance directory and calendar, but included pieces contributed by folk dancers across the United States. MIXED PICKLES was published 1976-1979.

Drew Herzig, who wrote a humor column for Mixed Pickles that he called Folk Moot, lived and danced in the Sacramento area until moving to Santa Fe and later to Oregon. While in Sacramento he taught folk dance classes that were attended by many current Sacramento-area dancers. He also directed the performing group Maika Zamja. Forty-five years later, his columns still have the ability to make folk dancers chuckle!



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### FOLK MOOT: THE PEOPLE'S COLUMN

*Folk Dance Humor by Drew Herzig (MIXED PICKLES April 1978)*

#### WANTED: FEWER DANCERS

**BLAMAN**, the world's smallest folk dance ensemble, appeared recently to standing room only in a phone booth just outside of Sacramento, California. BLAMAN leader, Nelson Grey, during a Moot interview, said he plans to add a Liechtenstein clogging medley to the group's repertoire, as well as reviving their spectacular Vatican City Wedding Suite.

YOU READ IT HERE FIRST. Horace Macaulay of Jambalaya, Louisiana, by means of a computer hook-up and twelve chimpanzees with typewriters, has just cracked the infamous Götterdämmerung Zweifacher. What use Horace plans to make of his discovery is not known at this time, but he has already received an offer for the film rights from Disney Studios, and there is talk of a television mini-series. The chimpanzees have already sold their story to Rolling Stone Magazine.

MALEFACTORS APPREHENDED. Bonnie Nubbles of Chowchilla, California, was arrested last week by ethnic police after being caught in the act of adding an arm-swing to Setnja. Bonnie was previously charged with turning Orijent into an Israeli hora, but was released on a technicality (Serbius Corpus). Similar citations have recently been issued to Chuck LeBald for practicing the Mexican polka while dancing Pleskavac, and to Rufus Forgon for waltzing to Pravo Horo. Watch for our Secret Witness program, starting soon.

BEYOND THE CALL OF DUTY. Corinne Kupkek of Jasper, Wyoming, has been awarded the Congressional Opanke of Honor for refusing to dance Florecică Olteneasca.

SAFETY FIRST. After two students suffered nervous breakdowns during the teaching of Berance in Knolls, Utah, the lethal Macedonian dance has been placed on the Unfit for Human Consumption list by the AMA (Amateur Malingerer's Association). Dances on the UFHC list currently include, among others, Dobrudjanska Reka, reportedly causing mass hysteria in San Francisco, California, and Dayagim, known to induce nausea and vomiting.

OPEN WIDE AND SAY Aiii! Fatimah Evinrude, author of the best-selling paperback, "Helpful Hints for a Happy Harem - or - Never Ululate With Your Mouth Full," will be conducting one of her rare Ululation Workshops in the Grand Canyon during the Christmas holidays, with special attention given to the problem of braces. Fatimah will also be selling copies of her new recipe book, "The Organic Harem: Whole Grain Cooking for 40 Women On Just Pennies a Day."

TEENAGE PRANK ENDS IN TRAGEDY. There was a five-person pile-up in Flagstaff, Arizona, when a frayed belt broke during Zaplanski Čačak. The dancers involved were treated for shock and released, but two bystanders are still in intensive care.

SPEAKING OF WHICH. Our parochial reporter, Village Chetvorno, has been intensively researching the folk dance hall phenomenon. His report to Folk Moot, "How to Survive in a Folk Dance Hall - or - Village Chetvorno in Megalopolis" will be appearing in this column in future issues of MIXED PICKLES. Watch for it.

# THE OFFICERS BALL

*“Life is a Masquerade”*

**Saturday, October 22, 2022**

Veterans Memorial Hall, 301 Main Street, Pleasanton

Doors open 1 PM

Institute 1:30-5:30 PM

On-Site Dinner 5:30-7 PM

Dance party 7-10 PM

Afternoon Institute \$25

Dinner with entertainment by Bill Cope \$15

(must register by Oct. 18)

Evening Party \$25

All-Three Package Price \$50

(must register by Oct. 18)

**50/50 Raffle**



Masquerade: a social gathering of persons wearing masks and often fantastic costumes.

We've been wearing masks over our mouth and nose for so long! This year, we'll mix it up and offer you the chance to decorate and wear a mask for your eyes! Bring your own favorite mask, or decorate one at the Ball to wear (materials will be provided), and come join the masquerade! Additional costuming will add to the festivities.

