

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 63 SEPTEMBER 2024



Stockton Folk Dance Camp 1964 and 2024

(Some things never change)

*More photos of this year's
Camp on p. 7*



Let's Dance!

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SEPTEMBER 2024

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IN THIS ISSUE:

A Blast from the Past	27
A Sampler of Stockton Camp Photos	7
Calendar of Events	5
Dance Description – Hegi.....	25
From the Photo Archives	22
Impressions of Stockton Folk Dance Camp	10
It's a Wrap! Stockton Folk Dance Camp 2024	8
Kolo Festival Returns	20
Letters to the Editor	23
Memories of Elsa Bacher	20
More First Dances.....	23
News from Around the Bay	14
President's Message	3
Shimmy Mob!	19
The Family Photo Album	6
Two Generations Of Dancers.....	12
We Have A Winner!	22
We Remember Sandra Biroc.....	24
Welcome Our New Federation Members	2
While Indexing Let's Dance! Magazines.....	16

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

Lynn Overtree and Tony Canavarro, San Juan Bautista
Barbara Feinstein, Hayward

PRESIDENT'S MESSAGE

by Ulrike Narins

In recent columns I have described memorable moments in folk dancing. I was just about to announce that I would briefly interrupt that theme to tell you about my two weeks at Stockton Folk Dance Camp. Then I realized that my time at Stockton was all about creating new, memorable moments. Here are a few.

One strange side effect of dancing day and night for two weeks is that one's dreams inevitably revolve around dancing. Lothar dreamed about a Scottish set dance that Ahmet (our Turkish teacher) led and that involved poi balls.

We had a new band that consisted of one woodwind instrument, one string instrument, and an accordion—that's all!⁽¹⁾ They were fabulous! Having Tom Pixton play his accordion for our Scottish class was such a treat! We could have just eight bars of a tune or as many as Robert McOwen asked him to play.

Then there was the silent auction. Lothar and I noticed a small handbag that we both immediately thought should belong to Michel Hardbarger, a fellow member of Changs. I bid on it in hopes of winning it and giving it to her.

Then Michel herself started bidding on it! Back and forth we went in a bidding war until Michel finally gave up. She later said that when she saw how eager I was, she thought, "I guess Ulrike really needs it." How pleased and surprised she was when I gave her the bag!

During one afterparty, Lothar danced while eating a popsicle. He had specifically planned to eat that popsicle after consulting the schedule and finding four consecutive dances that he didn't mind missing. But then, when someone inserted Pale Amende in the playlist, Lothar felt he simply must dance it. The popsicle went with him, and Pale Amende was renamed Popsicle Dance!



Screenshot from a video.
Video by L. Richardson.

Lothar and I had prepared music for a medley for the second-week talent show, and we needed two main dancers (in addition to the two of us), plus several others for part of the event. We lined up a third main person from Changs who was planning to come for the second week.



At the beginning of the first week, we found an enthusiastic dancer to be the fourth main person, but when the second week began, our third main dancer arrived and promptly tested positive for COVID. We were heartbroken because this would have been her first year at Camp, plus, now we needed to find *another* replacement for our act.

We immediately thought of someone else from Changs who was also coming for the second week, but she had driven to Stockton with the woman who tested positive, so both turned around and went home. We asked yet another person, but that individual declined. We approached two more, and both quit after one rehearsal. Was our skit doomed?

At long last we found someone who jumped in enthusiastically. It took a lot of rehearsing and even some tweaks to our music, but we pulled it off and had fun presenting our medley at the talent show.

Overall, it was a wonderful two weeks. I want to express my deep gratitude to the staff who prepared, ran, and dismantled the Camp and who are still working to provide us with videos. This year was especially challenging because we were in a new location, and they had to figure out how to arrange things there. They have my full admiration.

⁽¹⁾ Editor's note: Tom Pixton has two "secret" instruments that most people, including Ulrike, didn't know about. He had some electronic gadgets on the table next to him, which adjusts depending on the music being played, that generate a bass line and a piano. Their output is then fed to the mixer and output to the speakers. Genius!

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Our trips are for folk dancers, non-dancers
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SPAIN: September 12-25, 2024

Malaga, Cadiz, Seville, Cordoba, Granada

ROMANIA: September 29-Oct 13, 2024

Bucharest, Brasov. Sibiu, Cluj, Sighet Marmatiei

BRAZIL: October 21-November 1, 2024

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TOUR REGISTRATION: Reserve my place! \$200 per person deposit.
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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. 31-SEPT. 2 LAND DANCERS FOLK DANCE WEEKEND.** Santa Cruz Mountains, off Skyline Blvd. near Highway 9. It's free, but donations are welcome. Two weekends per year – Memorial Day and Labor Day; founded by Cliff Jenkins and friends in 1981. Camp for the whole weekend or come for a day. Dancing on a redwood deck, outdoors under the trees. Board games, wading in the creek, impromptu singing/jam sessions, and more. Info: Betsy Moore, eambetsy@gmail.com, to request a flyer with directions.
- SEPT. 12-15 CAMP NIRKODA BAKEREM ISRAELI DANCE CAMP 2024,** DoubleTree Inn by Hilton, Sacramento. Housing in the hotel, dancing in a large ballroom with a sprung wood floor. Dance instruction by two teachers from Israel. Wine-tasting on Sunday night (“nirkoda bakerem” translates as “dance in the vineyard”). \$450-\$1,000 depending on room choice. Info: alpert1988@gmail.com.
- SEPT. 14 PENINSULA COUNCIL DANCE PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7-10 pm. \$10. Info: PFDCParty@gmail.com. Also Sunday, Oct. 13.
- SEPT. 14 CAFÉ SHALOM MONTHLY ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. \$10. Info: udy@yahoo.com or 669-444-1284. Also Saturday, Oct. 12.
- SEPT. 28 BERKELEY FOLK DANCERS INAUGURAL BALL.** Live Oak Recreation Center, 1301 Shattuck Avenue in Berkeley. 1-4 pm. \$12. Theme: Silly in September. Find your “Silly” and welcome our new officers.
- OCT. 25-27 NORTH/SOUTH FOLKDANCE TEACHERS' SEMINAR.** Monte Toyon Conference Center, Aptos. Teaching staff: France Bourque-Moreau and Michael Ginsberg. \$270-\$320 depending on accommodations. Info: folkdance.com/event/ns-seminar-2024 or northsouthfolkdance@gmail.com.
- NOV. 17 THE FEDERATION'S ANNUAL OFFICERS BALL.** Veterans Memorial Building in Pleasanton. Institute: 1:30-5:30; on-site dinner with entertainment; dance party 7-10 pm. Theme: Join Hands Across the Years. **See ad on p. 9.**
- NOV. 22-24 FALL CAMP.** Brandeis-Bardin Institute, 1101 Peppertree Lane, Brandeis, CA (near Simi Valley). Teachers: Genci Kastrati (Albanian) and Ira Weisburd (International). Info: DanceFallCamp@gmail.com or FallCamp.org. **See ad on p. 21.**
- NOV. 29-30 KOLO FESTIVAL.** San Francisco Russian Center, 2460 Sutter Street, San Francisco. Teachers: Cristian Florescu and Sonia Dion, Anna Angelova, Michael Ginsburg, John Morovich, Yannis Konstantinou. Info at KoloFestival.org. **See ad on p. 13.**



