

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 November, 2010



**Dennis Boxell**  
1940-2010

See Memoriam on page 13.  
A Dennis Boxell article and dance  
descriptions follow.

# Let's Dance!

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November, 2010

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## Website:

You can now post your folkdance event flyers on the Federation's web site: [www.folkdance.com](http://www.folkdance.com). If you need assistance, contact Dick Rawson at [FDFC2.rawson@xoxy.net](mailto:FDFC2.rawson@xoxy.net)

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The deadline for Let's Dance! is one month prior date of publication.  
We welcome submissions, letters and comments from our readers.  
Please send to: Gary Anderson, Editor  
Box 548, Woodacre, CA 94973  
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**Opinions expressed in Let's Dance! are not necessarily those of the Federation/North or of the Editor.**

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# President's Message

## E-LET'S DANCE?

When I was writing last month's article about the dues increase I considered including the arguments for and against an e-magazine, but then I found it was almost an article by itself. I decided to wait and see if anyone brought up the subject. To date, five different people have either approached me at dancing or emailed me with the question: "If you're trying to save money, why not send Let's Dance! magazine electronically (or have it available on-line)?"

There are several reasons why I don't think switching to an electronic version of Let's Dance! is a smart move. Sure, it would save a huge amount of money but.....

(1) **Personal experience.** I know I tend not to read emailed newsletters. I get four from various groups each month. I look at the first page and if nothing grabs my attention, I delete it. I feel guilty doing it, but I do it anyway. I don't have time to sit at my computer reading newsletters. I don't take the time to print any of them either. I don't leave them on my bedside table to look at before falling asleep. I don't leave one on the kitchen counter to read while waiting for something to boil, microwave, or toast. I don't leave one on the dining room table to read while eating breakfast. I just don't read them at all. However, I have a stack of hard-copy newsletters and magazines (including Let's Dance!) by my bedside, in the bathroom and kitchen, and they do get read!

(2) **Research.** Research on the effectiveness of e-newsletters and e-magazines shows I am not unusual. The most effective e-newsletters are the equivalent of ONE page long (two screens on the average computer). There have been studies with important news and/or coupons on what would be the third page of a newsletter. The coupon use falls by almost 90%. Follow-up emails and phone calls show close to 80% of the recipients acknowledge knowing nothing about the important news item. Organizations have bigger problems than retail marketers because people will read retail e-newsletters looking for bargains. Organizations have no such draw.

(3) **Back-Issues as Incidental Advertising.** You can't leave an e-magazine on the table at your dentist office or doctor's office or community center (which is what I do with extra copies of Let's Dance!).

(4) **Let's Dance! is remarkable and special!** I get copies of four other folk-dance related newsletters and I occasionally pick up other folk dance newsletters and magazines at workshops and festivals. I don't want to sound too smug here, but our Federation's magazine is head-and-shoulders above the rest of the pack in so many ways. Most of the other newsletters and magazines are black-and-white on plain bond with few, if any, photographs. They are not printed - they are photocopied. Some are a few pages stapled in the upper left corner. Honestly? They get the job done, but they are not appealing, attractive, or particularly eye-catching. I believe Let's Dance! is something worth printing and holding in your hands.

(5) **Archives? What archives?** Nobody is going to build an archive of e-magazines like they have of back issues of Let's Dance!.

(6) **Libraries and Institutions.** We have 20 or so libraries and institutions that subscribe to Let's Dance! as a hard-copy magazine. I am doubtful they will bother to continue subscrib-

ing to an e-magazine, no matter what the content.

(7) **Post Instead of Email?** Theoretically we could just post the entire magazine on our website and then give members the link to it. Lots of Federation members say they are members primarily because they get Let's Dance!. They think of the \$22.50 per year as a subscription to a magazine, not membership in an organization. If the magazine is easily accessible on our website, would they bother to become or stay members? Or would we be sending out a changing password each month to members so they could access the web version of Let's Dance!?

(8) **Got Email?** I know it's hard from some of us to believe, but not every Federation members has a computer and/or easy access to email. We have begged people for an email address over the years! At the end of August we had just under 400 members (individuals, couples, groups, institutions). We had 263 email addresses. On top of that, email changes all the time and we are always bouncing email when we send reminders about paying dues.

(9) **Are the Headaches Worth It?** We would wind up printing some issues for the folks without email and the libraries and institutions anyway (150+ copies), which would probably drive up the per-magazine price as well as the mailing costs (bulk mailing brings down the per-item cost). If we continue to print some copies for some members, and email or provide web access to everyone else, eventually we would wind up with a two-tiered system. Would the e-magazine folks rebel at some point and want a lower rate because they aren't getting a hard copy of Let's Dance!? Would everyone be able to opt in and out of the e-magazine at any time? All of this means more headaches for the person handling membership (a volunteer!) as well as the mailing house.

It is probably true that an e-magazine would save money and be better for the environment, but I don't believe it's the right thing to do for the Federation. That said, I am one person and the Federation is run by a board of directors. If any of you reading this feel strongly about the issue, let me know and I will bring it up at the next board meeting (at The Heritage Festival Saturday, January 15, 2011). Alternatively, you can come to the board meeting yourself and ask that an e-magazine be considered as a cost-saving measure.

I'll end with my dance quote of the month: *Nobody cares if you can't dance well. Just get up and dance.* [Dave Barry]

---

### Welcome new members

Marion Rose, membership chairman, reports the following new members:

Yvonne Provaznik  
El Sobrante, CA 94803

Wen Chiang  
Duarte, CA

Sue Lindner  
Mountain View, CA

Larry & Shaina Lynch  
San Bruno, CA

Patrick McEvoy & Elaine Johnson  
Palo Alto, CA

Cheryl Burack  
Tacoma, WA

# November, 2010 Calendar of Events

We reserve the right to edit all submissions and assume no responsibility for accuracy  
Send future events information to Gary Anderson, Editor, Let's Dance!,  
Box 548, Woodacre, CA 94973, e-mail: wildwood\_press@comcast.net  
The deadline for listings is one month prior to the magazine date.

## Upcoming Events—

- Nov. 26 & 27 59th Annual Kolo Festival, Croatian-American Cultural Center, Thanksgiving Weekend**  
For a very exciting weekend of Balkan and Greek dance, music, culture and food, come to the 59th annual Kolo Festival. It will be held at the Croatian-American Center, 60 Onondaga Ave., San Francisco, with dance and music classes, review sessions, live music, culture corners and specialty food. Dance classes will begin at 9:20 Friday (doors open at 9:00); singing classes begin at 11. Teaching dance will be Ahmet Luleci, Turkish; Yuli Yordanov, Bulgarian; John Filcich, (Kolo Festival founder), kolos; Singing classes will be taught by Eva Primack. Party bands include: Trio Zulum, Bulgarian; Bill Cope and friends, Balkan; Agapi Mou, Greek and others.
- Dec. 11 \*PRESIDENT'S BALL—What a blast this will be!** An institute with six Northern California teachers, a catered dinner with live music and an all-request dance party. 2:30 pm until 10:00 pm. Saturday, December 11, Veteran's Memorial Hall in Albany, 1325 Portland Ave in Albany, CA
- December 25 Annual Christmas Party—**Peninsula Folk Dance Council at St Bede's Episcopal Church, 2650 Sand Hill Road at Monte Rosa, Menlo Park. Parking entrance from Monte Rosa. Starts at 7:30 pm. Bring a little finger food to share. Only \$7.00 Info at 408-252-8106
- December 31 New Year's Eve Party—**Menlo Park Folk Dancers at Menlo Park Recreation Center, 700 Alma St. near Ravenswood Avenue, Menlo Park. Dance from 8:00 pm to 1:00am.. Free refreshments. Info at 650-327-0759.
- Jan. 14 & 15, 2011 \*Heritage Festival** Sponsored by the Peninsula Folk Dance Council. Evening Party on Friday. Federation board meeting, Institute, dance party on Saturday. Community United Church, Elm at Arroyo Sts., in San Carlos. See ad on page seven.
- February 4-6 41st Annual Laguna Beach Folkdance Festival** at Ensign Middle School, Newport Beach. Mark your calendars, add up your frequent flyer miles and make your reservations now. Registration forms and nearby hotels will be posted on website <http://www.lagunafolkdancers.org/> Master teachers for the festival are: Bata Bata Marcetic, Serbian and Cristian Florescu and Sonia Dion, Romanian. Festivities feature a Dance party with recorded & live music, food & Dancing Friday 7:00 p.m. Saturday morning & afternoon Workshop sessions, Sunday morning Workshop review session, Saturday evening and Sunday afternoon Concert and dance parties. (949) 646-7082, [info@LagunaFolkDancers.org](mailto:info@LagunaFolkDancers.org)
- March 4-6 \*Camellia Festival.** Lee Otterholt will be teaching Balkan dances and Marida Martin will be teaching Scandinavian couple dances.
- March 26 Save the date! The Balkan Plus Party** is coming. This very popular annual event has reserved the wonderful Masonic Hall in San Rafael. Make plans to come.

