

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  SEPTEMBER 2022

STOCKTON FOLK DANCE CAMP



Photo by J. Croco

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

Sadly, none... 😞

PRESIDENT'S MESSAGE

by Ulrike Narins

As it is now vacation season, I want to tell you about some of my experiences of folk dancing while traveling.

I enjoyed easy dances with a group in South Bend, Indiana; I danced in Central Park in New York City, where I met Moshe Eskayo, a well-known choreographer of Israeli dances; and I learned in Canada that some groups do not meet in the summer or winter months. (I have no idea how folk dancers can survive so many months without dancing!)

Then, every once in a while, there is an extraordinary experience, like the one I had in Vienna. That's where I discovered a Bulgarian group that had combined their intermediate group with the performance group for the last evening before summer break. I was welcomed in broken German and broken English. Then, when the dancing started, everything was in Bulgarian, and I did not understand a word! It was fun simply to do what I saw them doing, rather than listening to the leader's words.

We did a brief warm-up with ballet moves, and that was pretty easy to follow. Then things became considerably more difficult. We danced for 45 minutes straight, and only fast dances! Imagine dancing Eleno Mome or Oj Dimitro Le for that long without a break. In addition, I hardly knew any of the dances, so I had to constantly pay close attention. Even the ones I thought I knew, I found the group danced them differently than we do at Changs, so I still could not relax. I sat down to rest twice, but someone grabbed me and pulled me back into the line of dancers. To my amazement, I made it through those 45 minutes without collapsing, and it was exhilarating!

The group also sang a beautiful Bulgarian birthday song for one of the dancers. After the break the tempo eased up. At one point we danced t'Smidje, which I recognized, but to the music of Drunken Sailor.

When I visited my son in Berlin, we went to a folk dance group quite different from the ones I had danced with in the United States. There were a lot of young people and more men than women. The group more or less ignored Lothar and me, but we still enjoyed the dancing.

At one point they announced that the next dance would be Mori Shej. "Ah," I thought, "finally something I know!" No, not even close. The music was different, as were the steps! This reminds me of the advice

Craig Blackstone always gives about what NOT to do when dancing with groups other than your home group. *Do not try to lead a dance. Instead, follow the dances as they are done there. When in Rome, do as the Romans do!*

When you dance with other groups and clubs, you connect to locals in a deeper way than you can as just a tourist. In addition, you expand your folk dance horizon.

Another fun part of dancing on a trip is to bring back a dance you saw or learned there and teach it to your home group. Whenever I have done that, I have developed a special bond with that dance.

I realize this is harder during the pandemic. For example, on my recent trip to Hawaii, I learned that all the local folk dance groups had canceled their dance evenings. I hope someday it will again be possible to enjoy dancing when on vacation.

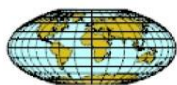


Photo by E. Khuner

Editor's Note: That lovely photo of Ulrike was taken by Eliot Khuner. In addition to being a long-time, second-generation folk dancer, Eliot is a superior professional photographer. Because I didn't have a nice photo of Ulrike to accompany this column, I asked Eliot to arrange for a portrait session. Thank you, Eliot!

You can see more examples of Eliot's work on his website www.khuner.com. If you need a professional photography (wedding, bar/bat mitzvah, engagement, anniversary?), he comes highly recommended.

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2022

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

Led by Lee Otterholt, guided by Maroula Konti. Athens, Nauplia, Sparta, Olympia, Delphi, Meteora, Mycenae, and Epidaurus,

Greek Island Cruise: 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

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Calendar of Events

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

- Aug. 26-27** **MOSAIC FESTIVAL SILICON VALLEY.** School of Arts and Culture at the Mexican Heritage Plaza, 1700 Alum Rock Avenue, San Jose. 11am–5pm. Celebrate the many cultures of Silicon Valley through performances, visual art, food, and workshops. It's FREE!
- Sept. 8** **FALL INTO FALL FOLK DANCE PARTY AND FUNDRAISER.** Sponsored by the Saratoga Folk Dancers. St. Michael's Serbian Orthodox Church, 18870 Allendale Avenue, 7:30-10 pm. \$10-\$15 (sliding scale). Fundraiser for KathleenBarsotti.org. Info: loui@loutucker.com
- Sept. 9-10** **WEST COAST BALKAN FEST.** See ad on p. 16.
- Sept. 10** **PENINSULA FOLK DANCE COUNCIL DANCE PARTY.** Women's Club 149 Clinton Street, Redwood City. 3 pm. Info: Becky/Adony_beni@pacbell.net
- Sept. 17** **FOLK DANCE FEDERATION BOARD MEETING.** *Online and open to all!* Various topics such as event planning, membership, publicity, insurance, and budget are discussed. Check folkdance.com for the link.
- Sept. 21-25** **TAMBURITZA EXTRAVAGANZA.** Holiday Inn Cleveland South, Rockside, Ohio (a suburb of Cleveland). Register online at www.tamburitza.org.
- Oct. 8** **WORKSHOP AND PARTY WITH BIANCA DE JONG.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 5 pm. Info: Becky/Adony_beni@pacbell.net.
- Oct. 22** **THE OFFICERS BALL.** Veterans Memorial Hall in Pleasanton. Afternoon dance workshop, on-site community dinner, evening dance party. See ad on p. 18.
- Oct. 27-30** **CAMP NIRKODA BAKEREM.** Wonder Valley Ranch Resort, Sanger, California (near Fresno). Israeli dancing and wine tasting! Fully-vaccinated participants. Info: Nirkoda.com or email 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/Adony_beni@pacbell.net.
- Nov. 11-13** **FALL CAMP.** Information on p. 22 or FallCamp.org.

FEDERATION SCHOLARSHIP RECIPIENTS

The Folk Dance Federation Scholarship Committee is pleased to report that **eight scholarships** were given this summer. All attended Stockton Folk Dance Camp in July. Six of them are young dance students of Heidi Vorst in Oregon.

Pictured, left to right: Lesley Bone, Bridget Watts, Sophia Gilbert, Kai Jimenez, Rose Holbert, Ella Farrell.

Inset: Zahra Supriano and Sriparna Majumdar

Photos by M. Giusto and C. Dickey



THERE ARE STILL FUNDS AVAILABLE FOR SCHOLARSHIPS!
If you are interested in attending Fall Camp or Kolo Festival or any other dance event, and need financial aid, contact Ellie Wiener at dancellie88@gmail.com.