THE FAMILY PHOTO ALBUM



Yale Rosenblatt, Dick Rawson, and Monty Low (right) dressed alike as Hungarian dancers for the Saratoga Folk Dancers June Twins-and-Triplets Dance Party in June. Bente Larson, Marcia Rosenblatt, and Laura Richardson (left) coordinated their blue ensembles. *Photo by L. Tucker.*



The Israeli dance community in the Bay Area celebrated U.S. Independence Day with a red-white-and-blue dance party. *Photo by L. Tucker.*



Berkeley Folk Dancers brightened their hall with floral array at their “Bloomin’ Good Time” dance party in July. *Photo by A. Partos.*

A SAMPLER OF STOCKTON CAMP PHOTOS

The team of photographers at Stockton Folk Dance Camp this year (Wen-Li Chiang, Joe Croco, Clem Dickey, Mike Giusto, Dick Rawson and Loui Tucker) took over 9,000 photographs during the two weeks. Those photos are then sorted, organized, edited, and just over 900 are posted on a SmugMug site. You can view the photos by doing an internet search for “Stockton Folk Dance Camp Smugmug.”



Teaching staff Robert McOwen, Kau'i Tuia, Liina Teose, Aaron Alpert, and Željko Jergan.



In class with Željko.



Liina accompanied herself on her accordion.

With the absence of Tony Parkes, (from left) Karen Wilson-Bell, Lothar Narins, Stacy Rose, and Robert McOwen called contras, squares, and mixers at the evening parties.



Kau'i charmed dancers again this year.



The Stockton Camp Trio: Brian Wilson, Tom Pixton, and Ralph Iverson.



Ahmet and Aaron led a dance at the nightly Once-Over Lightly.

Lots more photos at folkdancecamp.smugmug.com

It's a Wrap! Stockton Folk Dance Camp 2024

by Kathy Bruni

It was hot, hot, hot at Stockton Folk Dance Camp this year. The weather, yes (107 when we arrived!), but also the teachers, the high-energy young dancers, and the good times. This was my 13th year at Stockton (counting the online camps during the pandemic). What keeps me coming back? The dancing, of course, but more than that, the friends I have made and the camaraderie of being with a community of like-minded people.

This year was different in some ways. Our large single dormitory that we have used in the past was being renovated, so our activities were more spread out: three dorms, plus some apartments across the river; dance rooms a bit farther from the dorms; the office and bazaar in separate dorms, and both of those separate from the dorm I was in; and a courtyard that didn't feel quite as cozy. The staff worked very hard to make it a great experience, and they succeeded; it just took a bit of getting used to.

I really missed a lot of the folks I have become accustomed to seeing at the first week of camp in previous years, but it also gave me the chance to get to know some new folks a bit better. Camp seemed plenty full, especially with 25 new people attending. I counted almost 200 total names on the first-week-campers address list (staff, faculty, and campers). Camp also welcomed Tom Pixton's trio for the first time. They are well known on the East Coast and at many other camps, but this was their first appearance at Stockton Camp, and I am sure it will not be their last. They were a hit!

The dance classes I chose were well attended. I prefer couple dances, and I reveled in the Scottish dances, especially since instructor Robert McOwen wore his kilt to class, giving the class a more ethnic feeling. He was an excellent instructor and communicated the grace and joy that I equate with Scottish dance. It was an extra treat to have Tom Pixton play for all the Scottish dance classes. Thank you, Tom! I have Scottish heritage and will be in Scotland soon, which made it even more enjoyable for me.

I also took the Estonian dance classes from Liina Teose and enjoyed identifying the similarities and differences between Estonian dances and other dances with which I am familiar from regions near Estonia in Latvia and Finland. Liina played her accordion for us, and it was a delight to learn the dances she brought and to hear her play them, as well.

Kau'i Tuia taught Polynesian and Tahitian dance, a completely different form than the other styles of dance that I chose, but a wonderful challenge, including learning more moves using poi balls. I eventually managed to not thwack myself with them at least half the time.

Having learned my energy level won't allow me to take classes from every teacher, I missed out on the Turkish classes from Ahmet Lüleci, the Israeli classes from Aaron Alpert, and the Croatian classes from Željko Jergan. I can attest that they were excellent, though, because I have taken classes from all of them before and know that they are wonderful teachers who bring exciting dances.

But wait, there's more! There were, as always, some special offerings to supplement the regular classes. Tom Pixton directed a group of us in learning music for the Wednesday afterparty. I recall a horn player, a guitarist, a flute player, a gadulka player, and five or more ukulele players joining the band Wednesday evening. We worked our way through Acano Mlado Nevesto, Belasičko, Nabrala Je, Adje Jano, Slavej mi Peje, Drmeš iz Zdencine, and Tino Mori. We had practiced only two days for an hour each day, so I can attest that my playing was not up to professional standards, but it was fun. Surely no one could hear my mistakes over the accordion. Confession: I actually missed the first of Tom's two classes, because I went to an advanced Scottish class to learn some Highland dance moves to Mairi's Wedding. My calves felt it!

I missed out on advanced classes with Liina Teose, Ralph Iverson, and Stacy Rose, plus singing classes with Randi and Murray Spiegel and Bill Cope, Dances for all Ages, and Camper Sharing. There is just too much to do! I had to find time for naps, occasional shopping trips, and meeting up with my brother and his family who live in Stockton.



The author at right, with friends Cricket Rayber and Alicia LaFetra.

continued on p. 26

THE ANNUAL OFFICERS BALL

Joining Hands Across the Years

Sunday, November 17, 2024

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

INSTITUTE TEACHERS

Tentative list of teachers:

Aaron Alpert

Marija Hillis

Judy Kropp

Kamrin MacKnight

Lothar Narins

more coming

Afternoon Institute \$25

Dinner with entertainment by Bill Cope \$20

Evening Party \$25

All-Three Package Price \$55

(must register by Nov. 14 for package price or dinner)



Name #1 _____

Name #2 _____

Pre-register \$55 x ____ = _____

Workshop \$25 x ____ = _____

Dinner \$20 x ____ = _____

Evening Party \$25 x ____ = _____

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TOTAL \$ _____

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Mail check and form to Officers Ball Registrar

Laura Richardson, 1343 Rosalia Ave, Sunnyvale, CA 94087

Or pay online at <http://officersball.folkdance.com>



Impressions of Stockton Folk Dance Camp

Editor's Note: In addition to the typical review of this year's Camp, I asked some of the people who attended to write a few paragraphs sharing a memory, fun moment, impression, or anecdote. Below are some of the ones I received.

Janet Newman

The weather in Santa Cruz was too mild and my daily routine was ho-hum, so I set off to Stockton Folk Dance Camp looking for heat and novelty. The 100-degree heat toasted me and the thrill of folk dancing with excellent live music refreshed me.