*\*Federation sponsored events.*

*Regular party and class listings are in the "Where to dance" pages in the back of the magazine*



# A place to dance, sing and gather.

Visit our website and find out what's going on at the center. We host events from the "Kolo Festival" to the "Children's Celebration of Ethnic Dance Festival". From the "San Francisco Tam Fest" to artists such as "Ziyia and Rumen Shopov". Click our site, there might be an event coming up that's just right for you.



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# Bringing Light to our History

By Adony Beniares

As a fairly new dancer I am regularly enthralled by stories of past folk dance experiences that long time dancers have relayed to me. Stories of previous festivals, scrapbooks of photos and keepsakes and magazines have given me a connection to people I never danced with and places I've never been. I think of some of the events of the past and how exciting it must have been to attend an event surrounded by hundreds of dancers, all in costume.

After talking with our Northern California Federation President, Loui Tucker, I've taken on the project of collecting and inventorying any Federation or Folk Dance related items for a Federation archive. The goal is to gather and catalog physical or digital copies of photos and videos, decorations, costumes, props, Federation records and any other items that people wish to donate.

The Federation board will then determine storage, access and distribution rules for the archive. Imagine being able to check out decorations and costumes to help decorate a Federation event, a website full of wonderful pictures and maybe even a digital archive of long ago issues of Let's Dance similar to the Northern Junket magazine. (<http://www.izaak.unh.edu/dlp/NorthernJunket/pages/index.htm>).

Thanks so far to Joyce and Dave Uggla, Bill Lidicker and Loui Tucker for their initial donation of materials.

If you have any materials you'd like to donate to the Federation, please contact us at [beni@pacbell.net](mailto:beni@pacbell.net) or at 408-739-8498.

To help in our cataloging efforts, we will occasionally submit some 'mystery' photos to Let's Dance. We hope you'll help us identify the people and locations in these photos.

Thanks for helping.

## Come to the President's Ball!

**Saturday, December 11, 2010**

**Doors open 2:00 PM - Institute 2:30-5:30 PM  
Dinner 5:30-7:00 PM - Dance party 7:00-10:00 PM**

Veteran's Memorial Hall in Albany  
1325 Portland Ave in Albany, CA



### Institute teachers:

<b>Barbara Bevan</b>	<b>Sacramento Area</b>
<b>David Munkres</b>	<b>East Bay</b>
<b>Alan Rothchild</b>	<b>South Bay</b>
<b>Marilyn Smith</b>	<b>North Bay</b>
<b>Al &amp; Teddy Wolterbeek</b>	<b>Sierra Foothills</b>

Institute \$15    \*Dinner \$15    Dance Party \$15

*Let's fill the hall!*

If you're coming from out of the area and don't want to drive home late at night, please let us know. We will be happy to provide you with a place to stay.

Info/Directions: [president@folkdance.com](mailto:president@folkdance.com) or 408-287-9999

**MARK YOUR CALENDAR AND PLAN TO ATTEND!**

\*Catered dinner on site. Seating is limited; reservations required. Reservations will open December 1.

## Council & Club Clips

**Sacramento International Folk Dance and Arts Council**—Sacramento has had a rough month. First came the shocking and unwelcome news that Al and Teddy Wolterbeek are retiring from teaching! After 57 years of dancing together, much of it spent sharing and teaching their favorite dances, it is a reasonable event, but it leaves a big hole in our community and 4 big shoes to fill. Well, maybe not so big, but difficult to fill. The good news is, they are not going anywhere and will now have more time to enjoy their dance passion at whatever pace they desire. They certainly have earned that! And they have left a wonderful legacy for all of us to follow. Thank you, Al and Teddy, for all you have done for the greater-Sacramento dance community, and for the entire dance family! You are wonderful role models and great friends!

The other news is sadder. Chuck Paulsen reported to me that five Pairs and Spares women have died this year! Marge Paulsen died in Nov. 2009. Then there was Barbara Avender in April. Then came Ida Flenert. And in one week in September it was Carmelita Castaneda and Cathy Castanos. They will all be missed as our circle grows smaller.

On a brighter note, the also-retired Camtia is happy to see that the more youthful, Alpentanzers, will be taking up the slack by performing at various Oktoberfests in Sacramento this year! Hooray! You can catch them at this year's Camellia Festival Dance Concert Sunday, March 6. We hope you come for the whole weekend: Friday March 4 to Sunday March 6. Workshops on Saturday will be taught by Lee Otterholt

doing Balkan and Marida Martin doing Scandinavian. And we are hoping to have a Ukrainian workshop taught by George & Irina Arabaji on Friday at 7:00 P.M. —*Barbara Malakoff*

### BERKELEY FOLK DANCERS.

The **New Beginners Class** continues on Thursdays. The lively class led by the energetic teachers, Claire and Al George, from 7:30 to 9:30 PM. at Live Oak Park Social Hall on Shattuck Ave. at Berryman, Berkeley, will welcome you. It will be \$30 for the months of November and December. Contact Claire & Al at 510-841-1205 or alexjgeorge@yahoo.com.

“Rags to Riches” is Advance Intermediates’ **Fun Night Party** on **Friday, November 19** at Live Oak Park Social Hall on Shattuck Ave. at Berryman, Berkeley. The dancing begins at 7:30 PM, with snacks and beverages in between. The last dance will be around 10:30 PM. Come as a rich man or poor man. Come as a flower girl or Oprah. Come just as you are but COME join the fun. All this at \$5 for members or \$7 for others. Contact Lone Coleman 510-526-5886 or Tom Sha 510-614-5522.

BFD will not be dancing on Thanksgiving Day, November 25 or Friday, November 26. See you at the Kolo Festival in San Francisco! And Happy Turkey Day!!

—*Naomi Lidicker*



# International Folk Dance Festival

## Celebrating Our Dancing Heritage

Sponsored by the Peninsula Folk Dance Council and the Folk Dance Federation of California

**Friday, January 14, 2011**

Folk Dance Party — 7:30 to 11:00 pm

**Saturday, January 15, 2011**

Federation Board Meeting — 10:30 am

Institute: Registration — 1:00 pm

Instruction — 1:30 to 4:30 pm

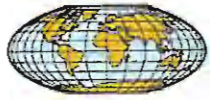
All-Request Warmup Party — 6:30 pm

Folk Dance Party & Exhibitions — 7:30 to 11:00 pm



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**HUNGARY ! . . . July 26-August 3, 2011. Led by Adam Molnar.**

Magyar adventures in Budapest, Eger, Jaszbereny Folk Dance Camp!

**BULGARIA ! . . . August 2-14, 2011. Led by Jim Gold.**

A mysterious, magical country with unbeatable dancing, music, and folklore. Sofia, Vidin, Bansko, Plovdiv, Veliko Turnovo, Koprivshtitsa Folk Festival !

**SICILY ! . . . May 8-18, 2011. Led by Jim Gold**

Palermo, Erice, Agrigento, Siracusa, Taormina! Folk dance with local Sicilian teachers and local Tarentella dance groups. Visit traditional Sicilian villages Castelbuono and Santangel. See Mt. Etna. Rome ext. May 18-21.

**GREECE and the GREEK ISLANDS! . . . October 9-21, 2011.**

Led by Jim Gold and Lee Otterholt.

Dance hasapicos, syrtos, and more! Mountains, markets, archeological wonders, and sun-kissed islands. Classical tour of Athens, Olympia, Delphi, Meteora, Mycenae. Greek cruise to Mykonos, Crete, Rhodes, Patmos, Ephesus, Santorini. Santorini extension: Oct. 20-23.

**ISRAEL/JORDAN ! . . . March 11-23, 2012 Led by Jim Gold and Joe Freedman.**

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## AROUND TOWN -- FALL 2010

By Eileen Kopec, [eisiedancer@gmail.com](mailto:eisiedancer@gmail.com)

Live music and dance events have been happening all around the Bay, as usual. We are lucky to live in an area rich with talented musicians and where musicians like to visit. Thanks to Joyce Clyde and the BBMDE (short for Bulgarian/Balkan Music and Dance Events) we can keep abreast of what's happening locally. Check it out on the Yahoo Group page if you are interested in joining. Be prepared to get lots of emails – but it is worth it to not miss your favorite, or soon to be favorite bands, parties, festivals and special events.

One such event was the Yerba Buena Gardens Festival, which has had many different genres of music playing all summer. On one of the very few hot days we had in late summer, I ventured out on BART for a lunchtime performance of Gramophone and Dynamo. I enjoyed them from a shady spot as they played and sang the music of Salonika, drawing from rebetika and Jewish music of the Aegean. Their singer enthusiastically belted out songs, complete with (sometimes bawdy) explanations, to the lazy lunchtime crowd. A few brave dancers got up near the end of their set.

That same evening, Edessa played in Jessie Square. "Where is that?" you might ask, as I did. Well it was right across the street in front of the Contemporary Jewish Museum. The surface was not the best, but Jerry Duke ably led the dancing, enticing more than a few curious passersby to join in as the welcome fog rolled over us. Check out the ongoing festival at [www.vbgf.org](http://www.vbgf.org).