THE FAMILY

PHOTO ALBUM



Andy Partos and Corndelia Ghafur (Berkeley Folk Dancers) attended the Peninsula Folk Dance Council's Tea Party in May. *Photo by L. Tucker.*

Café Shalom's leader Udy Gold (right) with former Café Shalom leader Rosanna Horton who was in town visiting family. *Photo by L. Tucker*



Maurits and Tineke van Geel led the line at Stockton Folk Dance Camp, followed by Lee Otterholt, Ulrike Narins, Lothar Narins, and Peggy Zagorites. *Photo by C. Dickey.*



Sue Chen and Wen-Li Chiang entertained at the Stockton Folk Dance Camp Talent Show. *Photo by C. Dickey.*



OOOPS!

The past president in the bottom row, far right, was mis-identified in the July/August issue. That is **Julith Neff**, past president of the California Folk Dance Federation South.

Stockton Folk Dance Camp 2022: A Review

by Memo Keswick

I attended the second week of Stockton Folk Dance Camp 2022, and it was a fantastic experience. The teachers were enthusiastic and fun while sharing dances and culture. They shared history, and some sold written material that respectfully highlighted dance history. For example, Richard Powers sold the *Cross-Step Waltz - A Dancer's Guide*. Tony Parkes sold the *Square Dance Calling* book. Tony's book inspires my thoughts on historical parallels to International Folk Dancing and wishing for a similar book! Teachers also provided very interesting presentations and talked about the cultural tours they lead. Folk dancers who have already attended teacher-lead tours shared their memories.

Both new and older dances were either taught or played. American and English squares, contras, and couple dances were taught. From Romania, Macedonia, Armenia, Israel, the Balkans and beyond, we learned line, circle, and couple dances. Learning these dances while holding hands and bodies on dance floors refurbished and installed by Tony Canavarro and others was, frankly, re-energizing. Yes, folks, it was good to dance together again. Thank you to the teachers, musicians, Board, staff, and volunteers.

There was a lot that was different this year. Clearly, the COVID protocols were new. They were even the theme of talent show acts. These uncomfortable protocols, though not the most enjoyable experience, were successful. I found ways to graciously accept the required masking.

Also new to me this year was, as one friend put it, joining the organ choir. Back problems prevented me from dancing very much, which left me with time to observe and to visit with fellow dancers. I remain humbled by how many dancers continue to dance despite medical challenges. For many, bad backs, bad knees, bad hips, and more, are just challenges to overcome, mitigate, or live with. I couldn't have found a better place to ask for personal solutions that work for others.

Some other new things included the talent show surprises, changes in dancer attendance, and scholarship fundraising. Participation by the ukulele students at the talent show has grown.

Differences in attendance included the many missing dancers – those who had died, those who are not vaccinated, those who won't dance wearing a mask, those who could not travel due to COVID restrictions, and those who were traveling elsewhere. I also danced with many who normally attend the first week of this two-week event. Some were there

because they'd come for both weeks, some came because the second week fit their time schedule, and some were first-timers.

Though not exactly a new experience, the second week of Camp included very successful fundraising for scholarships. This included what might have been the largest single item purchased in Camp history. I got two masks that had been in the Bruce Mitchell's collection and both Becky Beniares and I won France Bourque-Moreau's book/CD *Danse, Mon Coeur, Danse!*. There were also two new members on the Stockton Board and the house band had many new members.

Bill Cope, the director of the house band this year, did a wonderful job of teaching and leading a new group of young band members. It was mentioned several times that the new singer in the band, Emily Saletan, intended to come to the first week of Stockton Folk Dance Camp as a dancer. When Bill's planned singer could not make it to Camp, Emily was hired! (See article on p. 8) Several folks insisted they were the person who discovered her. During this banter, I remembered my wife using the quote "It takes a village..." Later, I heard the new singer's parents were folk dancers. My hat's off to them for raising such a beautiful, folk dance-aware child! All agreed her voice was precious. Expect more in the future from the members of this band. I hope their musical talents long bless their communities.

There were two small children present at second week of Camp. One was there for both weeks; the other was the child of one of the teachers, and she was only there for the banquet. I know this isn't an event designed for youngsters. However, I will go on record as someone who wished there were more kid-friendly/affordable dance events for families. That's the kind of new experience I'd love to see before I age out of these wonderful events!

In summary, I'd like to express my thanks to all who put on Stockton Folk Dance Camp. It met all my goals, and it renewed my desire to find other dancers from our community who will attend in the future.

Let's all remember the scholarship possibilities offered by the National Folk Organization (NFO), the California Folk Dance Federations (North & South), Stockton Folk Dance Camp, and many local dance organizations – and tap them to bring new dancers to this wonderful yearly event.



SMALL TOWN GIRL MAKES IT BIG AT STOCKTON

by Bill Cope

Meet Emily Saletan! Emily, originally from Boston and the daughter of folk dancers, is a Stanford student (Symbolic Systems and Music) who decided to come to Stockton Folk Dance Camp based on an email from Richard Powers. Richard was on the teaching staff this year and sent the email to Stanford students a few days before Camp was due to start.

Wendy Ellis, one of the support staff at Camp, introduced her to me, but neither I nor Emily remember if there was a specific reason. We had a very amiable conversation about folk dance, music, and cognitive science (her area of study at Stanford), and she shared how much she had enjoyed folk dance as the daughter of folk dancers.



Later, I saw Emily talking with Erica Goldman, who was also on the teaching staff. It had occurred to me that, based on qualities I had heard in her speaking voice earlier, Emily might be a singer. I approached her to ask if she was a singer. Her face lit up, and she said, “Yes, I am!” She already knew some Israeli songs, so we started exploring those possibilities as an audition. When Erica suggested she sing Hora Agadati, Emily learned it very quickly.

After that first song, it became clear to me she might be a wonderful addition to Orkestar Unbound (Stockton’s house band) if she was up for working on the band’s repertoire six to eight hours per day, as all my band members do. After we discussed the time commitment and the depth and breadth of the international folk dance repertoire for this year, she said she would love to give it her best. She did, and it has been truly wonderful for the other musicians – Asaf, Jonathan, Rian, and me – to make so much good music with her so quickly!