Here's what amazed me today: I danced a Polynesian dance, and it changed my dance approach. To tell a story, Polynesian dancers use their whole bodies, including some parts we folk dancers neglect. Our gentle instructor Kau'i taught us to help convey a story with little gestures of the eyes, lips, and fingers. Where are my eyes looking when I dance? What are my lips up to? And what about my fingers? How many dances have I danced with steely resolve instead of making eye contact and smiling?

So if you folk dance with me and wonder "What's she grinning about?" I'm telling a story with my eyes and lips.

And do NOT pass up a chance to take a class with Israeli dance teacher Aaron Alpert. He's an ebullient bundle of energy determined to show us dancers a good time. He projects bonhomie while sing-singing dance steps in time to the rhythm of the dance, an impressive feat of mental double-jointedness, like rubbing your tummy and patting your head. He blends common dance terminology with his own special terms, like calling stamp-step "boom-boom."

Aaron tested my hypothesis that Israeli dance teachers must be politically engaged. He had almost avoided all mention of politics until he jumped into the controversy of how to watch the *Star Wars* movies "machete style," or out of their order of creation. Class members voiced opinions!

Aaron's class reminded me: folk dance is supposed to be fun.

Marian Snyder

Stockton Folk Dance Camp 2024 from A-Z

- A** Auctions/Ahmet Lüleci (Turkish dance teacher)
- B** Breakfast/Banquet celebrating the week
- C** Candle-Lighting Ceremony for first year campers
- D** Dinner Break/Dances for All Ages
- E** Estonian dance teacher Liina Teose
- F** Footnotes (daily newsletter)
- G** Grove (UOP campus grocery)
- H** Hole in the Wall/Hat Kolo
- I** Israeli dance teacher Aaron Alpert
- J** June Camp Trio (Tom, Ralph, & Brian) Live Music
- K** Kau'i Tuia (Polynesian dance teacher)
- L** Lunch Break!/Lively Assemblies
- M** MC's for the afterparties
- N** Non-partner
- O** Once Over Lightly plus Squares & Contras
- P** Photographers: Loui, Clem, Joe, Dick, Mike & Wen
- Q** Quick daily swims
- R** Robert McOwen (Scottish dance teacher)
- S** Scholarship Bazaar/Singing/Sleep
- T** Talent Show
- U** University of the Pacific
- V** Vigorous
- W** Welcome Party
- X** excellent/extraordinary/exciting
- Y** young/younger at heart
- Z** Željko Jergan (Croatian dance teacher)

Now you know the ABCs, next time won't you join me? See you in 2025!

Tamara Littlewood

Liina, our Estonian teacher, used some memorable phrases when she taught. One day she patted her stomach, then patted her hips, and said, "Tuck in your lunch, then tuck in yesterday's dinner. Look over the shoulder of the person in front of you, and smile!" As we danced in two opposing circles smiling at each other, we looked and felt wonderful.

Laura Richardson

The idea of sharing light must be one of the oldest instincts. Sharing a beloved song or dance is an amplification of joy in our world. Those who have learned first, give the gift of that joy to another coming later to the dance. This gift comes with a sacred duty, to not let that step or note fade from our world.

The dance Ličko Kolo touches my heart as does no other. It is the first dance whose beauty made me weep without knowing why. I danced it first in my youth. I dance and sing it now carrying the weight of years, but it brings me the same joy. Sharing this dance with new dancers is my favorite memory from Stockton Camp.

Carol Hayden

Since I went to the second week of Stockton Camp, after the other Berkeley Folk Dancers attended the first week, I had the opportunity to make many more new friendships. I found a connection with the wonderful energy of San Francisco's Changs members. and this fall I will try to navigate the bridge on a Friday evening to join them.

I found great joy and energy in the diversity of dance offerings. I was on a high in Aaron Alpert's Israeli class.

Katherine Hough

I have only been dancing Scottish Country dances since COVID and I have been working very hard on my footwork by studying the videos on the Royal Scottish Country Dance Society website. My high point at Camp this year was when Robert McOwen asked me to be his partner for the Camp video of Neidpath Castle. He told me that my Strathspey was the best in the class!

Another high point was bidding on and winning the signed ephemeral banana. Then when I asked at the Faculty Round Table, I was told the whole story behind the banana. What fun! (If you have no idea what I'm talking about, you'll have to attend Stockton Camp next year!)

Luoping Zhang

Here are a few highlights from my week at Stockton Folk Dance Camp.

1. Aaron Alpert was my favorite teacher. During his teaching he always gave crystal clear

instructions, with full energy, for Israeli dances. Also, Aaron was always with us at the really fun afterparties!

2. Pinewood Reel taught by Robert McOwen is an amazing and interesting Scottish set dance. Although it's a bit difficult, I can't wait to introduce it to Berkeley Folk Dancers.

3. I am so glad to have invited my dear friend Mei Xie, who had never done folk dances before. She flew from Washington DC to the San Francisco Bay Area to participate in Stockton Camp for the first time. Mei also brought a few of her talents – a hand-made **dancing doll** that luckily landed in one Berkeley Folk Dancer's home (with the highest bid at the auction), and a Tibetan dance that she presented at the Talent Show. She now loves folk dancing and is considering coming to Stockton Camp again next year.



Luoping Zhang and Mei Xie
Photo by L. Tucker.

Alan Rothchild

It was a great week at Stockton Camp. Yes, there's the occasional problem with air conditioning. Some people were too hot, and some were too cold. Hey, that's life at Stockton Folk Dance Camp.

The teachers were, by and large, great. I look forward to teaching a handful of Ahmet's dances as well as Aaron's dances. There were also a couple of dances that interested me taught by Željko.

I didn't attend many of the other sessions because I was trying to rest up from the overuse of my knees during a Turkish session of dancing. Ahmet worked us pretty well. Not to be outdone, Željko's Croatian sessions involved quick steps and bouncy knees, but his great singing always kept me coming back for more.

Aaron's sessions provided a wide variety of Israeli dances, from one dance that looked like a Georgian/Caucasian training session to Ha'Rishut, an old, earthy Yemenite favorite.

I had a lot of fun visiting and dancing with new and old friends – what Stockton is all about.

continued on p. 17

TWO GENERATIONS OF DANCERS



In the photo on the left are members of a very special club: two generations of a family dancing together! They all attend the Café Shalom monthly Israeli dance parties in San Francisco.

From left:
 Rebecca and Thérèse Brown
 Ulrike and Lothar Narins
 Karin, Udy, and Ori Gold
 Larry and Sarah Kruger

In addition to those pictured here, Café Shalom also boasts Erika Opper and her daughter Naomi (who had left before the photo was taken) and Michelle and Steven Herman (who were absent that night). All four of the Herman children dance at

All photos by L. Tucker.

Café Shalom when they are in the area. Two of them, Joshua and Arielle, can be seen on the cover of the March 2023 issue of *Let's Dance!*. The other two are pictured below.



Left: Michelle and Steven Herman. Right: Two of the Hermans' four children, Rebecca and Joel.