I have written about the Oakland Greek Festival several times, but on Sept. 4<sup>th</sup> it was my pleasure to attend the Belmont Greek Festival for its 40<sup>th</sup> Anniversary. It is a very well run festival. Shuttle buses run all day to parking lots in several locations which makes attending easy. The band Fotia played on and off all day, interspersed with performances by Greek dance groups of all ages. The calamari was the best anywhere.

Hint – get in line early for the loukomates. They were very popular. At the local Greek Festivals you begin to see the same faces of experienced dancers on the dance floor, along with extremely enthusiastic novices, kids, families, etc. Somehow it works and people have a great time. A little bit of retsina doesn't hurt either.

Speaking of Greek dancing, the group Greek Feet, who meet in the Presidio Dance Academy Monday nights, had a great workshop at the end of August. The guest teacher, Kyriakos Moisidis, was born in the village of Prohoma, Thessaloniki. He majored in traditional Greek dance at the Aristotle University in Thessaloniki and has been studying traditional dances for over 25 years and teaching for the past 24 years. He was very lively and personable, with a relaxed yet thorough style of teaching. His teaching of a Greek Baiduska was hilarious – skip to the ice cream store, buy the ice-cream, go straight home with it, eat it – oh, no I dropped it. Ask me for a demonstration. Needless to say, we had a great time at the workshop. I found out about it from the aforementioned BBMDE.

A trip to NYC interfered with my going to some other eagerly anticipated events around the Bay – like a big Bulgarian party at the Croatian Center, Glendi and some other local band performances. But at one of our favorite restaurants in NY we had the pleasure of being invited to the kitchen for a tour. And I realized that the restaurant was a little like a ballet. There were tons of people in the kitchen – totally coordinated and dancing around each other. They could have been the corps de ballet, with the waiters as the soloists and the headwaiter and sommelier (a woman) as the Principal dancers, sweeping around the room in a pas de deux. We also met the Chef, the choreographer of the whole performance. Yikes, I guess I was really missing dancing to make a stretch like that. Soon I'll be imagining the whole world dancing – but hey – if everyone did maybe things would get more peaceful.

It's easy to get lazy – get off the couch and go to a live event. At the very least you'll hear some great music.



Design by Susan Gregory

See reverse for usage suggestions and limitations!



## “What’s the name of this dance?” and “What’s playing next??”

By Adony and Rebecca Beniares

Next to “How have you been?” the above questions are probably the most common sentences everybody hears while dancing. Since learning the dance name helps people know what to request and knowing what’s up next let’s everybody get ready for their favorite dance, we’ve been working on digital images to help people find the answers on their own.

We have produced over 800 images, composed of the name of the dance, a few interesting items about the dance and a background picture. We chose the positioning of the various elements so that the name of dance is clearly displayed, but doesn’t block the focal point of the image. About two-thirds of the images are either relevant to the dance or from the country the dance is from or based on; the reminder of the images are just pretty.

After you add the images as ‘album art’ to your song in iTunes, Windows Media Player or most other music software, the image associated with each dance will automatically dis-

play when you play the song; just hook up a monitor or projector to your computer and run your party; no extra work is needed to key up the image. You can also display your upcoming playlist in a sidebar window next to the image.

We’ve received great feedback from those who have danced at parties and festivals where we’ve used the images. Besides helping people know what is being danced, the images add a bit of color and additional visual interest to the venue.

To install these images in iTunes and Windows Media Player, the master template and a tutorial for both images and playlists can be found at [www.folkdance.com/danceimages](http://www.folkdance.com/danceimages). All images may be used without restriction and we hope people will find both the images and tutorials useful and pretty enough to use during their classes, parties and events.

Thanks to our friends among the folk dance community who provided a large number of the images for this project. Other images have been downloaded from Wikimedia Commons, with proper attribution as required by the originator. A special thanks to Roberto Bagnoli, who gave us the idea when he was using PowerPoint to display some dance images at Stockton a couple of years ago

If you’d like additional information, want to provide feedback or corrections to any mistakes or have us make up some images for dances we missed, please email us at [beni@pacbell.net](mailto:beni@pacbell.net).

We’re looking forward to knowing what’s up next at your party.

### An unwelcome announcement

The Santa Clara Valley Folk Dancers provided over five decades of service to the South Bay international dance community. At one time the group had hundreds of members, and offered three classes a week as well as monthly parties. Many people dancing with us today got their start with the Santa Clara Valley Folk Dancers. The club recently disbanded. Thank you for your years of dedication!

---

## Federation Fun Money

- ✓ Clip and bring to the event. If you don’t want to deface your copy of *Let’s Dance!*, bring the entire issue with you.
- ✓ Can be used at either The President’s Ball, Saturday, December 11, 2010 or The Heritage Festival, Friday-Saturday, January 14-15, 2011.
- ✓ One use per individual member; two usages per family membership.
- ✓ Not transferrable. This is a benefit of membership in the Federation.

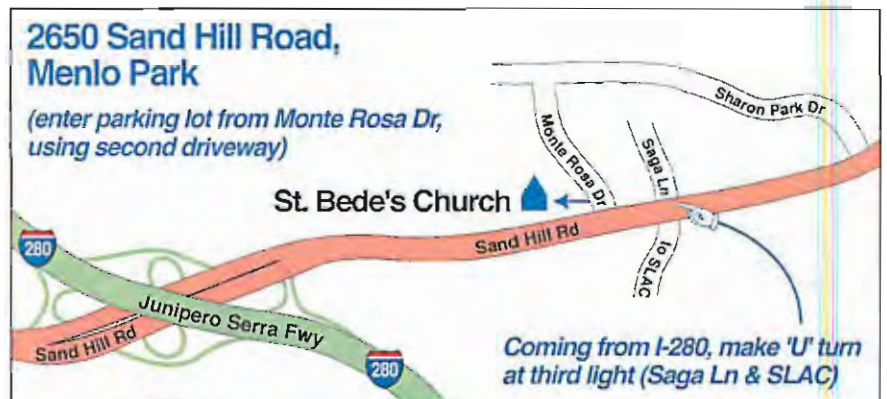
# 2nd Annual FOLK DANCE PARTY CHRISTMAS NIGHT



*ONCE UPON A TIME, a family gathered with friends and relatives every Christmas Night to celebrate the Day. They shared food and beverages, and danced away the evening. John Nicoara was there. It is from the stories of these warm memories that he & Jan, and Becky & Adony, were inspired to continue that tradition with a new family — YOU!*

**SATURDAY, December 25, 2010**  
**7:30 pm – 10:30 pm**  
**St. Bede's Church Hall**

- ALL REQUEST DANCING:  
*line, couple, set*
- All levels: *beginning to advanced*
- Great wood floor
- \$7 per person
- Bring a snack to share!



✿ Sponsored by Peninsula Folk Dance Council ✿



David Porter teaching at The Land  
—Photos by David's widow Sue Lindner

## In Memoriam: David Porter

By Loui Tucker

Let's Dance! recently published a poem by Larry Lynch entitled He Was a Lovely Dancer (September 2010). What was not made clear was that the poem was written by Larry Lynch for David Porter, just prior to David's recent death in May 2010 when he lost his 2.5-year fight with a brain tumor.

David was born in Rhode Island, and grew up "in the Navy" -- in Missouri, California, upstate New York, and North Carolina. He discovered international folk dancing as a young adult in Virginia, and soon started teaching classes, attending workshops, and performing in Polish, Israeli, and Turkish dance troupes.

In the early 1990's, David and his family moved to the San Francisco Bay Area, where David became an integral part of various music and dance communities, including Stanford International Dancers, Eastern European Folklife Center (EEFC), Irish set dancing, and Shape Note singing. David will be fondly remembered for his contributions to the Land-Dancer's Folkdance Weekends, most notably for his superb teaching of the kids' workshop and his wonderful rapport with young dancers. Fellow campers at EEFC's "Balkan Camp" in Mendocino will miss his good humor and helpful energy in the tambura classes and in the Kafana.

David is survived by his wife, Sue Lindner, and his two children, Kaye and Will. We will always love him and miss his friendly self in our midst.



## I want to go to The Land!

By Sabine Zappe

Almost 40 years ago, a man named Cliff Jenkins bought some land in the Santa Cruz Mountains. Situated in La Honda, the land was only accessible by a dirt road that zig-zagged down the mountainside until it reached a small stream at the bottom of the canyon. Cliff and his friends and neighbors improved the existing road from Skyline Boulevard down to Peters Creek and, in 1979, they cleared a flat patch at the bottom and built a deck.

For several years Cliff and his friends would get together and dance on the deck. Then, in 1981, Cliff decided that this experience should be shared with a larger community and Folk Dance Weekends were born. Twice a year, on Memorial Day and Labor Day weekends, everyone is invited to dance on the deck from Friday evening to Monday afternoon. There are places to pitch a tent and a barbeque pit for cooking. Bring food for yourself and some to share. Admittance is free with a double your money back guarantee if you don't have fun.

Things at the land have changed a bit over the years. Cliff, with the help of friends and family, built a house just up the hill from the deck. The original dirt road down the mountain is now a mix of pavement and gravel. The deck itself has been rebuilt several times. The most important change, however, is the community that has grown around the deck. Over years of Folk Dance Weekends, we have forged life long friendships, we have watched children, some of them conceived at Folk Dance Weekends, grow into amazing young adults, and we have grieved the loss of loved ones. We have become a community that will drop everything when the call goes out that one of us needs help.