Emily Saletan (left), with fellow band member, Asaf Ophir. *Photos by C. Dickey.*

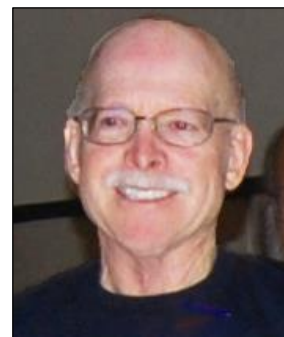


Orkestar Unbound, Stockton’s House Band: Bill Cope (director) Asaf Ophr, Emily Saleten, Rian Holmes, and Jonathan Kipp. *Photo by J. Croco.*

STOCKTON EVOLUTION

by Todd Wagner

I attended the first week of Stockton Folk Dance Camp this past July. The last time I attended was in 1984, so a 38-year hiatus gives me a unique perspective on how the Camp and our dance repertoire have changed. For openers, I want to congratulate Tony and his crew on the wonderful dance floors they installed. Also, the Camp did a great job of COVID management. Wearing N95s all the time except when outside or eating was a drag, but with masking and testing on arrival, midweek, and near the end we were 100% COVID negative!



The thing that really struck me was the vast number of dances taught -- 82 dances. Let that sink in for a minute. If we did nothing but Stockton 2022 dances for the next couple of monthly three-hour Peninsula Council parties we still wouldn't finish. Most of the dances were fairly new, although many had been taught at other events such as the Kolo Festival. Erica Goldman did include some Israeli classics.

Why so many more dances than decades ago? There are two reasons. The first is that there is a trend away from "big" dances. In the past teachers often taught dances with half a dozen figures or more. Sometimes it would take a teacher two class sessions to teach a single dance. This year, most class sessions taught two, three or four dances with two or three figures each. One advantage of "big" dances is that you have a lot of material using a single piece of music in a single style. I find this much easier to remember than an equivalent number of figures spread across several dances each having different music, timing and styling.

The other reason, for 2022 anyway, was that Richard Powers was the only one teaching primarily couple dances. Here I mean a leader and a follower, not squares, contras or English set dances. We did not have anyone teaching Scandinavian or Eastern European couple dances this year. Couple dance teachers normally teach half as many dances because every dance is actually two dances – the leader's dance and the follower's dance.

The other big difference between Stockton 2022 and 38 years ago was the nearly complete elimination of couple dances at the After-Parties. For the entire week, they did maybe ten couple dances outside of the evening reviews. In 1984, about a third of the After-Party dances were couple dances. This year, they did only *one hambo*, while in 1984 it was done almost every night. Of course, this reflects the decrease in couple dances over the last several years in our repertoire.

To conclude, great camp but way too many dances.

43rd (and final) Razzmatazz Weekend

by Marilyn Smith

The Saturday night rain couldn't dampen our spirits at the 43rd and final Razzmatazz Weekend at Mendocino Woodlands, June 3-5. The hall was decorated with Christmas lights thanks to Eric Torgerson and Vince Taylor with the help of Will Aubin and Ernesto Aubin. Bev Mann brought a beautiful hand-painted Ukrainian folk motif to hang over the dance hall fireplace, and hung Chinese lanterns from the strands of lights in the hall.

The Friday night party featured Steve Kotansky and Michael Ginsburg leading us in dances to the music of Édessa. The band surprised me with their rendition of Jerry's Čoček, one of my all-time favorite Édessa tunes that I first heard at one of our Razzmatazz weekends.

Saturday morning featured dance workshops with both Michael and Steve who taught us dances from the Balkans. Because this was our last Razzmatazz Weekend, we wanted to do some special things. At lunch we invited Cyrus Kroninger, the director of the Woodlands, and his crew to come to our lunch gathering outside in Pinsker Grove so we could thank them for all the work they do at the Woodlands.

Our campers donated to our "Above and Beyond" fund and we presented a check for \$2,500 for the Mendocino Woodlands Camp Association. Victoria Nash made a giant replica of the check with her beautiful calligraphy and we presented it to Cyrus.



The Big Check! Photo by M. Norreel

continued on p. 20

Ivan “John” Filcich at 98

by Craig Kurumada and Linnea Mandell

“You don’t look a day over seventy!” I was going to say to Ivan John Filcich, founder of Kolo Festival and folk dance institution unto himself.

John has been a resident of Humboldt County since moving from his warm, sunny digs in Los Angeles. Here he gets to live with his daughter and grandchildren.

John celebrated his 98th birthday this week. As part of the birthday celebration at our monthly folk dance party, we sang “Sto Lat (may you live) A` Hundred Years,” the traditional Polish birthday song. “Polish?” you ask. Yes! Although John is Croatian, born in Rijeka, he grew up in a Polish neighborhood, and that’s how he likes to celebrate his birthday. In only two years and we’ll have to modify the song. John related that when they celebrated Ada Dziewanowska’s 100th, they sang “Sto Pięćdziesiąt” 150 Years!

The **Humboldt Folk Dancers’ First Friday** parties always feature live music. Three groups played a variety of dances, and Chubritza made sure to include some of John’s favorites. Former Arcatan and wonderful accordion player, Steve Boyer, came down from Gold Beach, Oregon, to play for the dancers. **Debuting at this party was the local Balkan Music Meetup group**, an open community band of singers and instrumentalists who get together weekly to enjoy



John with his daughter, Jana Ashbrook. Photo by L. Mandell.

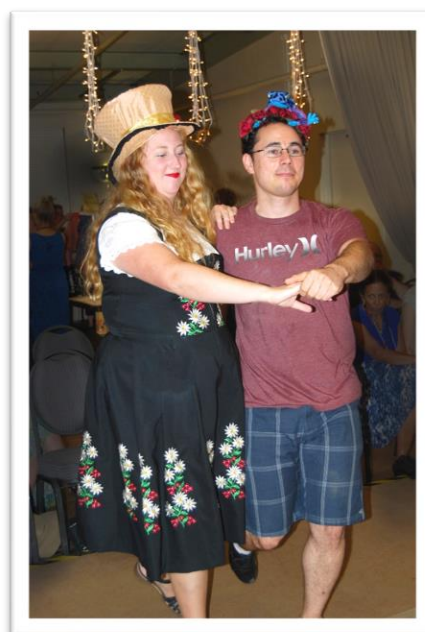
the pleasure and love of folk dance music. John has also been participating in this group, where he sings along and tells stories about the tunes. At the party, a poster was also on display listing the more than 100 dances that John has introduced to the folk dance community over the years.