Naomi dancing with her mother, Erika. Naomi's older sisters, Catherine and Rosanna (Jim Horton's daughters), also danced at Café Shalom for many years, and Rosanna still drops in occasionally.

Oren Stoelting, who currently dances with the Saratoga Dancers, danced with his mother Leanne Schy for many years with Razzmatazz, led by Marilyn Smith, in Santa Rosa. His sister Ilana and mother still dance with Marilyn.

Kolo Festival 2024

Returns to the Russian Center, San Francisco!



Sonia & Cristian



Anna Angelova



Michael Ginsburg



John Morovich



Yannis Konstantinou

Master Dance Teachers and so much more! Stay Tuned!

**FRI-SAT
NOVEMBER
29-30**



**Dance, vocal, & instrumental classes, along with dancing,
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instrumental jam sessions, kafanas & parties.**

Brass, Bitov, Izvorno bands and more!!

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KoloFestival.org

NEWS FROM AROUND THE BAY . . .

BERKELEY FOLK DANCERS – Carol Hayden
Wedding bells are ringing for Berkeley Folk Dancers Peter D’Angelo and Ilene Goldman! They will be married in September and celebrate with family and BFD members.



Berkeley Folk Dancers Ilene Goldman and Peter D’Angelo. Photo by A. Partos.

The Solano Avenue Stroll is set for Sept. 8, and once again BFD will be dancing in the streets. The cities of Albany and Berkeley block off Solano Avenue to vehicular traffic for five blocks on this special day. The streets are filled with people (an estimated 100,000!) enjoying the food booths, entertainers, and artisans. It’s a great way to introduce the joy of folk dancing to the strollers, and Berkeley Folk Dancers have been participating in this event for decades. All folk dancers are welcome to join us. **Read more about The Solano Avenue Stroll at solanoavenueassn.org.**

Our new dance year begins September 3. We have four evening classes and two afternoon classes every week plus a Friday request evening.

Here’s something special other groups might want to try: On the first Tuesday of each month, participants in Andy Partos’ afternoon beginners class have the opportunity to gather for a Thai lunch. Class members meet in the Northbrae Community Church parking lot at noon and walk down to Thai Siam Bistro. They enjoy lunch and conversation, and then walk back to the Church in time for the 1:30 start of class.

On Saturday, September 28 is Berkeley Folk Dancers’ annual Inaugural Ball, when we thank outgoing officers and welcome incoming officers. This year’s Ball is “Silly in September” and participants are encouraged to get silly with BFD. All dancers are welcome to join us!



NORTH BAY – Carol Friedman

Our fall session in Petaluma at Hermann Sons Hall will run from September 9-December 9 on Mondays. I spent Labor Day Weekend dancing with friends again at The Land. As always, it was lot of fun, and an opportunity to learn some new dances from various dance teachers including Udy Gold, Craig Blackstone, and Loui Tucker. I’ll also be teaching Piruli, a new dance of mine with wonderful music from Cuba as well as Valse Misterioso (music by Panacea).

Over the summer I had several newcomers contact me about the joining the class, and I’m looking forward to seeing them on the dance floor. Note that newcomers, beginners and drop-ins are always welcome. Contact me at 415-663-9512 or cjay@horizoncable.com.

... AND BEYOND

PENINSULA FOLK DANCE COUNCIL –

Clem Dickey

The Palomanians recently reviewed Kačerac (Serbia) and learned Conkinata (Bulgaria), Przeworska (Poland), Go Back Jack (USA, a five-person set dance); Sitno Mališevsko Horo (Bulgaria) and Row Well, Ye Mariners (England).

The Saratoga Folk Dancers recently learned Don's Mixer (which Loui found in a 1951 issue of *Let's Dance!* magazine while working on the indexing project), and (hopefully) revived Fascination Tango (Richard Powers) and Galaonul de la Bârca (also spelled Birca), a Romanian dance presented by Sunni Bloland in the 1970s.

The Saratoga Folk Dancers also recently welcomed Susan Gregory back to dancing after a nearly five-year absence. She and her late husband Jerry, who passed away in May, came a few times in 2022 when his health permitted. The group also mourns the loss of Rose Myers, who also passed away suddenly from complications from diabetes. Rose and Jerry will both be missed.

The **next PFDC second Saturday party** is on Saturday, September 14, at St. Bede's Church Hall, Menlo Park, 7-10 pm.

RAZZMATAZZ – *Marilyn Smith*

During the summer months, our group has all-request dancing on Tuesday nights at Monroe Hall in Santa Rosa. Dancers write down their requests and Gloria Coté runs the program, arranging the dances so there is a nice mix of easy dances, more challenging dances, fast ones and slow ones.

The last two years, Gloria has added a Vinyl Night to everyone's delight. Dancers bring folk dance records from their collections – 45s, 78s and LPs. You can hear the scratches on some of the records, but it's all part of that wonderful sound you get from vinyl and just adds to the whole experience. Because the records are from years gone by, it's a trip down memory lane as well. Dancers are filled with a wonderful nostalgia of those early years of folk dancing when everything was on vinyl.

SACRAMENTO GROUPS – by *The Sacramento Six*. This month's report was cobbled together from information from Mary Victor, Trudy Baltz, Robert Null, Barry Moore, and Glynnis Hawley.

Despite the dissolution last year of the Sacramento Council, dancing in Sacramento is thriving. Glenys Hawley fashioned and now manages the website, folkdancesac.org. This website lists all the dance, music, and singing events and classes in Sacramento as well as Davis, El Dorado, and the wider valley.

There is an amazing instructor by the name of Michael Gregg teaching Scottish Country dance. He lives in the Woodland area and teaches both a beginner and an intermediate class. He is in the process of getting certification and he is thought to be one of the reasons why Scottish Country Dance seems to be blossoming in the greater Sacramento area these last few years.

Barbara Bevan is conducting a FREE beginners' class in Campus Commons Clubhouse in Sacramento, and she reports it is doing well.

Without going into all the details about where and when, if you are willing to drive a bit, there are:

Three dance sessions on Mondays
Two classes on Tuesdays
Two on Wednesdays (plus a singing class)
Three on Thursdays
Three on Friday
Four on Sundays

Plus a contra dance on the fourth Saturday of the month! Be sure to visit their website for more information.

In addition to those classes, the Sacramento area boasts two performing groups, a Balkan band, and a singing group. **Three cheers for the Sacramento-area dancers!**



From left, Mary Victor, Trudy Baltz, and Robert Null – three of the Sacramento Six – at Folk Dance Camp. Photo by J. Croco.