In 2007 another change came to the land. Cliff felt that the Folk Dance Weekends and the land had become too important to the community to leave without protection for the future. He placed all the land, including the deck, the music computer and other equipment into the "Land Dancers" trust with members of the dance community acting as a board of directors. The trust is a 501(c)(3), which allows members of the dance community to make tax deductible contributions. These contributions are used for maintenance of the land, the computer and other equipment, and the deck. Check out the Land Dancers website at <http://www.landdancers.org>.

I went out to the land for a Folk Dance Weekend, arriving just after dark on Friday evening. As I walked down the hill toward the deck, I started to hear music and voices, some talking, some singing along to the music. As I passed a break in the foliage, I looked down and saw the deck, bathed in soft lights, and a circle of dancers moving slowly to Pravo Rodopsko. I stopped and watched for a minute. It was magical!

A number of years ago, Cliff was sitting quietly in his living room when the phone rang. Upon answering, he heard the voice of the young son of a friend who said, "I want to go to The Land!" With a chuckle, Cliff answered "Come on over. You're always welcome!"

What about you?

Won't you join us too?



# 59th Annual Kolo Festival

The Kolo Festival committee, 2010, is excited to announce that Yuli Yordanov and Ahmet Luleci, will be the featured teachers for the November 26/27 event at the Croatian-American Hall. Yuli will be teaching dances from his native Bulgaria and Ahmet will teach dances from his native Turkey. John Filcich, Kolo Festival founder, will be teaching kolos. For the evening parties, Trio Zulum will play Bulgarian and Black Sea Surf will play Turkish music. The Kolo Festival Band will play kolos and a variety of Balkan music. The singing teacher will be Eva Primack.

**Yuliyán Yordanov**, a native of Dojrenci, a village in the Loveč region of north central Bulgaria, was raised by his grandparents and learned dancing at a young age. A graduate of the acclaimed Academy of Music and Dance Art in Plovdiv, Bulgaria, he worked professionally as a dance director, choreographer, and Bulgarian folk dance instructor beginning in 1993. He and his students participated in many concerts, celebrations, and international festivals throughout Bulgaria and the rest of Europe. In May 1995, they were selected to appear on Channel One of Bulgarian National Television. In 1997, Yuli was honored with an invitation to attend the traditional annual party for teachers of folklore and culture hosted by the president of Bulgaria. Since moving to the U.S., Yuli has taught Bulgarian dancing primarily in the Midwest, including the Door County Folk Festival in Wisconsin; the Autumn Leaves Festival in Nashville, Tennessee; the Appleton IFD Dance Weekend in Wisconsin; and the Balkanske Igre Spring Festival in Chicago, Illinois. In Chicago, he leads the dance groups *Nashencheta* and *Mitronija* of Sveta Sophia Bulgarian Orthodox Church. In Milwaukee, Wisconsin, he is a choreographer for the *Na Lesa* Bulgarian



**Ahmet Lüleci**, a native of Turkey, is an accomplished folkdance teacher, performer, choreographer, and musician, as well as a researcher of Anatolian folk culture. Since his arrival in North America in 1985, he has been promoting the Turkish folklore all over the world, to amateur as well as professional groups. Ahmet has been performing Turkish folk dancing and music since the age of eight. At the age of 15, he became a dance instructor. He taught several ensembles in Ankara, Istanbul, Eskisehir, and Bursa. Later, he participated in international dance festivals and competitions throughout western and eastern Europe and taught ensembles that appeared in more than 60 programs broadcast nationally in Denmark, France, Germany, the Netherlands, and Turkey. Ahmet also served as Director of Dances for *HOY-TUR*, long considered one of Turkey's leading folk dance associations. In 1988, Ahmet became director of the Boston-based *Kemençe Dance Ensemble*. In 2001, as the Artistic Director of *Collage International Dance Ensemble* (formerly *Kemençe*), Ahmet received the Dance Umbrella Boston Moves 2001 Award, a commission to create a world-premiere work for Boston audiences.



Ahmet has also choreographed for the Brigham Young University *International Folk Dance Ensemble*, AMAN Folk Ensemble of Los Angeles, *Mandala* of Boston, *Les Sortileges* of Montreal, *Vinok* of Edmonton, *Gehem* of Ankara, *Butfod* of Bursa, and *Folktur* of Istanbul. Ahmet has taught at the major folk dance camps in the United States and Canada, including the San Francisco Kolo Festival and the Stockton Folk Dance Camp in California, and continues to teach workshops throughout the United States from his home-base in Boston, Massachusetts. Ahmet is co-founder and co-director of the annual World Music & Dance Camp at Cape Cod, Massachusetts.

**John Filcich** has been researching and teaching Croatian dance since the early 1950s. He organized the first Kolo Festival in 1952, and teaches kolos at the festival every year. In 2005, John received the National Folk Organization's "Preserving Our Legacy Award."



Make your plans now. A pre-registration form and event schedule will soon be found on the website, <http://balkantunes.org/kolofestival>. For volunteer/work exchange inquiries, contact Jan Rains, [sherpajmr@yahoo.com](mailto:sherpajmr@yahoo.com), 925-682-3727; Band/kafana information, contact Bill Cope, [bill@thecopes.com](mailto:bill@thecopes.com); and for other information, contact Jerry Duke, Festival Chair, [jcduke@sfsu.edu](mailto:jcduke@sfsu.edu), or 415-759-5136. Pre-registration director is Marion Earl, [marionearl@yahoo.com](mailto:marionearl@yahoo.com). The Croatian-American Center is at 60 Onondaga Ave., San Francisco, 94112, corner of Alemany and Onondaga, three blocks from the Balboa Park Bart station.

## 41<sup>st</sup> Annual Laguna Beach Festival

Laguna Beach Folkdancers announce their 41<sup>st</sup> Annual Festival to be held February 4-6, 2011 at Ensign Middle School, Newport Beach.

Mark your calendars, add up your frequent flyer miles and make your reservations now. Registration forms and nearby hotels will be posted on website <http://www.lagunafolkdancers.org/>

Master teachers for the festival are:

Bata Bata Marcetic—Serbian

Cristian Florescu and Sonia Dion—Romanian

Festivities feature:

Dance party with recorded & live music, food & dancing  
Friday at 7:00 p.m.

Workshop sessions on Saturday morning & afternoon

Workshop review session on Sunday morning

Concert and dance parties Saturday evening and Sunday afternoon.

For Information call: (949) 646-7082 or email [info@LagunaFolkDancers.org](mailto:info@LagunaFolkDancers.org)

John Wayne Orange County Airport is 6 miles from the festival location. Flights are listed at <http://www.ocair.com/>

# Kolo Festival 2010 - 59th Annual



*November 26-27, Croatian American Cultural Center, 90 Onondaga Avenue, SF*

*FEATURING: Dance and Singing classes*  
Ahmet Luleci, Turkish; Yuliyen Yordanov, Bulgarian;  
John Filcich, Kolos; Eva Primack, Singing

**Plus:**

Dance to **LIVE MUSIC**, 8:00pm –after Midnight  
*with Great local bands on the **main floor** and in the*

***Kafana:***

Agapi Mou-Greek; Miamon Miller; Mark Forry, Bill  
Cope & Friends--Kolos, Balkan & International;  
Trio Zulum-Bulgarian

***and more!***

*Croatian American Cultural Center*  
*60 Onondaga Avenue, at Alemany*  
*(Three blocks from Balboa Bart station) San Francisco*

*ADVANCE REGISTRATION IS STRONGLY RECOMMENDED TO*  
*SAVE MONEY AND TIME AT THE DOOR, AND SPACE IS LIMITED!*  
*(pre-register for savings)*

For more information and registration see the website:  
<http://balkantunes.org/kolofestival>

## Memoriam

### Dennis Boxell

1940-2010

*Our thanks to the Dennis Boxell website and Dick Oates and the PhantomRanch.net website for much of the material in this Memorial.*

Dennis Boxell was born in 1940 and grew up in Minneapolis, Minnesota. He was first introduced to the music and dance of the South Slavs at the age of fifteen. He learned the dances of the Croatian and Serbian immigrants with the encouragement of Lillian Kutkowsky of the St. Paul International Institute. While in Minneapolis, Dennis met Dick Crum, noted Balkan folklore researcher, who was then the choreographer of the Duquesne University Tamburitians and who inspired Dennis to begin to develop a professional interest in Balkan dance. His first love was Balkan Dance, and after being exposed to it, he lived in Yugoslav communities in and around St. Paul, Minnesota, absorbing their songs and dances and learning about their foods and folklore.

In 1960 and 1961, he was in Europe acting as an interpreter of Czech language for the United States Army Security Agency. In 1960, while on a 30-day leave in West Germany, he traveled with National Ensemble of Yugoslavia *Kolo iz Beograda*. The group director, Desa Djordjević, gave him a private tutor who worked with him every day on the dances he wanted to learn and bring back to the United States. This provided an excellent way of observing the dances and learning the correct styling of Yugoslav dances.