Prior to the party, Linnea showed John the Chubritza set list. “Oh, you’re going to play a waltz? Well, I’ll have to find a really good partner!” he said with an impish smile. We’ll be practicing our Polish and looking forward to modifying the song for John’s upcoming birthdays!



Megan Wolf and Jordan Ugla got engaged! They met at Stockton Folk Dance Camp in 2006, started dating in 2014, and now live in Willits where they have organized folk

dancing for children and adults. They plan to be married at Teddy and Al Wolterbeeks’ farm next year. Congratulations!



Dances Learned by Osmosis

by Craig Kurumada

When you ask international folk dancers about Japanese folk dances, mentioning Tanko Bushi or Tokyo Dontaku might get a nod of familiarity. Other than that, Japanese folk dances are pretty rare at folk dance parties.

I have been folk dancing for 37 years. Prior to that, I danced with the Japanese community in Salt Lake City, starting around the age of thirteen. We'd meet at the Salt Lake Buddhist Church starting in late spring, practicing for that year's Obon Festival.

Obon is a mid-summer festival that, among other things, celebrates our departed loved ones, but it's hardly funerary in nature. It is celebrated by Japanese Buddhists throughout the world. A typical festival will feature lots of food, Japanese cultural displays like traditional clothing, martial arts, flower arranging, cooking, and, as dusk approaches, dancing in the street with a large crowd moving in unison under the lanterns, to the beat of the *taiko* (drum). But, there's an American component, too. In my day, along with the teriyaki and udon, there were also sloppy joes and snow cones to fight the Utah summer heat.

So, it was with that background, that I was introduced to folk dancers in college.

That first encounter was almost my last. While studying, I heard captivating music (it must have been Balkan!) and watched twenty students dancing. Afterward, I approached one of them, a tall fellow with a rather serious expression.

"What is this?" I asked.

"International folk dancing," he replied in a curt monotone.

"Really? Do you guys do any Japanese folk dancing?" I asked, a spark of hope in my voice.

He looked at me, eyebrows furrowed. "Do the Japanese even *have* any folk dances?"

I turned around and left the building.

Well, fortunately, that wasn't the end. Within a few weeks, I'd returned and got involved in international folk dancing with more passion than nearly anything I can remember.

Later, at Mendocino Folklore Camp, I was asked to teach Obon dances, and I happily agreed. Then I hit a mental snag: I clearly remember learning folk dances from many teachers over the years. I remember those mnemonics like "Get your papers here" and "mixed pickles." When I'm teaching folk dances, I remember *how I learned*. But, with the Japanese dances, I don't. I just know them. As a result, my first attempt to teach Japanese dances to international folk dancers was pretty rocky.

I realized I didn't have a vocabulary they would understand. I was telling them things like, "Forget about your feet." Dancers? Forget about your feet? What is more important in Bon dancing is the posture and positions of the hands and the face.

I had an "AHA!" moment. I remember a Balkan dance teacher from years before who said to "do it the normal way." I probably rolled my eyes and said to myself, "Yeah, normal if you been doing this since you were a kid!" I now knew what he meant! I've learned a few pedagogical tricks since then, like being a good model, singing the music along with the moves, and teaching to kinesthetic, aural and visual learners.

I am excited that it looks like we'll have a fairly large circle of dancers in **Arcata at Humboldt County's first ever Obon Festival on August 14** sponsored by the new local nonprofit, HAPI (Humboldt Asian and Pacific Islanders) Planning this first-time celebration feels quite spontaneous and a little scary, but also very exciting.

踊りましょう Odorimashou! Let's dance!



踊りましょう
Odorimashou!
Let's dance!

NEWS FROM AROUND THE BAY . . .

RAZZMATAZZ – Marilyn Smith

On June 28, at our Santa Rosa Tuesday night summer folk dancing, we were thrilled to celebrate **Bea Okun's 90th birthday!** It was wonderful to dance in person with her again after such a long time apart due to the pandemic. She had all her usual energy and enthusiasm and she danced almost every dance that night. She is truly an inspiration to all of us.

On July 19, we celebrated **Gloria Coté's birthday**, as we do every July. We always dance a Zydeco Shuffle to Van Morrison's "Gloria" and we all sing along: "G-L-O-R-I-A, Gloria!"

Summer dancing ends August 30 and our **Fall Beginner and Intermediate folk dance classes begin Tuesday, Sept. 6 at Monroe Hall in Santa Rosa.**

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 who introduced so many Balkan dance classics including Karamfil, Sedi Donka, Melnik, and Vlasko Horo. We plan to add more to our repertoire after the workshop.

Monday, September 12, marks the opening of the fall session of Balkan/International dancing at Hermann Son's Hall in Petaluma (7-9 pm). Newcomers and beginners are always welcome. Note that we are continuing to wear masks for safety, by mutual consent, and require proof of vaccination.

September 8 is the start of the Israeli folk dance classes at the Osher Marin Jewish Community Center in San Rafael. In this class, we are wearing masks.

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

PENINSULA COUNCIL – Adony Beniares

There is a lot happening on the Peninsula and South Bay in terms of **parties and special events. Check the Calendar of Events** on p. 5.

Todd Wagner's Hungarian class in Menlo Park has been on hiatus for several months, but the news is that he plans to **resume teaching on Monday, November 21**, after he returns from his scheduled trip to Hungary. Good news for fans of Hungarian dance!



Bea Okun with Marilyn Smith

The **Mostly Balkan club** meets in person on Thursdays at the Arrillaga Center in Menlo Park. They have a team of teachers and focus on dances from North Macedonia, Yugoslavia, Bulgaria, Romania, Greece and Hungary. Masks are required. Newcomers are welcome, but a solid background in Balkan dance is recommended.

Of course, the **Palomanians, one of the oldest clubs in the South Bay**, is meeting in person on Tuesdays at the Arrillaga Center in Menlo Park.

The **Saratoga Folk Dancers** are planning a **"Fall Into Fall" Folk Dance Party and Fundraiser for Thursday, September 8**. The fundraising will benefit the **Kathleen Barsotti Non-Profit** (kathleenbarsotti.org) that, among other things, raises money to provide hundreds of backpacks filled with school supplies to the children of farm workers, provide a college scholarship to a young-adult with ambitions of working in sustainable agriculture, and help make English as a second language classes accessible to farm workers. Kathleen Barsotti was a pioneer in the organic food movement and her four sons continue her work.