FROM THE EDITOR

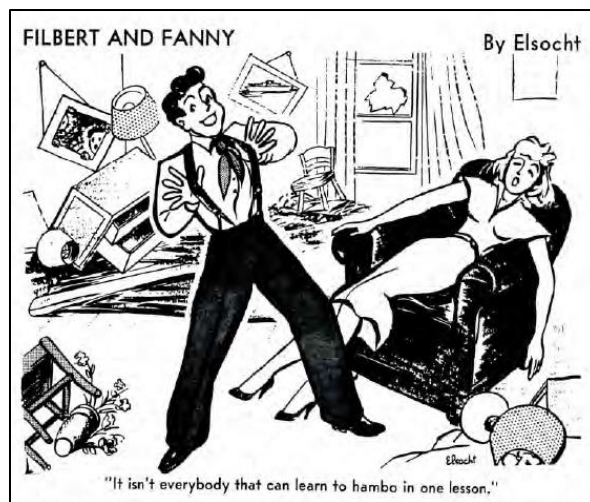
While Indexing *Let's Dance! Magazines...*

This is a second installment in this series. I spent several weeks indexing the issues of *Let's Dance!* magazine between 1950 and 1960. Below are some interesting tidbits.



- August 1950: Report on the Santa Monica Jumbo Jamboree (15,000 dancers). Governor Earl Warren, supporter of folk and square dance, made an appearance (photo of the governor was on the cover).
- October 1950: There's square dancing in Berlin, Germany! Bill Mooney in Glendora is building a 15,000-sq-ft dance hall; Radio City's Rockettes have been instructed on square dancing for an up-coming show.
- March 1951: Invitation to the Fourth Annual Folk Dance Camp; it's almost full. Registration \$17.50/person; \$4/day room and board.
- June 1952: Sixty folk dance clubs in the Sacramento Council area (2,500 dancers) worked hard to get the City to build a 100 x 100 ft outdoor dance slab in a park (cost \$10,000). After it was built, the beginners course was born. On the first night, 1,000 adults and late-teens showed up and 800 signed up the second night.
- December 1953: A letter writer pleads for fewer new dances, maintaining and treasuring the classic standard dances. "There are hundreds of folk dances. There is no need to invent more."
- July 1954: Report on the Statewide Festival in Long Beach attended by an estimated 6,000 dancers, and 340 Federation member groups were represented. Fifty-seven dancers from Changs attended, and 40 dancers from Salt Lake City. An estimated 8,000-seat spectator balcony was filled. Three boatloads took 225 folk dancers on a harbor bay cruise. There was a Sunday morning breakfast for 200 dancers. Governor Knight attended closing festival, as did the Mayor of Long Beach.
- November 1954: In 1938 there were about 10 dance groups that were content to dance 25 dances. Four years later the number of clubs created the need for the Federation to maintain some semblance of consistency. Now there are 350 affiliated groups. There has been a rebellion against all the new dances. "Let's go back and learn some of the dances taught in 1944 or 1950. Let's dance the dances learned in 1946 or 1952."
- October 1955: "This talk of new dances – pro and con – has been going on ever since the Federation learned its second dance." Author then gives tips for the average dancer who wants to keep up with the flow.
- September 1956: 11,700 square dancers (48 states, five foreign countries) converged on San Diego. Highlight: 6,300 dancers were treated to dancing on the flight deck of *Kearsarge* aircraft carrier, docked at North Island, to Navy music! Dancers were ferried over in motorboats.
- February 1957: There was a square dancing exhibition in front of the United Artists Theater in San Francisco for the opening of *The King and Four Queens* in which Clark Gable does some square dancing! (You can find it on YouTube if you search for "King and Four Queens Trailer" and watch about 20 seconds in.)

Also take a look at the inside back cover of this issue for the ad that appeared in *Let's Dance!* for three months in 1949.



Cartoon from the June 1950 issue of *Let's Dance!* magazine.

Impressions of Stockton Camp – *continued.*

Kevin Greek

As in years past, the Camp Bazaar was managed by Donna Frankel, who, along with many volunteers, helped create an organized room featuring dance and festive costumes, jewelry and other accessories, books, shoes and boots, etc. Open 24/7 on the honor system, all the funds received go to the Camp's Scholarship Fund. The more sales are generated, the more scholarships awarded.

During the week I bought a couple of vests, hats, shirts, and more. I would come in the morning to buy an item or two, set them aside as sold, and return once everyone left the dance floor after midnight to pick them up – only to then spot a few more items I wanted.

When traffic at the Camp Bazaar seemed to be flagging, Donna and I traded some ideas about how to improve store visits. Donna decided that the dancer who bought the most *items* (not spent the most money) from the store would be honored to lead the Bizarre Bazaar Kolo during the Once Over Lightly (OOL) on Friday evening. However, I didn't know any of this until I came late to the party that Friday.

After dinner I fell asleep, something I seldom did. I woke up suddenly, looked at my watch, and discovered that the OOL was almost half over! I dragged myself down to Raymond Great Hall to be greeted by a somewhat panicked Donna, who was trying to find me. A few dances later, she surprised everyone by announcing that I was the Champion Camp Shopper who won the honor of leading the Bizarre Bazaar Kolo.

Lise Swedberg

When I started dancing, there was no one with less rhythm or more left feet than me, so I was delighted to discover that I could now do Men Gülem and Kirikcan. These two dances had been taught when I first started dancing and I couldn't begin to keep up with them. This year at Camp, when Ahmet taught them – I could dance them! Then, Željko told me he noticed an improvement in my dancing just since the beginning of the week. Really? I like that!

The best moment was when a friend told me how much I had improved and that he didn't think I had any problem with rhythm anymore. I still do.

Uneven rhythms are still a challenge, but not like they once were. Still, that's huge! I know I've improved, but there's nothing like hearing it from others!

My grandson is obsessed with birds, so when I saw Dick Rawson's hot pink flamingo hat during the Hat Kolo on Thursday, I had to find out where he got it. When I asked him about it, he told me, "You can have it!" Wow! That was so nice of him! I can hardly wait to give it to the little guy for his birthday in August!

And where did Dick get it? At our very own Stockton Camp Bazaar. How about that?



Dick Rawson wore a pink flamingo hat to the Hat Kolo on Thursday night.
Photo by L. Tucker.

Crista McGowan

This was my fourth year, and I always enjoy it because it's like family. You do so many exciting things that you are often exhausted by the time you get home at week's end.

One highlight for me is the teasing, joking, and laughs the teachers share with one another and the dancers – just like my family!

This year I also joined the Lock Yourself Out Club (twice!).

Linda Milhoan

Changs International Folkdancers was well-represented at the second week of Stockton Camp, with more than 10 of us attending. One of our newest members, Libby Smith, started folk dancing about a year ago, and has become a fearless dancer. On the morning of her first day of camp, Libby ran a half marathon in San Francisco before catching a train to travel to Stockton!

Sara Rigler

It was my first time at Stockton Folk Dance Camp and I was taken by how dedicated all the dancers are and have been to this event for so many years.

I loved seeing the costumes and had a laugh at many of the hats at the Hat Kolo. I enjoyed the dance instruction, especially from Aaron Alpert (Israeli) and Robert McOwen (Scottish). I was concerned about the heat, but I found the air conditioning helped to cool our dance halls to make it fun for dancing.

I really enjoyed the live music from Tom Pixton's band as well as his singing and instrumental classes. I came home tired but happy, with the music from several dances in my head for a couple of days.

Thank you, Stockton Folk Dance Camp!