Name(s) _____			
Pre-register \$50	x	_____	= _____
Workshop \$25	x	_____	= _____
Dinner \$15	x	_____	= _____
Evening Party \$25	x	_____	= _____
<b>TOTAL</b>			<b>\$ _____</b>

[New members with coupon pay for dinner only]

Any dietary issues we should know about?

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**Make checks payable to Folk Dance Federation**

Mail check and form to Federation Treasurer

Sabine Zappe, 153 Race Street, San Jose, CA 95126

Or pay on <http://officersball.folkdance.com>

and then scan and email the registration form to

Sabine at samzappe@gmail.com

**Proof of vaccination is required.**

**Attach a copy to an email or include in envelope to Sabine Zappe with your registration form.**

Notes: State/County COVID protocols will be followed. Unless State/County COVID protocols have changed by then, masks (for the nose and mouth) will NOT be required.

<u>INSTITUTE TEACHERS AND DANCES</u>	
Yvonne Couvillion	.....Turn of the Tide
Julie East	.....Milondita Tango
Carol Friedman	.....Cicovata
Ori Gold	.....Liyu
Andy Partos	.....Dunantuli Ugros
Alan Rothchild	.....Hora de la Corabia
Rebecca Tsai	.... Fong Yang Floral Drum
Lenore Watson	..... Contras
<i>(subject to change)</i>	



# THE 2022 MOSAIC FESTIVAL

by Kevin Greek

## Where can you see over 200 intercultural artists performing cultural traditions and co-creating without leaving San Jose?

The second annual Mosaic Festival held August 26 and 27 was a free celebration that showcased Silicon Valley's rich mosaic of cultures while highlighting the common ties that bind us all. Spread throughout the San Jose Mexican Heritage Plaza it featured specially commissioned intercultural performances indoors in the theater and on stage in the courtyard, a Friday lineup of multi-ethnic performances and guided dance party, do-it-yourself art stations, movement workshops, a visual art exhibit, arts and crafts vendors, and ethnic specialty food trucks – all thoughtfully curated to create a sense of belonging. Also included was a healing garden of yoga, movement, and meditation. Family and friends of all ages were welcome.

Over 2500 participants from over 80 zip codes registered to attend the free event. Dance styles included Iranian Pop and Folk, Bollywood, Belly Dance, Hip Hop, Scottish, Filipino, Mexican, Vietnamese, Chinese, Tai Chi, Indian folk, and more. Just a few of the artists and companies participating include Buu Kim Tu, Chamber Music Silicon Valley, Confederation Of Ohlone People, Ensamble Folclórico Colibrí, House of Inanna, International Performing Arts of America, Jeffrey Fung of Saratoga Tai Chi Group, San Jose New Ballet, Parangal Dance Company, Red Thistle Scottish Dancers, Simorgh Dance Collective, sjDanceCo, South Bay Capoeira Collective, Xpressions Indian Folk Dance, and our own Folk Dance Federation.

That's right, the Folk Dance Federation held **Join Hands for World Dance**, an engaging three-hour folk dance family workshop with instructors Michele Hardbarger and Loui Tucker. Old, new, and soon-to-be dancers were welcomed to learn folk dances from all over. It was an unqualified success and folk dance participants left happy with an appreciation for dance culture and excited for more. From the second floor workshop classroom participants during a short break could look down upon the outdoor stage and an ever-growing and bustling festival.



Michele Hardbarger (left) stands in the circle as she leads dancers at the “Join Hands for World Dance” workshop at the Mosaic Festival in San Jose. *Photo by K. Greek.*



Audience participation lead by the Red Thistle Scottish Dancers. *Photo by K. Greek.*

During the Saturday evening outdoor ethnic dance showcase, there was an opportunity for audience members to find a spot dancing with the performers in the plaza space before the stage. The Parangal Dance Company, a remarkably large ensemble whose members play and sing their own music, got audience members smiling and quickly dancing Filipino couple dances with them. The Red Thistle Scottish Dancers also captivated the audience enough to activate two contra lines of 60 dancers with help of their dancers.