Far off in the future, but a very important tradition in our community is the **New Year Eve Party and Lucy Chang Second Harvest Food Bank Fundraiser** sponsored by the **Moveable Feet Club**. Loui Tucker will again be the MC and DJ at the event held in Palo Alto. Last year the event was free of charge, but this year there will be a \$10 admission fee. **Mark your calendar!**

... AND BEYOND

BERKELEY FOLK DANCERS –Emily Stoper
Berkeley Folk Dancers is about to take several giant steps toward a more complete recovery from the pandemic. Here's the story of our journey!

- We stopped dancing completely in **March 2020**, when the pandemic began.
- We started Request Night on Zoom one evening a week in **January 2021** and continued it until the end of June 2021.
- We opened our two afternoon classes and Request Night in person on **July 1, 2021...** and they're still going strong.
- We opened our four evening classes in person on **January 3, 2022**, and sponsored the Festival of the Oaks (a Federation event), as well as our annual Birthday Ball, at which we welcomed quite a few new beginners.
- **Right after Labor Day, we will launch the first full year of our six classes since the 2019-2020 year.** During the year, we expect to re-launch our traditional full schedule of fun nights, major parties, and a weekend at Monte Toyon.
- We will revitalize our repertoire with up to 12 new dances for the first time since the pandemic began.

In two words: We're Back!

SAN FRANCISCO GROUPS –Linda Milhoan
Chang's International Folk Dancers will celebrate their **85th anniversary celebration kickoff party on Friday, Sept 30 featuring Da! Mozhem.** Dancing begins at 7 pm at the Miraloma Clubhouse at 350 O'Shaughnessy Blvd in San Francisco. Masks and vaccination are required. Bring your dancing feet and tips for the band!

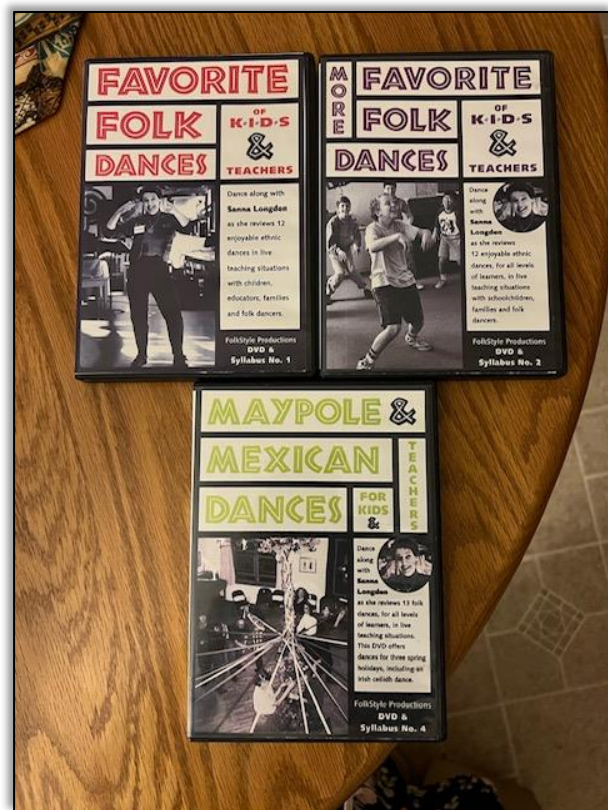
Each month leading to our Big Bash in September 2023 will feature something, whether dances or events, that will reflect Chang's long history. Stay tuned!

Chang's also recently completed a book drive, collecting about 350 books to donate to the Children's

Book Project which, for 30 years, has been distributing books to children who lack books at home.

On September 7, San Francisco Dance Circle **returns to its usual location at Harvey Milk Recreation Center, 50 Scott St., Wednesdays, 10:45 am– 2:15 pm.** Dancers must be vaccinated and masked.

If Israeli dance is your passion, check out Café Shalom. Udy Gold leads a class on Tuesdays as well as a once-a-month party on the second Saturday of each month, at Congregation Am Tikvah on Brotherhood Way in San Francisco.



FOLK DANCE VIDEOS FREE TO A GOOD HOME

If you are interested in these videos, please contact Kathleen Virmani (kvirmani@aol.com).

MEREDITH'S SMILE SHINES THROUGH

by Elizabeth Settel

Kopachka Folk Dancers of Mill Valley recently lost one of our most beloved, long-time members, Meredith Bruce. She died peacefully in July 2022 after a long illness. Meredith will always be remembered for her wonderful and sometimes outrageous sense of humor, her laugh, her smile and her beautiful spirit.

Meredith joined Kopachka in the mid-seventies after dancing in Selma and Leon Pinsker's beginning folk dance class in Mill Valley. She performed in Kopachka concerts and exhibitions in hand-made costumes at various venues including Statewide in Fresno in 1980 and at Park School in Mill Valley. Scandinavian folk dancing was one of Meredith's other dance loves. She wrote a short fiction story about Scandia dancing for the December 2008 issue of *Let's Dance!*, and performed in some Scandia group exhibitions as well.

For many years, Meredith lived in Mill Valley where she raised her children, Anna and Peter, who joined other young children to learn dances at a monthly Children's Night led by Nancy Linscott. Meredith took great joy in loving her granddaughter May Pearl. On many occasions Meredith invited her folk dancing friends to potluck parties at her home where we danced and played instruments. She always made the soup!

Meredith taught English as a Second Language for many years and it's easy to imagine that she did it with great compassion for her students. She was also an artist, creating miniature photo collages. She shared her favorite books with friends and was known for visiting her dancing friends when they were sick or injured.

We will miss her and her smile.



Al and his late wife, Pat, in 2010. *Photo by L. Tucker.*

Endearing Memories of Al Lisin

by David Heald

In the mid-90s, I had come to the Bay Area for work and of course after arriving, I searched for folk dancing, first attending Suzanne Rocca Butler's group in Palo Alto. It was that night that I first met Al Lisin and his wife, Pat. We struck up an immediate friendship that lasted many years. Wednesday nights were always a treat, enjoying dancing with Suzanne's group, but especially being able to spend more time with the Lisins. My life was very nomadic at the time, only being in the Bay Area on weekdays while traveling back to Solvang in Southern California on Friday nights trying to keep our local folk dancing group alive.