Stacy Rose

Every year at Stockton Folk Dance Camp, there is a candle-lighting ceremony on Wednesday evening. The intention is to welcome first-time campers, celebrate long-time campers, and honor campers who've passed away during the previous year.

A small unlit candle is distributed to every dancer present. The person who has attended Camp the most years brings to the center of the room a single large lit candle on a wooden tray. The candle was made from the stubs of scores of candles used in past ceremonies. The tray was made from wood salvaged from the many dance floors around the University of the Pacific campus where dancers have danced in past years.

Those who have attended Camp over 40 years stand in a circle around the most senior camper and the lone candle. The first-time campers then form a circle around the inner circle of long-time campers.

The most senior dancer lights his/her candle from the big one and turns and lights the individual candles of the second group. The second circle lights the candles of the first-year campers. Finally, all of those with lit candles approach the large outside circle, where all of the rest of the campers are standing, and light their candles.

From one candle, the light is spread to all as campers join in singing:



*Each candle lights anew
The flame of friendship true.
The joy we have in knowing you
Will last the whole year through.*

The Candle Lighting Ceremony is a meaningful ritual, and a very special part of camp to me.



Photos by C. Dickey.

SPEAKING OF DANCING

by Gigi Jensen



Gigi is on vacation.

Shimmy Mob!

by Stacy Rose

Once a year on World Bellydance Day (the second Saturday in May), a belly dance flash mob is held *around the world*. The purpose of the event is to raise awareness and support for domestic violence shelters and service organizations. Sabeya (a.k.a. Francesca Anastaci) the founder of Shimmy Mob, intended the inaugural event in 2011 to be a one-time fundraising event. The response was overwhelming; consequently, Sabeya has organized a Shimmy Mob every year since then.

There is an annual opportunity for choreographers to submit what they hope will be chosen as the winning choreography. Each year, a different choreography is chosen. This year, we did a dance choreographed by Samaira (Laura Salinas) of Chile. All of the dancers around the world performed her winning choreography. One

of the rules for the choreography contest is that the dance should be accessible to dancers with little or no experience.

Local teams are formed – physical teams across the world as well as a virtual team. Team leaders instruct the dancers on their team, breaking down the choreography into manageable portions so the dancers can become familiar with and eventually master the dance. You don't have to be an experienced belly dancer in order to participate on a Shimmy Mob team. I've danced several years, and I've never taken a belly dance class. Alternatively, you can join a team as a donor or as a volunteer. This year, **1,722 dancers registered to participate in Shimmy Mob and over \$68,000 was raised** (in addition to what the local teams raised).

The focus of the Shimmy Mob goes beyond fundraising. With an upcoming EASA (Emotional Abuse Signs Awareness) event in September, the aim is to bring awareness to the signs that precede physical abuse. Part of the mission is to help individuals recognize the patterns early enough to get themselves out of potentially violent environments.

Despite the serious nature of our cause, we have a lot of fun. Win-win!



The author (second from left) and the Shimmy Mob team of Florence, Oregon.



OOOPS!

There was in typo/error in the obituary for Sandra Biroc in the July/August issue:

When Sandra found research work at UCSF, her boss said he planned to start his own company so, **in 1992 (not 1982)**, she moved from academia to biotechnology.

KOLO FESTIVAL RETURNS TO SAN FRANCISCO'S ICONIC RUSSIAN CENTER JOIN US FOR AN UNFORGETTABLE EXPERIENCE!

Drum roll, please! Thanks to your incredible support and generosity, we've raised the funds needed to bring Kolo Festival back to the Russian Center in San Francisco! That means we will have –

- **Three Separate Dance Rooms**
- **An Expanded Lineup of Teachers**
- **A Larger Variety of Bands**
- **Increased Possibility of More Entertainment**

**Register by August 31 and save \$30
on the full Kolo Festival package!
(\$180 → \$150)**

Take a look at our ad on p. 13 for more information about the teachers

The Iconic Russian Center

The Russian Center in San Francisco was the heart of Kolo Festival from 2001 to 2005. As a bonus, the Center offers an adjacent secure parking facility.

Your Support Made It Possible

We looked to our supporters to help us raise \$10,000 by the end of June. Because of YOU we nearly crossed that finish line! If you're still in the giving mood, Kolo is always accepting donations, and you can donate today to be a part of this exciting chapter in Kolo Festival's history.

MEMORIES OF ELSA BACHER

by Cindy Blackstone

Elsa was one of the first people I met at Changs in 1991 when I started dancing at 7th Avenue Presbyterian Church. She was friendly and welcoming, and I would later learn that she and Frank drove down from Sonoma County to run Changs on Friday nights for many years. Elsa and Frank would arrive early and wait for a parking place in front of the church so they could unload their car filled with speakers, records, tapes, and record players. Everything had its place in the trunk, and only Elsa and Frank knew how to pack it.

Elsa taught many folk dances at Changs and was a knowledgeable folk dancer. Craig and I attended many folk dance festivals in Northern California, and it seemed like Frank and Elsa played the music for most of them, working hard to make the festivals memorable and fun. One festival Elsa kept running many years after Frank passed away was the Little Festival of the Redwoods. Craig and I attended that festival up until COVID hit. We met in Armstrong Grove, enjoyed a potluck lunch, then drove into Guerneville to dance for the afternoon. Dancers then returned to Armstrong Grove, finishing up the leftover food for dinner.

About a year ago, Craig and I went to visit Elsa. We had not seen her since COVID, and we did not know she had Parkinson's Disease. She was at her lovely farmhouse, assisted by a wonderful caregiver,

and was a delight to visit. We relived so many folk dance memories, and even though she had some difficulty talking, she always made herself understood.

I sincerely appreciate all the contributions Elsa made to the folk dance world. I know she danced regularly with groups up near Sonoma County for many years. She will be missed and always remembered.

by Marilyn Smith

When I think of Elsa, I immediately think of energy, joy, enthusiasm, and kindness. Her love for folk dance gave her so much joy and she shared that with so many others through her involvement with the Folk Dance Federation, folk dance festivals and teaching folk dance classes throughout her life.

Elsa often was in the dorm room next to mine at Stockton Folk Dance Camp. I tended to be an early riser at Camp, but no one could beat Elsa. As I was walking down the hall to take a morning shower, Elsa was already coming out of her room with her exercise mat rolled up under her arm, heading out to do morning yoga and stretching exercises. Her beaming smile was a wonderful beginning to my day.

by Thad Trela

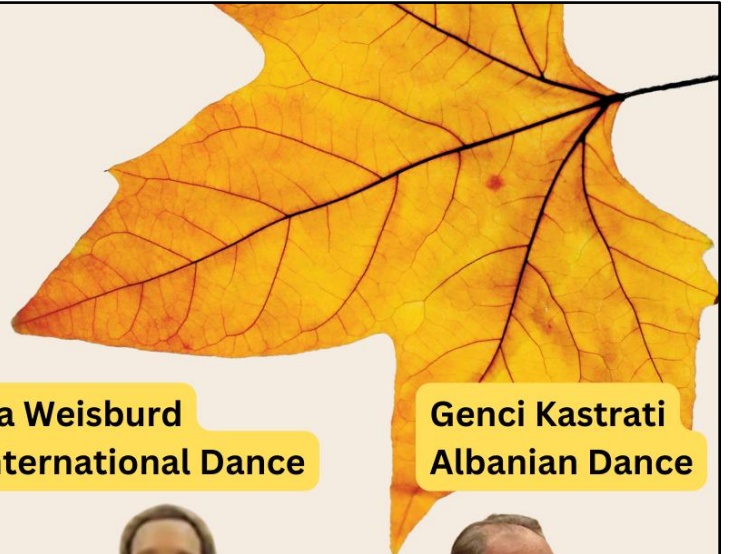
Elsa and Frank drove 65 miles to Changs every Friday. This generous volunteering went on for decades.