We were grateful that the Mosaic Festival organizers gave the Federation space to share ethnic cultures in social dance and are looking forward to supporting, attending, and partnering the many, diverse programs Mosaic America has planned for the future. The Federation community encourages social folk dance as a means

toward understanding others and cultivating belonging, healing and harmony in Silicon Valley and San Jose –the very mission of Mosaic America and the Mosaic Festival. The Festival was strongly funded by the California Arts Council, City of San Jose, SVCcreates, and many more who share in their mission. And, of course, the Festival had the support of many volunteers. The support of everyone is what powers our movement.

For more details and pictures of the Mosaic Festival visit <http://folkdance.com/news>.

## RESULTS OF THE 2022 SURVEY OF DANCES

If you are a teacher looking for dances to teach in the next few months, these were the most popular dances taught in July at Stockton Folk Dance Camp.

Name	Source	Teacher
Jiana batuta	Romanian	Cristian Florescu and Sonia Dion
Bauta de pe visina	Romanian	Cristian Florescu and Sonia Dion
Iedera	Romanian	Cristian Florescu and Sonia Dion
Tuljak	Estonia	Richard Powers
Novi Cocek	Roma	Maurits van Geel
Pharo Mališevsko Oro	Roma	Maurits van Geel

**DA! MOZHEM**

# DA! MOZHEM

Live at Kopachka Folk Dancers

Friday, OCTOBER 14, 2022

8-10:30pm \$15

Doors open at 7:30pm

**Balkan Folk Dance Party**

At Strawberry Rec. Ctr., Mill Valley

[www.kopachkafolkdancers.com](http://www.kopachkafolkdancers.com)

> Not at Almonte

Strawberry Recreation Center, 118 E. Strawberry Drive, Mill Valley

SPACIOUS SPRUNG DANCE FLOOR - FREE PARKING

president@kopachkafolkdancers.com or 415-497-4890 (Nadav)

Check website in October for current Covid protocol

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



**Who can name all three women?** The photo was taken at Stockton Folk Dance Camp in the 1980s. A \$25 gift card to the **SECOND** person who sends the names of all three 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 is a photo of a lovely young Denise Heenan. The winner of the gift card was Nilesch Shah, who wrote, *Wow! I rarely win! I can't believe it. I looked at the picture again and again, and then recognized her smile.*

### Savage Chickens

by Doug Savage



**David Heald's** name was misspelled in the caption for his photo. We apologize for not catching that typo!

## LET'S DANCE! ❤️ LYRICS

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

Storil niet zajko, zajko kokorajko  
Zajko da se ženi, zajko serbezlija  
Si natresl gaki, uperčil mustaki  
Nagnal džamadan, kapa piskulija.  
More! Sjelska visitarka!

Mi posvršil zajko, lina udovica  
Kitka na kitena, maza razmalžena  
Posnata džimrika, svetska izposlica.  
More! Sjelska visitarke!

Mi pokanil zajko, kiteni svatovi  
Mečka mesarija, vučica kumica  
Žaba zurladžika, ežo tupandžija  
Oven espadžija, murdžo aberdžija.

Zajko kokorajko  
si Natresl gaki, uperčil mustaki  
Nagnal džamadan, kapa piskulija  
More! Tokmo mladožena!

Pa mi trgnal zajko, niz Solunsko pole,  
Da si vidi zajko lisa udovica  
Tam si najde zajko, mesto lindralija  
Kvačko so pilinja, teška miradžika  
Lički za nevesta!

Koga vide zajko, toa čudno čudo  
Pa mi letna zajko nazad na tragovi  
Tam si sretna zajko, do dva-tri lovdžiji  
Em oni si nosat puški sačmaliji  
More! 'Rti em zagari!

Pa mi presna zajko, zajko da mi bega  
Si iskinal gaki, razmršil mustaki  
Iskinal džamadan, vikna se provikna  
More! Nesum mladožena!

Rabbit made a plan, popeyed Rabbit,  
That he would get married, hot-shot Rabbit.  
He pulled on his trousers, twirled his moustache,  
Got into his jacket and his fez.  
Hey, just like a bridegroom!

Rabbit got engaged to Widow Fox,  
A flowery bouquet, a spoiled pet,  
A well-known fussy eater, an avoider of work,  
The village fussbudget!

Rabbit invited his wedding party:  
A she-bear butcher, a she-wolf godmother,  
A frog to play zurla, a hedgehog for drummer  
A ram for bookkeeper, a watchdog wedding-crier.

Pop-eyed Rabbit  
Pulled on his trousers, twirled his mustache,  
Got into his jacket and his fez.  
Hey, just like a bridegroom!