In London, he understudied with a Bulgarian dance group and added a wealth of original Bulgarian material. There, he studied Phillip Thornton's Yugoslav Dance Club and Danny Lumbley's Bulgarian Dance Group. In London he learned his "original five dances" that were to launch him on his teaching career. Those dances, familiar to folk dancers in the United States are Bavno Oro, Belo Lence (Vranjanka, aka Iz Banju Ide), Ravno Oro, Sitno Žensko and Tresenica. Dennis lived in the world of dance, music, and folklore ever since.

In 1961, Dennis formed a performing group in South St. Paul, Minnesota. The members of the group were the children of Slavic immigrants, mostly Serbians. He finished his freshman year at the University of Minnesota and traveled west to study Slavic languages at the University of California in Berkeley (UCB). Enroute to California, at the annual folk dance festival in the small town of Richland, Washington (the hometown of Dick Oates), Dennis was "discovered" by John Filcich, creator of the San Francisco (California) Kolo Festival and the owner of the largest Balkan folk dance record and music store in the United States. John brought Dennis to the Kolo Festival in November, 1962, where, to great acclaim, Dennis presented his "original five dances."

His success at the Kolo Festival brought him to the attention of the Stockton Folk Dance Camp, where he taught each of the next five years. His popularity led him to be the first



Balkan dance teacher to teach an extended national tour, on which he taught not only his "original five dances," but also Šopsko Horo. Dennis taught at many other camps, including Holiday Camp in Southern California in 1963. Dennis traveled to the Balkans for more exposure to the arts and culture which had fascinated him for so many years. He visited and studied with eminent folklorists such as Kiril Dženev and Raina Katsarova of Bulgaria; Ivan Ivančan of Croatia; Nana Stefanaki of Lykeion Athens in Greece; Pece Atanasovski and Vasil Hadjimanov of Macedonia; and Milica Illijin and Dobrivoje Putnik of Serbia, who made it possible for him to travel to remote regions, collecting and recording more than 150 dances and their accompanying music he was later to introduce to the folkdance world. He also picked up a working knowledge of the Serbo-Croatian and Bulgarian languages.

Since 1963, Dennis made many trips to remote areas of the Balkans, including the villages of Zvan, Gorno Orizari, Dračevo, the plateau of Mariovo ad the Resen area in Yugoslav Macedonia, the villages of Petrovo, Opan, Gorno Oriahovo in Thrace; Dragoevo, Gigen in North Bulgaria, Luzani, Dalj, Njemči, Gundinči in Slavonia; Pinosavka, Mrčajevči, Neresnica and Vukovica in Serbia; and in Greece, Agia Varara on Crete. Promahi and Orma near Edessa and the village of Bouf in the Florina area; and Naoussa, Meliki, Goumenissa and Vamvakofyto in Greek Macedonia. In 1965, from these research trips, he produced seven LP albums and 42 single 45s and since 1998, over 30 CDs and cassettes. Many of these recordings have become standards in schools, clubs and colleges throughout the world.

Dennis founded and was artistic director of the acclaimed Koleda, perhaps the best traditional Balkan music and dance ensemble ever formed in this country and which numbers among its alumni Jonathon Frye, Alex Eppler, Don LaCourse, Mark Morris, Marcus Holt Moskoff, Yves Moreau and Mary Sherheart. Since 1985, his award-winning ensemble, Akrites, a Seattle based group, has won praise from critics and audiences alike for their stunning and exciting presentation of authentic Greek folk dance. His group, the Ionians, based in Anaheim, California, won the coveted "Sweepstakes Award" in competition against sixty other Greek performing groups from the West Coast.

He was resident choreographer for the Vela Luka Ensemble of Anacortes, Washington, and guest choreographer for Radost and Ostali Muzikasi in Seattle, Washington, Brigham Young Dancers in Provo, Utah, Ethnic Dance Theater in Minneapolis, Minnesota, AMAN Folk Ensemble of Los Angeles, California and Zrinski Frankopan (a Croatian group) of Chicago, Illinois. In 1972, he choreographed "Faust" for the Seattle Opera. He toured the United States and Canada many times, teaching Balkan dance at literally hundreds of colleges and community groups.

Acting as an impresario, he introduced to the nation such popular teachers as Atanas Kolarovski, Yves Moreau, Jaap Leegwater and Slobodan Slović.

He was engaged as Dance Director for the Assumption Serbian Church in Fair Oaks, California (near Sacramento). Every few months, he traveled to teach master classes in the Los Angeles, California, area, where he was choreographer/consultant for the Macedonian community in Whittier. In San Pedro, he directed the Yugoslav performing group, Pletenica. He also served as a research advisor for the Greek dance

groups at the Annunciation Greek Church in Sacramento, California.

In 1990, he released two new cassettes of village dance music, "Dances of Greek Macedonia" and "Dances of Greek Thrace" as a part of his efforts to rekindle enthusiasm for the basic village dances of the Balkan countries. In 2004 and 2005, he introduced a number of new Balkan Dance CD's and DVD's.

He remained active as a teacher at camps and seminars throughout the United States and Canada and was frequently asked to choreograph new works for other dance companies.

Dennis died from complications of pneumonia on Thursday, September 9, 2010.



Listed below are some of the dances that Dennis taught. What we need to keep in mind is that Dennis not only taught them but in many cases he was the one who visited the villages, recorded the music and did the original write-ups. Modern dancers cannot imagine the effort it took to acquire these dances in countries with little public transit and poor roads, under governments that tried to limit travel and access.

This list contains many dance names that some of our readers won't recognize, many others that we've heard mentioned, some that have been forgotten and undoubtedly some that, like today, were never picked up by dance groups. How many do you do or recognize?

The dances include: Ačano Mlada Nevesto, Adana, Ais Giorgis, 'Ajd Za Milim 'Ajd Za Dragim, Ajde Lepa Maro, Arap, Baba Djurdja, Bavno Oro, Belo Lence, Beranče (Berače), Berovka, Bilati, Bjaganica, Bogdanos, Bučimiš, Bučansko, Čarlama, Čekurjankino Horo, Čerkeska, Čestoto, Čerkeska, Čifte Čamče, Cigančica, Ćiro, Čučuk, Ćuperlika, Dajčovo Horo, Davoljike Dajke, Devojtče Devojtče, Didimotihos, Divotinsko Horo, Djurdjevica, Dračevka, Drhtavac, Drmeš iz Posavina, Dučec, Dunavka, Đangurica (Skudrinka), Ekizliisko Horo, Elenino Horo, Fysouni, Gaida, Gaida Flambouras, Gaida Kastorias, Gaitanaki Rodou, Gajda, Gilanka, Graovsko, Gružanka, Hvojcata, Izfūrli Kondak, Iz Banu Ide - Vranjanka, Jabučica, Jadili (Jeddili or Jeitili), Jagneto, Jeni Jol, Jove Male Mome, Jovica, Kad Zaigra Pusta Slavonija, Kalajdzisko I, Kalajdzisko II, Kalendar, Kamenopolsko, Kastorianos, Katuše Mome, Keleruj, Kermensko Horo, Koftos, Kofto Sta Tria, Kolenike, Kolo, Kopanica, Kostensko Pajduško, Koutri, Kraj Dunavsko, Kritiko Syrtos (Haniotik), Kriva Kruška, Lakhana, Lesno (Issos Makedonikos), Lesnoto, Ljubino Kolo, Makedonikos Horos, Makedonsko Bavno Oro, Mamo Oženi Me, Marko Skače, Menousis, Natalijino (Natalija), Ne Odi Džemo, Nebesko Kolo, Omal, Omoljanca, Ovčepolsko Oro, Pagaruša, Pajduška, Palamakia, Patrunino, Pentozali, Pinosavka, Pleskavac, Po Zelenoj Trati, Pop Marinko, Postupano, Potam Povam, Potrčano, Pousteno (Levendikos), Povrateno, Pravo Trakijsko, Presjekača, Pušteno (Leventikos), Ranče, Ratevi, Ravno Oro, Rukavica, Sadilo Mome, Sarajevka, Sarakina Pajduška, Savila se Bela Loza, Serghiani, Šetnja, Sfarlis, Sheikhani, Sitno Žensko Horo, Skopska Čmogorka, Skudrinka (Džangurica), Slavonsko Kolo, Šokačko, Šopska Rāčenica - Obluk, Šopsko Horo, Šopsko Pravo Horo, Sousta Rodou, Sremski Orijent, Stankino (Lipohoritikos), Stara Vljajna, Staro Tikveško, Svištovsko Pravo Horo, Syrtos Haniotikos (Kritikos Syrtos), Toska, Tresenica, Trite Pāti (Tris Fores), Tropanka, Tropanka from Dobrudja, Tropnalo Oro, U Kruševo Ogin Gori, U Selo Tapan Čukaše, U Šest Koraka, Vlakha, Zajčarka, Žakli, Zavrzlama, Žensko Krsteno, Žita, Zonaridhikos, and Žvansko Oro.