Were there such a thing, Elsa would be welcomed into the Folk Dance Legacy Hall of Distinction.



NOVEMBER 22-24, 2024

FALL CAMP



Ira Weisburd
International Dance

Genci Kastrati
Albanian Dance



REDUCED RATES! REGISTER NOW!

Brandeis-Bardin Institute

1101 Peppertree Lane
Brandeis, CA 93064
(near Simi Valley, CA)
Motel-style rooms, 6 great meals

DanceFallCamp@gmail.com; FallCamp.org

Be yourself, relax and be happy!
Dancing, and many optional activities
such as crafts, star gazing, nature walks,
folk band practice and performance,
parties, and more!



FROM THE *LET'S DANCE!* PHOTO ARCHIVES



Can you identify the young woman in this photo? The **THIRD** person who correctly identifies her wins a \$25 gift card. Send your answers to editor@folkdance.com or loui@loutucker.com.

WE HAVE A WINNER!

Nancy Milligan was the third person to provide the correct identification for the photo above. Ms. Milligan is a long-time So. Cal. dancer. She was a member of LA-based Gypsy Ensemble for over 15 years. She is equally at ease dancing at a Tamburitza weekend, Saturday drumming at Rhythms of the Village, a Greek dance event, or a ballroom night of any era. You will find her dancing wherever she finds dancing.

Last Issue's Photo



That's John Filcich in a photo from the 1950s. He celebrated his 100th birthday with a two-day festival in Arcata in August. We hope to have some photos for you next month.

The winner of the Photo Archives Contest was Nancy Milligan of Pasadena!



LETTERS TO THE EDITOR



Dear Editor:

I don't know whether this is a subject for the magazine, but one problem I have is that the dancers I teach are basically not learning the names of the dances or how to lead dances. This may be my fault because I am almost always on the dance floor and dancers line up behind me, or they watch me if I'm in the circle of dancers.

One time I passed out little notebooks so dancers could write down the dances they liked, and then be able to request them. Of course, they forgot to bring them to class and use them.

What would be a good technique for getting greater active participation? What do other teachers do?

Years ago, when Mary Hancock was the teacher, she would teach three dances, and then sit back and play the music and hardly dance after that. There were several advantages: (1) it forced us to learn the names of the dances so we could request them, and (2) it forced us to learn to lead them.

Of course, not all of us did. Like in any group, 20% were active, and the rest would just follow along. But 20% is better than I'm seeing recently. Also, I love to dance, so it would be difficult for me to stay off the dance floor so the other dancers can practice leading.

The bottom line? Should we teachers do *less*? Any other ideas?

Gabriele Swanson,
Monterey Folk Dancers

Dear Editor:

I noticed on the web page for *Let's Dance!* it says that **the magazine used to share recipes**. I know the internet has many recipes, but it would be more meaningful to me to have recipes from someone who shares with me a love of other cultures, their customs, clothing, dancing, and food!

Specifically, in my dance class we are learning many Eastern European dances. and **I'd love a vegetarian version of stuffed cabbage rolls**, if anyone else expressed an interest.

If you could send them to the *Let's Dance!* editor, she can forward them to me. Thanks in advance!

Ann Granger

MORE FIRST DANCES

Editor's Note: After the "My First Dance" article appeared (July/August), a few more dancers were prompted to send their memories.

Marilyn Smith

I couldn't think of the first folk dance I learned when you asked for folks to submit their first dance. Well, it suddenly dawned on me that I learned my first folk dance when I was 10 years old. It was the Irish Jig that I learned from an Irish nun at the parochial grammar school I went to in Healdsburg. I even have a photo of me in my "costume" since I performed the dance at the school.

Irish Jig!

Patty Cake Polka!

Kamrin MacKnight

I remember it: Patty Cake Polka. I learned it at Ned and Marian Gault's folk dance class in San Jose. My parents regularly attended the classes and brought me along. As I remember, Ned taught it to me during a break in the class.

My parents would bring me to class, and I would be stationed on a blanket on the floor during the class, reading and watching the class. During breaks, I could get up and dance. I think I was 3 or 4 at the time (I can't remember, and I'm sure no one else who is still around would remember). I thought it was a lot of fun. I still can do it, too!

We Remember Sandra Biroc

by Kay James

I always admired Sandra's passion and enthusiasm in all her endeavors – whether it was her scientific work in cancer research, her political activism, her dancing with the East Bay Folk Dancers, or her role as a grandparent. She gave her absolute all in everything she did, with intelligence and competence. I loved how she would jump up and down with excitement whenever Cimpoi came on, it being one of her favorite dances. I took joy in her descriptions of the antics with her grandson, playing with him on the floor and crawling under tables and chairs. She dedicated a great deal of her time in those last months of her life, traveling back and forth to Davis on a weekly basis, to be with him.

by Evalyn Seidman

As a formerly frequent folk dancer, I was very sad to hear of Sandra Biroc's passing. She and husband Dan have been such spirited, wise, and wonderful dance demonstrators and teachers for so many years! When my husband Ahmad (not a dancer) and I planned to wed in 2015, Sandra agreed to teach dances at our wedding at the top floor of the Emeryville Hilton Garden Inn near the SF-Oakland Bay Bridge.

After teaching my husband and me some basic steps on our deck, she went on to bring music and equipment and to teach and lead dances in the Hilton Garden Inn for dozens of our wedding guests! It was a beautiful event facilitated by Sandra, and a memory we and our guests will not forget!

by Peggy Livingston

When I moved to Boulder, Colorado in the 1980s, Sandra was the President of Boulder International Folk Dancers. She was instrumental in keeping the group together. We all owe her so much for all she did for BIFD and for being such a kind and wonderful person. I am most fortunate in having had her as a friend.



Sandra at the New Year's Eve party in Palo Alto in 2019.
Photo by L. Tucker.

by Eileen Menteer

Sandra danced with us for a while at Mostly Balkan. I admired her many talents: musician, dancer, teacher, political activist (Dan said she and her friends had written so many letters that they had to rent a truck to get them all to the USPO), academic, biologist, and grandmother. And whenever she did anything, she was effective.

Reprinted from the
February 1958
issue of *Let's Dance!* magazine

TO MY ASSOCIATE

I love to go dancing with you
For, darling, whenever I do
My happy heart's prancing,
With rhythm entrancing
The whole time I'm dancing with you.