Then Rabbit set off through the region of Salonika  
To see Widow Fox.  
There Rabbit found, instead of a sleek fox,  
A hen with chicks, a heavy dowry,  
It looks like the bride!

When Rabbit saw this wondrous wonder,  
Rabbit flew back on his tracks.  
Then Rabbit met with two or three hunters,  
And they had guns,  
And hunting dogs!

Rabbit shot off running,  
Lost his trousers, messed up his mustache,  
Threw off his jacket, cried out,  
"Hey, I'm not a bridegroom!"



## Svornato

(Bulgarian)

Svornato (SVOR-nah-toh) is derived from the verb svârštam or svârna, Bulgarian for “to change direction” or “to turn back.” It is a popular dance from the Rhodope Mountain region in southern Bulgaria. The music is usually in 9/8 meter and is often played on the low-pitched kaba gaida. The variation of a basic village Svornato, presented here as Fig I, was called Dvašti Trišti (“two times, three times”), referring to the words at the beginning of the song) and combines both 9/8 and 5/8 meters. This dance was presented by Jaap Leegwater at the 2022 Stockton Folk Dance Winter Weekend held over Zoom.

Music: Meter: 9/8 + 9/8 + 5/8 + 5/8 + 9/8 counted here as 1234 - 1234 - 12 - 12 - 1234 or QQQS - QQQS - QS - QS - QQQS Variations include Dvašti Trišti and Karai Maičo

Video: 2022 SFDWW Downloads. To view, contact a camper who donated to camp and received access to the downloads. Other versions of this dance can be found on YouTube.

Formation: Open mixed circle; hands joined in W-pos.

Meas	PATTERN
	INTRODUCTION. No action. Depending on the music, there may be a tuning of the gaida or instrumental introduction and dancers start with singing.
I.	FIGURE I. Dvašti Trišti.
1	Facing diag R and moving CCW, fall on R, bending R knee, swinging L ft bkwd (ct 1); three small walking steps L-R-L (cts 2- <u>4</u> ).
2	Continuing diag R and CCW, fall on R, bending R knee, swinging L ft bkwd (ct 1); small walking step L (ct 2); turning to face ctr, step R to R (ct 3); touch L next to R (ct <u>4</u> ).
3	Facing ctr, rise onto R toes, and immediately step L to L (ct 1); step R next to L, bending both knees (ct <u>2</u> ).
4	Repeat meas 3.
5	Turning to face diag L, step L to L (ct 1); stamp R three times next to L, bending both knees (cts 2- <u>4</u> ).
II.	FIGURE II. Subdued Daičovo.
1	Moving CCW, rise onto L toes (ct 1); three soft steps beg R (cts 2- <u>4</u> ).
2	Repeat meas 1 with opp ftwk in the same direction.
3	Rise onto L toes (ct 1); step R fwd (ct 2).
4	Repeat meas 3 with opp ftwk in the same direction.
5	Repeat meas 1.
6-10	Repeat meas 1-5 with opp ftwk continuing CCW.
III.	FIGURE III. Stamps. Note: This figure is done describing a small arc.
1	Facing ctr, step R to R (ct 1); step L next to R (ct 2), step R to R (ct 3); stamp L next to R, bending both knees (ct <u>4</u> ).
2	Repeat meas 1 with opp ftwk and direction.
3	Step R to R, stamp L next to R (ct 1-2).
4	Repeat meas 3 with opp ftwk and direction

Svornato – continued

- 5 Repeat meas 1
- 6-10 Repeat 1-5 with opp ftwk and direction.
- IV. FIGURE IV. Daičovo with Crossing and Reel.
- 1-2 Repeat Figure II, meas 1-2.
- 3 Facing ctr, rise onto L toes (ct 1); step R to R (ct 2).
- 4 Step L in front of R (ct 1); step in R in place and begin swinging L in a CCW arc (ct 2).
- 5 Hop on R (ct 1); bring L around and step behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- V. FIGURE V. In and Out.
- 1 Facing ctr and moving CCW, look R and step R to R (ct 1); hold (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Moving twd ctr, hop on L in place (ct 1); step R fwd (ct 2).
- 4 Continuing twd ctr, hop on R in place (ct 1); step L fwd (ct 2).
- 5 Hop on L (ct 1); three small steps twd ctr beg R (ct 2-4)
- 6-10 Repeat meas 1-5, with opp ftwk and direction, starting L and moving out of circle.