# How I Annoyed Bulgarian Communists and Found Folklore

By Dennis Boxell

In 1964, I went to Bulgaria for the first time. Since then I've probably visited all parts except the Rhodope Mountains, with an extensive look at villages in the Shope region, Pirin, Thrace, and in the North from Shumen to Pleven, including along the Danube River. I found dances that delighted me which I've hardly ever taught to folk dancers and I still have field recordings from my first trip that I haven't released.

One day in 1962 while I was a student at U.C. Berkeley, I had a call from the Mandala folk dance club. A Bulgarian man was there who didn't speak much English, but needed some help getting around the Bay Area and was looking for an American who understood some Bulgarian. So I went over and met him. He was a photographer named Konstantin. We started dancing. I knew a couple of steps of the Chetvorno Horo. He said, "In my village we do it this way," and showed me another step. I took him out to dinner and offered to drive him around San Francisco. I didn't realize that a lot of other people wouldn't have taken the trouble. He said, "If you ever come to Bulgaria, write me a note, or send me a telegram, and I will come to meet you." Well, I knew people on tours say these things and often don't come through with them. But I was planning on going to Yugoslavia and told him that. He said, "Send me a wire from Yugoslavia when you are ready to visit my country."

In 1964, after I had been in Yugoslavia for about a year, I thought it was time to go to Bulgaria. I sent a wire from Belgrade to Konstantin and caught the train to Sofia. At the station in Sofia, while I was marveling at all the new sights and savoring my first impressions of a country quite in contrast to the one I had just left, a long black limousine pulled up. A chauffeur in a cap called out to me in Bulgarian, "Are you Mr. Dennis Boxell? Come here, please, one moment." The back door of the limousine opened. Long shapely legs in nylons slipped out. It was a beautiful blonde.

She said in perfect British, "Hello Dennis, I'm your interpreter, Natasha. Konstantin sent us to pick you up." Could this delegation have been sent by a lonely peasant from a Shope village? "Where is he now?" I asked. "He sends his regrets," she said. "He couldn't come himself because of important Government business. You see he is the Minister of Education and is kept very busy with his official duties." I was astonished. She went on, "He'll see you, he'll see you in a day of so, we'll set up an appointment. But please, first we must take you to your hotel."

I climbed into the limousine and they took me to the Rila Hotel, the great luxury hotel in Sofia at that time, and brought me to the penthouse suite. I said, "My goodness, I didn't expect all this from the cup of coffee I bought Konstantin and the little driving I did for him. I only wanted to thank him for the Chetvorno he showed me." They said, "Here's your sched-



ule.” I said, “What?” They said “your schedule for the next two weeks, Mr. Boxell. You’ll have Bulgarian language lessons every morning at ten. At noon, you’ll go to lunch at famous folklore restaurants, listening to the best kaval, gaida and gudelka players, enjoying our finest folk singers. Then a nap in the afternoon, or if you prefer, time to shop in our bazaars. In the evening, on the first night, the Maiakovski Ensemble; second night, Koutav Ensemble — all the folklore troupes of Sofia, plus a trip to Blagoevgrad, Macedonia, for the Pirin Ensemble, one of our best.”

It was quite a schedule those first two weeks, and I was thinking it was very good of them. Yet still coming, after all that, was the “Ten Day Grand Tour”, to visit remote parts of the country. Several interesting folklore areas throughout North Bulgaria (the village of Dragoevo near Shumen) and in Thrace (the villages of Petrovo and Opan near Stara Zagora), the Valley of Roses and even the Rila Monastery. Chauffeured, hotels paid for, everything done and provided by the Slavyanski Komitet. I was flabbergasted. I was twenty-four years old, and all these things were lavishly being given to me as the only American to befriend a lonely Skope traveling through our land. I never forgot what that one small gesture of mine meant to a man from a Balkan country. Hospitality is tremendously important to them.

So my two weeks in Sofia began. But as these people escorted me from dance group to dance group, I couldn’t conceal the disappointment from my face. They asked, “Isn’t this wonderful? These are our best ensembles. Isn’t this what you came to Bulgaria for?” I said, “I’m so sorry. You certainly are wonderful to me, and these shows are so beautiful, and the dancers are so talented”—and they were talented, the groups were marvelous for talent and skill and overall dance ability — “but it’s not what I came to Bulgaria for.” “what,” they said, “what?” “Well, no,” I said. “There’s something missing in my heart. I want to see village people dancing, to music by typical Bulgarian instruments. I don’t want to hear 101 gudlukas or 50 gaidas playing all at once. That isn’t the sound I love. I’d be happy with one accordion and a drum, thank you, or one gaida and tapan. Or a small band with clarinet, or violin lead.” “Well we don’t have that,” they said. “We have Grand Art.” This went on all through those first two weeks until we hit the Grand Tour.

After we had met and seen the Pirin Ensemble, I was even more miserable. By that time they thought I was crazy. “If you don’t like these Macedonians...! They’re the best we’ve got!” So they started calling ahead. “Change the plans! He doesn’t want to see the State Folk Ensemble, or the People’s Wine Bottling Plant. He wants to go to a village wedding.” They were on the phone constantly. I was prodding them. “Well, do you have any weddings happening? We have this guest here. He wants to see a wedding. He wants to see folklore events. Do you have any people in costumes? You don’t? Well, put them in costumes. We’re coming in four hours and we want the whole village in costumes, celebrating something or other, we don’t care what.”

So I finally got to see villagers. The first stop was outside Stara Zagora, in Thrace. Some of them, especially women, still wore their costumes as daily attire. The whole village dressed up and re-enacted part of a wedding for me. Then, as long as they were dressed up, they danced. The whole village performed with great gusto a Pravo Trakiysko

and at the end, the men separated from the women and broke into a Chesto, powerfully intense and delightful to watch. That was wonderful.

My hosts grew impatient and very annoyed with me and this village stuff. They were, after all, members of the Communist Party, and they were trying to show off the most impressive accomplishments of their modern Communist state. They were disappointed in me. They tried hard to take me to steel mills and factories. I was only happy with peasants. They would sit in the car bored and anxious to move on while I eagerly explored each new village we visited. They were so unhappy. My beautiful blonde interpreter pouted. “This is disgusting, these villages. We don’t understand why you’ve come so far, from a great country like America, to see these peasants dancing around in their simple surroundings with their crude, coarse ways. We want to leave right now for the luxury hotel in Stara Zagora, with the red plush carpeting and classic European dining next to the nightclub and bar, and get some real food.”

At the moment, we were at the most exciting wedding I had ever been to. I was sitting at the men’s table parallel to another long table set up for the women. Bread was being brought to me—home-made bread. It smelled so good. There was chorba, a great big goulash-type soup. Roast chicken. Lamb. Rice pilaf. Shlivovitsa. No one makes shlivovitsa like the Thracians—the most golden, wonderful plum brandy in the world. And wines, with their rich tastes. Real food? I was beside myself. I said to Natasha, “No, I don’t want to leave.” “You’re impossible, Dennis! You’re the most unpleasant we’ve ever had! We’re thinking of canceling the tour and returning to Sofia immediately! We can’t stand these villages any more!” I let them sit and pout, and went back to the raucous sounds of Thracian clarinet, violin, accordion and drum. The wedding party was enjoying a wild Kyuchek in 9/16 rhythm and I joined them. But right then and there I made up my mind to come back later on my own. Fortunately, after the tour, I was able to stay in Bulgaria for three more months. And yes, I did go back.

The excitement for me, then and on my later trips, was seeing what people did for their own entertainment. They loved spectacle. I’m using the word in the French sense—a gala event with lots of colors and music and food. They loved to dress up, have a big festival, put on all the old-time costume pieces. They were amazed to find an American like me who was interested in the costumes. I had done my homework in the museums, so I knew the right questions to ask. “What about that little bracelet the girls used to wear?” They were delighted. “You know about that?” And they’d rush to their trunks to dig one out and put it on so I could see the right way to wear them.

I wanted to understand each area I went to. I wanted to learn all the dances of Thrace, all the dances of Shope-land. After that, I went up to Pleven and got a big surprise seeing the Vlach and Romanian dances up there. Those are dances like Cherkaska and Kamenopolsko and Chekruankino. The versions of those three dances that I later taught are just arrangements of village dance steps edited to fit the recorded music. One reason I love to have live music for teaching, as a University of Chicago festival gave me in 1990 and an Atlanta, Georgia, festival did in 1999, is that you can understand better how the dance works: *dancing each step as long as you*

like and then signaling the musicians to go on, either slowing or speeding up the tempo.

In Thrace, the great dances are Ruchenitsa—done all over Bulgaria — Prave Trakiysko, Paiduska, Trite Puti. From Stara Zagora to Sliven, and south to Haskovo and Topolovgrad, is where they do Cesto. Everyone is dancing the pravo, and after a while, as the music grows faster, the men break out of the line, come forward, and start fancy tapping steps. Around Sliven there are many variations of Trite Puti. Throughout Bulgarian Thrace and down into Greek Thrace (as in much of Southeast Europe, Thrace is an ethnic region that political boundaries run through; another part of Thrace is today in Turkey), they love a dance called Kyuchek, in 9/8. Greek Thracians call it Syngathistos, because it is danced in couples. Around 1923, Greeks in Thrace were resettled into political Greece. I became especially interested in them in 1985 because of the work I had begun to do with the U.S. Greek community. Anyway, no Thracian wedding would be complete without that dance. It can get raucous. Thracians use their arms and hands in very tasty ways.