Tho my feet sometimes make a mistake,
My heart is performing "Swan Lake",
I'm so happy and proud
It's like riding a cloud
With never a quiver or quake.

Whenever I'm dancing with you
I'm doing the best I can do.
I feel like Nijinsky
But look more like Minsky,
Don't hit me again with that shoe!

— Brian Foley
S.F. Merry Mixers

Hegi

(Basque Provinces)

Hegi (HEH-gee) is a member of the jautziak, mutxikoak, saltos or sauts family of dances, referring to the types of short step patterns. Each pattern has a name descriptive of its action. There are varying styles of dancing this dance. The style from Valcarlos in northern Navarra is presented here.

One finds Hegi danced throughout the Basque Provinces in Spain and France and among Basque-American groups. Hegi was first introduced in the United States by Candi DeAlaiza, and the LP recording was produced by Westwind International Folk Ensemble.

In practice, this dance is leader-called, much like a square dance. The choreography set forth below fits the piece of music listed.

Music: 2/4 meter Westwind International Basque Dances CDWI-3334. Or write to Roo Lester (dancingroo@aol.com), who introduced the dance, for the music.

Video: There are multiple instances on YouTube if you search for “Hegi Basque Dance.”

Formation: Individuals in a circle or around the edges of the dance space. The dance progresses both CCW and CW. There is no contact between the dancers.

Steps & Styling: Navarrese style of dancing with small hops and leaps as well as walking steps. Dancers carry their weight over the front or balls of the feet and usually have their toes turned outward. Step patterns always begin with the outside foot in relation to the center of the circle.

There are other styles of dancing this dance as well as some of the step patterns. Usually dancers knowing different styles have no problem dancing together in the same circle.

Meas	2/4 meter	STEPS USED IN THIS DANCE
------	-----------	--------------------------

PIKA (PEEK-ah): “sharp.” Can also be danced CW with opposite footwork.

1 Step R fwd (cts 1-2).

2 Step L fwd (ct 1); bring R slightly in front (ct 2).

3 Step on R toe slightly behind (ct 1); step L in place (ct 2).

EBATS (EH-bahtz): make a half-turn CW or CCW.

1 Leap onto R, making ½ turn L to face CCW (ct 1); bring L instep to R heel (ct &); leap onto L bringing R instep to L heel (ct 2);

2 Leap onto R bringing L instep to R heel (ct 1); step on L toe, slightly behind (ct 2).

3 Step R in place (cts 1-2).

PIKA BIETAN (PEEK-ah BYEH-tahn): “pika two times.”

1-6 Repeat Pika twice, continuing CCW.

ERDIZKA (EHR-deez-kah): Half turn.

1 Hop on L, bringing R in front (cts 1-2).

2 Leap sideways onto R (ct 1); step L slightly behind R (ct 2).

3 Leap onto R in place (ct 1); step on ball of L slightly behind R (ct 2); step R slightly across L (ct 2).

4 Step R fwd and in front of L, moving and facing slightly CW (cts 1-2).

LAUETAN ERDIZKA (LAO-tahn EHR-deez-kah): Four half-turns. Dance four Erdizka steps facing ctr, beg R (also called Erdizka Lauetan).

Hegi – *continued*

Meas **STEPS USED IN THIS DANCE**

JAUTZI (EEE-owt-ee): “jump” (also spelled zautzi and zote).

1 Facing CCW, leap fwd onto R and bring L instep to R heel (cts 1-2).

2 Step on L toe slightly behind R; step R in place.

3-4 Repeat action of meas 1-2 with opp ftwk.

5-8 Repeat Erdizka CCW.

1-8 **DOBLA** (DOH-blah): “double back.”

Repeat Jautzi and Erdizka in the opp dir with opp ftwk, starting facing and moving CW with a leap forward onto L.

ANTRETXANTA TA FINI (AHN-treh-shahn-tah TAH FEE-nee): “entrechat and finish.”

1-2 Repeat meas 1-2 of Erdizka CW.

3 Leap onto L in place, touching R next to L (ct 1); leap onto R in place, touching L next to R (ct 2).

4 Jump up and exchange ft pos while in air, landing with same foot fwd as at start (cts 1-2).

Dance Cues for sequence of this dance:

Pika, ebats	(to the R)	}	Danced twice
Pika, ebats	(to the L)		
Pika bietan, ebats	(to the R)	}	Danced twice
Pika bietan, ebats	(to the L)		
Lauetan erdizka	(to R, to L, to R, to L)		
Jautzi, erdizka	(to the R)		
Dobla, erdizka	(to the L)		

Antretxanta ta fini replaces the last part of the last Erdizka step at the end.

It's A Wrap – continued

Evenings were fun this year, with Stacy Rose calling contras, squares, and mixers during the Once Over Lightly evening review. Stacy did a great job of putting us all through our paces in a fun and efficient manner in the evenings. Second week, three others – Karen Wilson-Bell, Lothar Narins, and Robert McOwen – joined the contra-squares-and-mixers team.

The Wednesday afternoon Directors' Wine and Cheese Reception puts everyone in a good mood for the live auction. One never knows what kinds of things will be auctioned, which is half the fun of it. Several costumes, modeled by students from Portland, were highlights. A handmade quilt donated by Wendy Brown fetched a good price. There were other items of many types; I enjoy seeing who most values the item being auctioned. The auction benefits the camp scholarship fund, and it raised \$3510 during the first week of camp and slightly more than that the second week!

Wednesday was Picture Night, and the various costumes that friends are wearing made for good photos. Wednesday evening is also the Candle-Lighting Ceremony. It never fails to bring a tear to my eye and warmth to my heart. Thursday brings teacher sales of music and videos, the silent auction, and the Hat Kolo. The first-week silent auction raised \$1163!

Friday night premiered a new event: the Bizarre Bazaar Kolo! One had to be wearing an item purchased at the Camp Bazaar in order to participate. It seems that Stockton staff are always coming up with new ideas!

Saturday is always bittersweet. After review sessions, there is the Talent Show, one of my favorite parts of the week. Funny, poignant, charming, or impressive – the acts never fail to entertain. Saturday also features the final banquet in the event. The theme this year was a Hoedown, and the interpretations of that theme were many and varied. The western fare featured barbecue, cornbread, and coleslaw, with apple pie and ice cream for dessert. After that, of course, we danced the night away!

If you weren't at Stockton Camp, we missed you, and you missed out!

A BLAST FROM THE PAST

Capwell's department stores advertised on the back cover of *Let's Dance!* magazine to encourage folk dancers to buy their dance costumes from them. The ad below appeared on the back cover of the June, July, and August issues of *Let's Dance!* in 1949!



Capwell's
OAKLAND'S FINER STORE

BROADWAY, 20TH, TELEGRAPH • OAKLAND 12 • TE. 2-1111

Wherever you live,
when you think of dancing...
remember Capwell's is
headquarters for the gayest

FOLK DANCING CLOTHES!

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*If no one asks you to dance,
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~ Anonymous

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