Sequence: Leader called.

Lyrics

Dvašti, trišti, prez gora minah  
tebe nikakva ne vidjah.  
Dali beše son zaspala,  
ili beše vino pila?

Nito si beh son zaspala,  
nito si beh vino pila.  
Na reka beh prane prala,  
na vorba go beh prostrela.

Vorbana sa sviva, sviva,  
kajno maška devojčica,  
ga sa vârne ot gorono,  
ta zastalja gizdilono.

Ga sa vârne ot gorono,  
ta zastalja gizdilono,  
ta zastalja gizdilono,  
gizdilono, kičilono.

Twice, thrice I walked through the forest  
and I did not see you anywhere.  
Had you fallen asleep,  
or did you drink too much wine?

I was not asleep,  
nor had I drunk too much wine.  
I did the laundry at the river,  
and hung it on a willow tree

The willow tree bends and bends,  
like a girl who is in love,  
who returns to the forest,  
to work on her fine dress.

Who returns to the forest,  
to work on her fine dress,  
to work on her fine dress,  
the fine holiday dress.



## A BLAST FROM THE PAST – 43 years ago

It was 1978. A committee was formed by then-president Bruce Wyckoff called the “Long-Range Study Committee” composed of Al Lisin, Vi Dexheimer, and Frank Bacher, all long-time dancers, leaders, and Federation members. The committee was asked to “identify any present or future problems facing the

Federation and suggest solutions. Specific areas to which I am directing their attention include how the Federation may better serve an increasingly diverse Folk Dance Community and how to overcome dance programming problems which have recently become apparent.”

The committee distributed and collected hundreds of surveys, compiled the results, and presented those results over a series of issues of *Let's Dance!* magazine. Presented here is a small clip from the April issue and one page (there were 2½) from the May-June issues in 1979.

What is interesting (alarming?) is the range of conflicting viewpoints regarding what needed to be done! It is no wonder it was difficult trying to keep everyone happy.

If you want to read more of the comments and statistics, visit FolkDance.com, Resources, *Let's Dance!* Archives, and locate the issues beginning in April 1979.

### \*\*\*\* LONG-RANGE STUDY COMMITTEE REPORT \*\*\*\*\*

Rather than present more statistics as we did last month we thought you might be interested in reading some actual responses. Festival Programming seems to be a topic close to everyone's heart. Here are the comments we have received on that subject:

"Federation Dance Programs are not enjoyable."

"More dances like the 'People's Party', we loved it."

"Less squares; maintain good old dances."

"More balanced dance parties sans squares and set dances."

"Don't turn Festivals into 'Kolo Klatches'; keep a balance of dances, including a few squares."

"Less new Round Dances. We have more than enough old standards."

"Need better programming at Festivals, which the Federation has no control over."

"Fewer squares and rounds. More interest in dances now being introduced. More Kolos."

"Instead of three sets of squares, three free style intermissions."

"Keep squares. They are American Dances. Let the younger people learn them; they need to learn to listen, too."

"More flexibility in programs at Festivals. Federation sponsorship of different kinds of dancing. The aim is to attract people and clubs into the Federation."

"Less emphasis on square dancing."

"I would like to see some of the old dances which have been used on programs for the last 40 years, dropped and some of the other good old ones put in place of them."

"Fewer squares at Festivals and parties; more line dances."

"More emphasis on separate beginner programs. Parallel programs. De-emphasis squares and rounds on Festival Programs. Help singles by having more line dances and trios."

"Lessening of square dancing and increasing International Folk Dancing; less talking at Festivals."

"At the last San Jose Festival, there was a good turnout for Saturday. That program was geared to a different type of dancer, namely no-partner, and I think it proved something. There are dancers for this type of program and maybe ways should be explored to get them into our Federation. We may have to redesign our programs to cater more to them."

25

*Problem areas most often mentioned were:*

*Predominantly "old blood" in Federation offices and committees (17)*

*Lack of new, younger dancers (15)*

*Too many squares on festival programs (12)*

*Resistance to change (inflexibility) (11)*

*Split between line, couple and ethnic dancers (9)*

*Too many new dances (5)*

Three-fourths of the over 100 surveys had been tabulated at the point this was printed.

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dancing with the heart is another.

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