The Shopluk borders on Serbia and Macedonia. The Serbs have a certain looseness of the upper body that Bulgarians don't. The natrisané, or trembling of the body which so many people associate with Shopes, mainly appears in their local step that Bulgarian dance teachers call shopka. The Shopes also enjoy a variety of different rhythms, like 13/16 for the dance Petrunino, 11/16 for Kopanitsa, or the amazing 25/16 for the dance Sedi Dimka (7+7+11) and, of course, Ruchenitsa in 7/16. A basic dance form that Shopes share with Macedonians is called Graovsko on the Bulgarian side and Kopachka on the Macedonian. They start to fancy it up. They add such embellishments that, before long, we don't recognize it. All the little places are completely filled in with hop-step-steps and twizzles and twinkles, especially as the music grows faster. That's very exciting and one of the reasons people are attracted to Shopes and Eastern Macedonian music.

Actually I found more things in common than different throughout the Balkans. It's true the costumes are different, and each region has its own dances, its own style and idiom, its favorite songs and melodies. But we magnify the differences in grotesque ways. We should be studying the basics, the things in common. Then to enjoy dancing like a Thracian, or like a Shopes, would be much easier for us. I've definitely found that true with performing groups.

It's very interesting trying to put folk dances on the stage. I met the famous choreographer Kiril Haralampiev in Bulgaria. In the early days he had what I consider the right philosophy. You learn dances from the village. You perform village steps and you maintain the village idiom. Even though villagers might not do all those dances together or quite such **complex combinations**, your work is at most to amplify or concentrate. It is as if you put on the best saint's-day dance or wedding ever, with all the best dancers and musicians there. The stage should display the dances, not distort them. Seventy per cent of the impact comes from the traditional village dance style and technique — how they are done; thirty per cent from how you edit and frame them.

Everything has to be based thoroughly on the village. In Bulgaria, as is the case elsewhere, not everyone has understood this. Instead it was, "I'll go to choreography school and study geometric figures. Those villagers are dirty and the vil-

lagers are simpletons anyway." Fantasy became popular. And of course with State performing troupes, many people joined them for political and personal reasons more than from taking delight in the traditions. The curious thing is that while I keep hearing how this fantasy approach pleases audiences, it doesn't last. In today's language we might say it isn't good ecology; it may bring a rush of energy, but you can't live on it. I've had great artistic satisfaction, and won applause and prizes, by teaching folk dancers and performing groups to be as authentic as I can. They tell me they have more fun that way and I do too.

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## Editor

Many of today's active folk dancers are too young to know the impact that Dennis Boxell had on the growth of folk dancing. His health has been a detriment to activity in teaching in recent years, so many of us have never danced with him. Too bad. We've missed a treat. My only exposure was at the Cal Tech Folk Dancers in 1998. We were spending the night in Los Angeles on our way to the desert and decided to go to their class. Dennis was there. What a treat. I knew who he was from all the records that are the basis for many of our dances and I was more than a bit in awe. My impression was of a quiet, gentle person, teaching with precision. He was already handicapped by something (stroke?), but he was on his feet and showing the steps as they should be done. As a new comer I received some extra attention, but it was low key and helpful.

Unfortunately, many of our newer dancers aren't taught the dances that built the folk dance movement in the 50s, 60s and 70s. I dance with a Balkan group that preserves the old dances. Looking at the list of dances (page 16) he had taught, I recognized nearly 60 that we do. Certainly, some of our old-timers and more vigorous newcomers will know many more than that. There is an excellent reason for this—he brought us real folk dances from across the Balkans.

Dennis Boxell brought us dances that are worth knowing and teaching.



2004 Kolo Festival—The Delije ensemble from the Serbian Orthodox Church of the Assumption, Sacramento area. Choreography by Dennis Boxell—Photo by Gary Anderson

The following three dance descriptions are from the "original five" dances that were part of Dennis' original national tour.

A3 "BAVNO ORO"

Macedonia

"*Bavno oro*" (BAHV-no O-ro, "slow dance") is the title under which Bulgarian accordionist Boris Karlov recorded his arrangement of the melody of a Macedonian folk song, *Snošti sakav da ti dojdam*, in the early 1950's. Two versions of the accompanying dance were introduced to U.S. and Canadian folk dancers: the first was presented at Stockton Folk Dance Camp in 1955 by Anatol Joukowsky\*; the second version was introduced under the name *Makedonsko bavno oro* by Dennis Boxell. The latter is the one described here.

"*Bavno oro*" is essentially an adaptation of the Macedonian *Lesno* or *Pravo oro*, the single most popular dance in present-day Macedonia (see NAMA #2). The distinguishing feature of *Lesno oro* is its slow-quick-quick rhythm pattern, conventionally notated in 7/8 or 8/8 and having 3 dancer's beats per measure. This universal rhythm is known among Balkan folk dance and music specialists as the "Macedonian seven" ("*makedonska sedmorka*"):

Dancer's beats (counts):	1	2	3
Rhythm:	S	Q	Q
7/8 notation:	♩.	♩	♩
8/8 notation:	♩.	♩	♩

Figures 1 and 2 of "*Bavno oro*" are in the above rhythm. In Figure 3, after a transitional single-beat measure of 3/16, the rhythm changes to a quick-quick-slow pattern, notated in 7/16:

Dancer's beats (counts):	1	2	3
Rhythm:	Q	Q	S
7/16 notation:	♩	♩	♩

Formation: Open line, men at front of line, women at left end, hands joined at shoulder height, a bit forward. Last man and first woman hold a kerchief between them. End dancers' free hands on hip or waving kerchief.

MEAS	RHYTHM	PATTERN
(1-9)		<u>Introduction</u> - dancers either wait or, if desired, can begin dancing the mov'ts of <u>Fig. 1</u> immediately.
		<u>Figure 1</u> - Slow vocal - 25 meas
1	♩. ♩ ♩	Facing about 1/8 R of ctr, step Rft to R (1); step Lft across in front of Rft and beyond it (2) and hold (3).

"BAVNO ORO" (Figure 1 - continued)

- 2 J. J J Facing ctr, step Rft sdwd R (1); slight bounce in place on Rft, M bringing L knee up high and crossing Lft in front of R leg, W raising Lft low in front (2); slight bounce again on Rft, Lft remaining in its position in count 2 (3).
- 3 Reverse mov'ts of meas 2 of this Fig. 1.
- 4-24 Repeat the mov'ts of meas 1-3 seven more times, for a total of eight.
- 25 Same mov'ts as meas 1 of this Fig. 1.

Figure 2 - Slow instrumental - 17 meas

- 1 J. J J Facing ctr, step Rft very slightly sdwd R (1); gently tap L heel fwd and slightly L of R toe, L knee straight (2); gently tap L heel in same place again (3).
- 2 J. J J Still facing ctr, step Lft in place (1); gently tap R heel fwd and slightly R of L toe, R knee straight (2); step Rft very slightly sdwd R (3).
- 3 J. J J Turning very slightly R of ctr, step Lft across and beyond Rft, flexing L knee so that body dips (1); facing ctr, step Rft sdwd R (2); step Lft across in back of Rft (3).
- 4-15 Repeat the mov'ts of meas 1-3 of this Fig. 2 four more times, for a total of five.
- 16 Same mov'ts as meas 1 of this Fig. 2.
- 17 J. J J Facing ctr, step Lft in place (1); gently tap R heel fwd and slightly R of L toe, R knee straight (2); gently tap R heel in same place again (3).

← Most Groups lower hands to "V" position.

NOW REPEAT FIGURE 1 - Slow vocal - 24 meas, doing mov'ts of meas 1-3 of Fig. 1 eight times in all. Note that this repeat of Fig. 1 does not have a meas 25 as it did the first time through.

NOW REPEAT FIGURE 2 - Slow instrumental - 15 meas, doing mov'ts of Fig. 2 five times in all. This is followed by a single-beat meas (meas 16 cut to one beat) in which dancer leaps on Rft sdwd to R, bending R knee and thrusting Lft fwd (1), as a transition into Fig. 3.

Figure 3 - Fast instrumental till end

- 1 J J J Facing ctr, step Lft sdwd L (1); step Rft behind Lft (2); fall onto Lft sdwd L, bending L knee and thrusting Rft fwd (3).
- 2 J J J Step Rft sdwd R (1); step Lft behind Rft (2); light step onto Rft sdwd R (3); step Lft across in front of Rft, bending L knee (&).
- 3 Reverse mov'ts of meas 1 of this Fig. 3.
- Repeat the mov'ts of meas 1-3 of this Fig. 3 till end of music.

# TRESENICA

(East Serbia)

Tresenica (Treh-sehn-eet-sah), a dance from East Serbia, was presented at the 1963 University of Pacific Folk Dance Camp by Dennis Boxell, who learned it from the Yugoslav Dance Group in England in 1961.