It wasn't long after meeting Al and Pat that they invited me to join them at the Palomanians on Tuesday nights, which opened up a whole new circle of friends, and our friendship continued to grow. On the infrequent weekends I stayed in the Bay Area, we shared time together with hikes at the Rancho San Antonio Preserve. It was there that we discovered we had much more in common beyond folk dancing. Of particular note, Pat and I especially had a passionate love of native California plants. We both knew the scientific names of most of the plants at the Preserve.

Al was actively involved with leading volunteers doing trail maintenance in the Santa Cruz Mountains. His photos showed how arduous and challenging that work was, often having to remove extremely large trees that had fallen across trails during winter storms. His trail work beckoned

continued p. 15.

Memories of Al Lisin (continued)

to me though, because of a demanding work schedule, I was never able to join them, but I was always wistful that I could.

Soon they asked me to come stay with them. That was so unexpected and surprising, and I worried about imposing on them. They were persistent, however, and their interest in having me stay with them was so incredibly endearing. I need not have worried. With my nomadic life-style, they would have weekends to themselves, and during the week, since work demanded such long hours, I would leave work quite late, going directly to dance with them on Tuesday and Wednesday nights. Al and I developed a special kinship for many Balkan dances, frequently trading off leading, spurring each other's memories when there were infrequent lapses, and reconstructing dances jointly that we might not have done for quite some time.

Al and Pat had been going to the Saratoga group on Thursday nights and they encouraged me to join them there. That added another evening to the weekday dancing, so now we shared three nights a week dancing together. Through initial contact with them, I developed a wealth of friendships that has meant so much to me.

Even though I was staying with them, we actually spent more time together at the folk dancing groups than at their home. There were many times, however, when I actually was there for dinner and was treated to delicious meals that frequently included their garden-fresh vegetables and strawberries. Gardening turned out to be another unexpected, shared interest.

A particularly moving memory was hearing about Al's family's harrowing escape from Russia during the Communist Revolution. They made the strenuous and extremely risky trek across Siberia, with gruesome warnings of those who had earlier attempted the same escape unsuccessfully. The courage and fortitude that must have taken was unimaginable! Nevertheless, they reached the border with China, and were smuggled across. They resided for some time in China while arrangements were made to cross the Pacific to San Francisco.

Another intriguing part of Al's family history were some impressive photos of his father's

ambitious project of constructing quite large golden, turnip-shaped domes for their Russian Orthodox Church, a remarkable undertaking.

One of my very compelling memories of time with Al and Pat was returning from Solvang Sunday nights (usually quite late) and finding them engaged in an intensely competitive word game of Boggle, a word-finding game in which players find as many words as they can from a random assortment of 25 letters in 3 minutes. Anyone who has played the game knows that creativity, quick thinking, and an exceptional vocabulary are the qualities that win the game. In the later years of my time with them, it was sadly apparent that Pat's mental capabilities were deteriorating, which was so distressing to see. In spite of that, in those last years, she was extremely focused and competitive with Al, winning about half of the games! It was particularly sobering for me, because, when they invited me to join them, I could only get a score about a third of theirs! I was so impressed that she could match Al, and was able to do so much better than I could. At the end of the game, we would go over the words, and, yep, all those words were there.

By far, my most valued memory of Al and Pat is the shared passion we had for folk dancing and the resulting camaraderie with them. Most precious, was arriving in the Bay Area as a stranger, then rapidly developing such a tremendous number of amazing, dear friends, all because of the initial friendship with Al and Pat. Such a lasting treasure will stay with me for the rest of my life!



The author, David Health. *Photo by L. Tucker.*



East European Folklife Center's BalkanFest 2022

September 9-10

**Presidio Theatre Plaza
99 Moraga Avenue
San Francisco, California 94129**

Come celebrate Balkan music and dance with us at our weekend festival—*in person!* Jump into the joy with a live-music dance party on Friday night and then come back for classes and more dance parties on Saturday with world-class instructors and performers. All ages and experience levels are welcome!

**Register now!
Go to eefc.org**



This project is funded in part
by the California Arts Council



SPEAKING OF DANCING

“And now for something completely different...”

(Monty Python)

It's summer; the sunshine is bright.
My brain is seeking respite.
So, I asked all around,
And luckily found,
Limericks that dancers would write

~ Gigi Jensen

There was a signora named Bella
Who really enjoyed tarantella,
Till the tambourine gripped
In her hand slightly slipped
And fractured her neighbor's patella.

~ Gail Elber, OR

There was an old fellow named Ned
Who viewed folk dancing with dread
So, he got a large wrench
And fixed up a bench
He happily sat there instead.

~ Jeff Reese, OR

There was a young man from the coast
Who liked line dancing the most
He'd boogie and he'd scoot
He's holler and he'd hoot
“I'm the best in the West” was his boast

I knew when his eyes met mine
And his hand found its place on my spine
That our bodies would blend
And I'd not want it to end
The embrace of the tango's divine.

~ Loui Tucker, CA

There was a young maiden from France
Who hoped for a little romance.
She didn't want wealth,
Or exceptional health,
What she craved was a man who would dance.

~ Craig Blackstone, CA



There was a dance caller from Coos
Left the stage for a long swig of booze
Tired from calling the dance
He thought he'd take a chance
To lie down for a wee hurried snooze.

Inspired by the band's groovy sounds
Dancers made fancy leaps and great bounds
Pirouettes, pas de basques
All the moms and the pas
Got quite dizzy from spinning all arounds.

~ Stacy Rose, OR

There was a “Sweet Girl” from Armenia,
Who had luckily had her vaccinia,
So, she could dance
She could spin and clap hands
Avoiding pandemic asthenia.

~ Eva Moravcik, HI

We gathered to sing as a chorus,
And finished up dancing a Morris.
We didn't have tatters
Not that it matters
The time was just joyful for us.

The old-fashioned barn dance ran late
Because the musicians were great,
The callers were wired,
The dancers not tired.
I sure hope you all can relate!

~ Marty Giles, OR

There is a fine man who won't dance.
His wife said, “Go give it a chance.”
He tried the malambo,
Then switched to the hambo.
Now he step-lifts and spins in a trance.

~ Gigi Jensen, WA

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 \$15 (must register by Oct. 18)

Evening Party \$25

All-Three Package Price \$50

(must register by Oct. 18)

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

[New members with coupon pay for dinner only]

Any dietary issues we should know about?

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.



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.

INSTITUTE TEACHERS AND DANCES

Local teachers, dances new and old.
To be announced



What is dance?

by Memo Keswick

What is dance to us?
The life we breathe together
Senses that we share

The wonders we know
Thru a lifetime passing by
Rhythms with no end

We dance in rhythm
We feel the beats and touch, touch
We see each other

We hear each other
We know each other's stories
Family we are

We dance in rhythm
We dance who we are, what else?
Why, how do we dance?

We dance our choices
A 5-year-old leads a line
Yet not the same steps

Stand to support her?
Or say she cannot lead us?
Ka tum ka tum ka

We dance in rhythms
The blind, frail, deaf, or newbies
Join us in dancing

Stand to support them?
Or say better not by me?
Ka tum ka tum ka

Is the best dancer
one who can dance by anyone?
Let the music play

The musicians play
The musicians come and go
Nina nina nai

Remember their gifts
Their music that gave us joy
Makedonsko de

We dance in rhythms
Hail to what was before
To what is now gone

Precious memories
Dances that were led by her
Another now leads

Precious memories
Each year we shared the bathroom
That dance too ended

Precious memories
Our dance and music teachers
Thanks for teaching us

What is dance to us?
The life we breathe together
Senses that we share

We dance in rhythm
We feel the beats and touch, touch
Love, dance best you can

Notes from the author:

This poem has a 5-7-5 syllable structure, because I like Haiku and Balkan rhythms.

It is helpful to know that the bathroom and dance leader references is to friends now passed who attended Stockton Folk Dance Camp. Such a bitter-sweet memories.

Also, the 5yr old refers to a young child who came out to join me while I was leading a dance at the Kopachkas in Mill Valley.



The 43rd Razzmatazz -- *continued*

We also wanted to thank our long time camp chef, Nicole Saadeh, for her decades of cooking for us. **I presented her with a “Queen of the Kitchen” apron.**

It was wonderful to have True Life Trio to play for our Saturday Happy Hour as well as sets at the evening party. Their Balkan tunes, lively Cajun music, and lovely Scandinavian tunes were wonderful to dance to. Long-time camp musician, Joe Finn, wasn't able to come to camp, but Briget Boyle filmed folks' heartfelt messages to Joe which she compiled into a wonderful short film along with footage of the dance hall and the Trio's rendition of Vals from Boda, a tune that Joe and Leslie Bonnet often played at camp.

The “Party Cabin” (Michele Salmon, Lisa Bausell, Rebecca Shulman, Jeannie Montano and Robert Boccabellal) kept their tradition of having a pre-cocktail hour at cabins 26-27. This year's theme was “A Midsummer Night's Dream” and they were decked out as woodlands fairies!

For our Saturday evening dinner Bev Mann brought lace runners and woven Balkan runners to decorate the tables along with fairy lights and vases of flowers on every table. The kitchen crew prepared little gift bags for us to take home with recipes for the Moroccan stew served for dinner (along with the spices to make the recipe) and the directions for other favorite recipes.

The Saturday evening party gave me an opportunity to pay tribute to all the people who make camp possible, especially Phyris Tobler who has worked hand-in-hand with me for many years. Heartfelt thanks were given to our teachers and the wonderful musicians of Édessa with Christos Govetas and True Life Trio. **I presented Édessa with the first ever “Golden Microphone” award naming Édessa the Best Balkan Band.** Finally, a special thank you was given to our campers: they come with so much joy, enthusiasm, gratitude and love. Everyone pitches in to do the many volunteer things that have to be done.

On Saturday night, Édessa asked me if I would like them to play Jerry's Čoček again or just bask in the glow from Friday night. Did I feel sad that it was



The Golden Microphone Award. *Photo by M. Smith*



Nicole Saadeh, Queen of the Kitchen. *Photo by M. Norreel*

the last Razzmatazz Weekend at Mendocino Mendocino Woodlands? **The overwhelming feeling I had was gratitude** for 43 years of amazing music and dance in a magical place called the Woodlands with a group of people who have created such a loving community together.

LETTERS TO THE EDITOR



Dear Editor,
I had to laugh when I read Howard Young's Koprivshitsa story in *Let's Dance!* (July/August 2022) about singing I've Been Working on the Railroad.

I was at Koprivshitsa in 1976, where I met Petur Iliev and his family. In 1977, I went and stayed with them in their village of Gabra. While I was there, I got the same request to sing an American song. The first one I thought of was I've Been Working on the Railroad!

They also wanted me to teach it to them. I only spoke a few words of Bulgarian, but I knew how to write the Bulgarian Cyrillic alphabet, so I wrote out the English words phonetically in Cyrillic. It was funny watching them sing this song in English! I had to make a few changes since they don't have a "th" in their alphabet, so it sounded more like "I've been working on za railroad."

Marilyn Smith

Turn of the Tide

(England)

Turn of the Tide was written by Ron Coxall in 1999 to the tune Moonlight Moorings, written by Heather Bexon in 1998. Heather composed the tune after watching moored boats gently moving to waves in the harbor. This dance was presented by Bruce Hamilton at the 2022 Stockton Folk Dance Camp held at University of the Pacific.

Music: 3/4 meter CD: *Bare Necessities, A New English Ball*
 Video: Do an internet search using the keywords “Turn of the Tide English dance.”
 Formation: Duple minor longways set, 1s improper.

Dancers begin in long lines, M with L shoulder to the front of the hall, W facing the M. Dancers join hands in 2-couple (4 dancers) groups, starting from the top. This numbers the couples 1, 2, 1, 2, etc., away from the front of the hall. The man and woman in each couple numbered “1” change sides to begin. See Fig. 1

Steps & Styling: Smooth, lilting. Each measure is one waltz step, walking one step per beat of the music. When they are joined, hands are at about chest height. There is a very slight emphasis or “pulse” at the beginning of each two-bar phrase, and a very slight de-emphasis on the final beat, in keeping with its representation of boats swaying back and forth with the waves.



Fig. 1

Meas	3/4 meter	PATTERN
2 notes		INTRODUCTION. No action. Prepare to move.
	I.	FIGURE I. CIRCLES, LEAD DOWN, CAST UP.
1-2		In groups of four, join hands, and use two waltz steps to circle L half way around.
3-4		Join hands only with ptr. Use two waltz steps to circle L half way around. The two couples have switched places.
5-8		The new top couple joins inside hands and uses four waltz steps to dance down the middle of the set, and then moves to the outside and up toward the top of the set (cast up).
9-16		Repeat meas 1-8, with the original first couple dancing down between the other couple.
	II.	FIGURE II. DOWN THE CENTER AND BACK.
1-4		Top couple joins near hands and uses four waltz steps to dance down the center of the set, between the other couples.
5-8		Same couple makes a half-turn twd each other and joins new inside hands, then uses four waltz steps to continue down the center of the set, backing up.
9-16		Same couple repeats meas 1-8, moving up through the center of the set to beginning position.
	III.	FIGURE III. TURNING POUSETTE.
1-2		Each couple joins hands across the set. M dances two waltz steps fwd; W dances two waltz steps bkwd.
3		Each couple uses one waltz step to rotate in place ¼ CW so each is facing up or down the set.
4		Repeat meas 3, rotating ¼ CW again so each is facing across the set.
5-6		M dances 2 waltz steps bkwd; W dances two waltz step fwd.
7-8		Each couple uses two waltz steps to circle L half way around. Having progressed one position up or down the set, each couples faces a new couple and forms a circle with them.

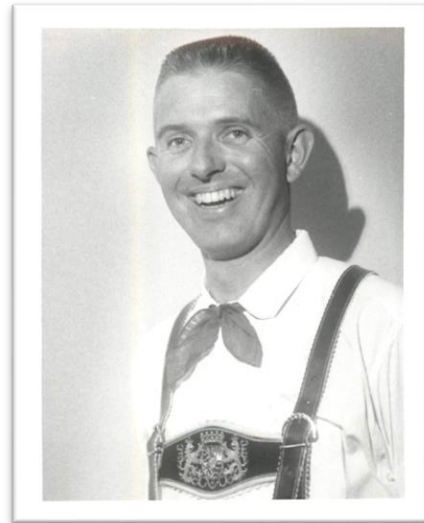
FROM THE *LET'S DANCE!* PHOTO ARCHIVES

Last month's photo



Who's the lovely dancer? **The FIFTH person** to email the correct answer to Loui@LouiTucker.com or Editor@FolkDance.com will win a \$20 gift card.

That is a photo of a very young Bruce Mitchell.



GOT ON 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 or 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.

What's Up Down South?

— News from Southern California —

REGISTER NOW FOR FALL CAMP 2022

by Marc Rayman

Registration is open for Fall Camp, Nov. 11-13, 2022, which promises to be another vibrant, fun-filled weekend. Dancers will be fortunate to enjoy learning from **master teachers Steve Kotansky and Roberto Bagnoli**. In addition to the great dances they will present, camp will include all-request dance parties, plenty of socializing, and a wide variety of entertaining activities. (We may also include a few painfully boring activities this year if demand is high enough.)

Fall Camp is held at the Brandeis-Bardin Campus of AJU near Simi Valley, about 40 miles northwest of Los Angeles, with a delightful combination of creature comforts (such as motel-style rooms with heating and air conditioning) and a lovely rural setting.

Camp planning will account for the latest scientific understanding not only of COVID-19 but also of long COVID. In the interest of protecting all participants, proof of vaccination and boosts is required. While we also expect masks to be required, it is impossible to make meaningful forecasts now about conditions in November, so all health measures (including masking) will be finalized by Oct. 17 and clarified for all campers. For details of the policy, go to FallCamp.org/covid-policy.

Attendance this year is more limited than in previous years, so if you want to attend (and why wouldn't you want to?), please register soon. You can download the form, along with the waivers required by the Folk Dance Federation of California, South, Inc., at FallCamp.org. You can also find other handy information about camp at the website, or contact Dance@FallCamp.org.



A BLAST FROM THE PAST

The clips below are from four different years and should remind us of a time when children and teenagers participated regularly in international folk dancing. I was made aware in August of a young man who moved here from Maryland who hopes to start Israeli dance performing groups involving the Peninsula/South Bay's Jewish children, youth, and young adults. Anyone else out there with regular groups that involve dancers under 25?

September 1956

The Teenage Festival held in Oakland in the Fremont High School gym was a great success and was attended by approximately 200 teenagers from Stockton, Lodi, Sacramento, Santa Cruz, San Francisco and the Bay Area. The festival was held on June 24th. A wishing well netted approximately \$48 for the Teenage Scholarship Fund.

August/September 1961

Jo Ann Newcomb is teaching folk dancing at one of our grade schools, retained by the school to aid their P.E. Department. She is also lovingly contributing her time to another grade school – doing her part to keep folk dancing alive. Mickey McGowan has been asked to teach a young group; the Angeli's still have their pre-teens, and Helen Buckle, Skip Clippinger and Vera Preston are all contributing their time and ability to teaching our dances to the coming generation.

August/September 1970

with singing accompaniment in the moonlight, at 11,000 feet.
AUDREY FIFIELD's Monday evening Beginner Class is a great success. Already two couples from it have joined the STEPTO-GETHERS, PAUL and INGER STECHER and DAY and ROMIE DREXLER. Now there is a children's class taught by JIM RASELLA at the same time in a different room of Mt. Carmel School, in Mill Valley. This makes it a real family evening.

September 1980

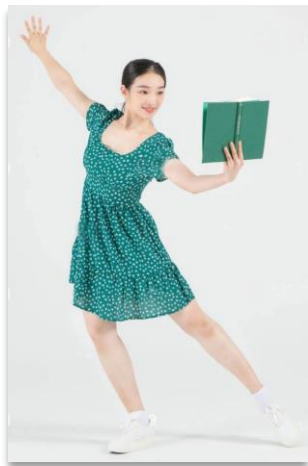
The Teeners continue their community service by performing at convalescent hospitals, sometimes out-of-doors at noon, in the sun, in the middle of July in Fresno, which is not exactly pleasurable, but they do an admirable job and are greatly appreciated. They recently danced at Silver Crest, the spacious new residence hotel of the Salvation Army, for a potluck supper.

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

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Let us read, and let us dance; these two amusements
will never do any harm to the world.
~ Voltaire

advertisement



Folk Dance Scene

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

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