MUSIC: Record X0PO X312A

FORMATION: Open line of 5 to 8 people, leader at R end. All dancers -- men and women -- wear a belt, and a "belt hold" is used as follows: R hand under, L hand over neighbor's similar grip of belt. Dancers at ends of line put free hand in back, over hip pocket.

STEPS AND STYLING: Serbian Running Threes: Three small running steps to a meas (cts 1, &, 2), hold (ct &). Feet are kept close to floor. "Threes" are used as a traveling step, to go fwd, bwd, and to dance in place. Steps are always very small.

Scissors Step (2 per meas): Small leap in place onto L ft, while thrusting R ft fwd (ct 1); small leap onto R, thrusting L fwd (ct 2). Keep extended ft low and parallel to floor, knee straight.

Leap\*, walk\*

\*Described in volumes of "Folk Dances From Near and Far" published by the Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, California 94103

MUSIC 2/4

PATTERN

Measures NO INTRODUCTION. Dance begins on any measure determined by leader.

## I. STEP-CLOSE

- 1 Facing R, step fwd in LOD on R heel, taking wt, with R knee stiff (ct 1).  
Close L to R heel, bending L knee slightly (ct 2).
- 2 Repeat action of meas 1.

## II. RUNNING THREES

- 3 Continuing in LOD, dance one "Running Threes" (R,L,R) (cts 1, &, 2), hold (ct &).
- 4 Repeat action of meas 3, beginning L (L,R,L).
- 5-6 Moving twd ctr, dance two "Running Threes" (R,L,R L,R,L). This movement is not abrupt, but a gradual curving in twd ctr of circle. → LOD ↗
- 7-8 Moving bwd out of ctr and slightly diag to L, dance two "Running Threes" (R,L,R L,R,L).
- 9-11 In place, dance three "Running Threes" (R,L,R L,R,L R,L,R).

## III. HOP, STEP, CLOSE

- 12 Hop on R in place (ct 1), step on L while moving very slightly to L (ct &);  
close R to L, taking wt (ct 2).
- 13 Repeat action of meas 12.

## IV. SCISSORS STEP, AND THREES IN PLACE

- 14 Still facing ctr, dance two Scissors Steps, starting with leap on L ft with R thrust fwd.
- 15 Dance one "Threes" in place (L,R,L).
- 16 Dance two Scissors Steps, starting with leap on R ft, L thrust fwd.
- 17 Dance one "Threes" in place (R,L,R).

## V. STAMP AND THREES

- 18 Bending fwd at waist and watching ft, stamp L (flat on floor), pointing L toe to R (near R toe -- "Pigeon-toed") (ct 1). Stamp L again, pointing L toe to L (L heel near R toe) (ct 2).
- 19 Dance one "Threes" in place (L,R,L).
- 20 Repeat Stamps of meas 18, reversing ftwork and stamping with R.

## TRESENICA (continued)

- 21 Dance one "Threes" in place (R,L,R).  
22-23 Repeat action of meas 18-19.

### VI. WALK AND TURN

- 24-25 Return to erect pos and swinging R ft across in front of L to face RLOD, take 3 large steps fwd, R L R (cts 1, 2, 1); lift on R and swing L across in front of R, turning 1/2 CW to face LOD (ct 2).  
26-27 Repeat the 3 steps and turn of meas 24-25, using opp ftwork and moving LOD.  
28-31 Repeat action of meas 24-27.

Repeat dance from the beginning.

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## WOULDN'T YOU KNOW IT – BRAINS LOVE RHYTHMS

*By Bill Lidicker*

Perhaps you never wondered, and then maybe you have, how it is that our brains can coordinate complex tasks involving multiple sensory inputs each of which feed into very different parts of our brain, and then orchestrate these inputs to generate coordinated activity patterns, like for example catching a baseball whizzing toward us. A successful catch involves visual, auditory, proprioceptive, and cognitive inputs plus complex neuro-muscular coordination. According to a University of California press release, dated 20 September 2010, a team of five UC researchers has just published evidence that this instantaneous coordination of disparate parts of the brain is the result of shared rhythmic patterns among the participating parts.

Does this scenario sound like folk dance? Think of the challenge to the brain of doing a fast and complex Bulgarian dance or a Scottish set dance. The extremely fast coordination of visual, auditory, cognitive, and neuro-muscular inputs needed to generate the ethnically correct response is an immensely complex challenge. Of course these UC researchers did not study dance, but they explain that the oscillatory patterns (rhythms) of electrical action potentials transmitted by neurons "are a critical mechanism for organizing the activity of individual neurons into larger functional groups." So, brains seem to need rhythms and use them extensively for communication among their various parts. Maybe this is why dancing, with all of its varied rhythms, is much easier and more natural for us than is say brain surgery or catching high-flying baseballs.

Just thought dancers would like to know that rhythms may be nourishing to our brains.

## *A Shakespearean Dance*

Somebody entered this in a weekly humor contest in the Washington Post. The contestants were told to rewrite something using the style of a different writer. This person rewrote "The Hokey Pokey" in the style of William Shakespeare:

*O proud left foot, that ventures quick within  
Then soon upon a backward journey lithe.  
Anon, once more the gesture, then begin:  
Command sinistral pedestal to writhe.  
Commence thou then the fervid Hokey-Poke,  
A mad gyration, hips in wanton swirl.  
To spin! A wilde release from Heaven's yoke.  
Blessed dervish! Surely canst go, girl.  
The Hoke, the poke -- banish now thy doubt  
Verily, I say, 'tis what it's all about.*

*by William Shakespeare*



## Ravno oro (Macedonia)

Ravno oro (RAHV-noh OR-oh) was learned by Dennis Boxell at Phillip Thornton's Yugoslav Dance Group in London, England in 1961. The choreography was presented by Dennis at the 1962 San Francisco Kolo Festival and at the 1963 University of the Pacific Folk Dance Camp.

RECORD: XOPD X-330-B (45 rpm); Jugoton C-6173 (78 rpm);  
LPM 1 Macedonian and Serbian Folk Songs and Dances Side A/1.

RHYTHM: 7/8 meter: 1-2-3, 1-2, 1-2 counted here as 1 (3/8), 2 (2/8), 3 (2/8).

FORMATION: Separate lines for M and W; all dancers facing ctr. M use "T" position;  
W use "W" position. Weight on R ft.

STEPS and Bounce\*, run\*.  
STYLING:

M move strongly, raising the knee high so that the thigh is parallel to the floor. W move with more charm and grace, raising the knee much lower.

\*Described in Steps & Styling, published by the Folk Dance Federation of Calif., Inc.

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MUSIC	7/8 meter	PATTERN
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### Measures

INTRODUCTION No action.

NOTE: To fit this music the dance begins with Fig I, meas 7. (See below)

### I. SLOW PATTERN

- 1 Facing R of ctr, step on R in LOD (CCW) (ct 1); crossing in front, step on L in LOD (cts 2-3).
- 2 Repeat meas 1.
- 3 Facing ctr, step on R beside L (ct 1); raise L knee (cts 2-3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Step on R beside L (ct 1); swing L ft in front of R leg, M bringing L ft to R of R knee, W bringing L ft to R of R shin (cts 2-3).
- 6 Dance a large step diag fwd to L on L (W take a smaller step) (ct 1); fall onto R ft in front of L, bending R knee and tucking L ankle behind R knee (W place L ankle behind R calf) (ct 2); hold (ct 3).
- 7 Step bkwd onto L and face ctr (ct 1); raise R knee (cts 2-3).  
NOTE: Dance starts here. On the first meas step on L beside R (not bkwd) on ct 1. Continue the dance as written.

- 8 Step on R beside L (ct 1); swing L ft in front of R leg, M bringing L ft to R of R knee, W bringing L ft to R of R shin (cts 2-3).
- 9 Dance a large step diag fwd to L on L (W take a smaller step) (ct 1); fall onto R ft in front of L, bending R knee and tucking L ankle behind R knee (W place R ankle behind R calf) (ct 2); hold (ct 3).
- 10 Step bkwd onto L and face ctr (ct 1); raise R knee (cts 2-3).  
NOTE: Meas 8-10 are a repeat of meas 5-7.
- 60 meas Dance the complete Fig I six times.

## II. FAST PATTERN

- 1 With running steps in LOD, step R,L (cts 1, 2-3).
- 2 Repeat meas 1.
- 3 Facing ctr, step on R beside L (ct 1); placing L ft slightly fwd, bounce twice on both heels (cts 2,3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Repeat meas 3.
- 6 With running steps in RLOD (CW), step L,R (cts 1, 2-3).
- 7 Facing ctr, step on L while extending R ft fwd on floor (scissors) (ct 1); repeat with opp ftwk (cts 2-3).
- 8 Step on L beside R (ct 1); placing R ft slightly fwd, bounce twice on both heels (cts 2,3).
- 9 Repeat meas 8 with opp ftwk.
- 10 With running steps in RLOD, step L,R (cts 1, 2-3).
- 11 Facing ctr, step on L (ct 1); close R to L (no wt) (ct 2); hold (ct 3).
- 48 meas Repeat Fig II four times (5 total) plus meas 1-4 (Fig II) once more.

### ENDING (Optional)

- 2 chords M: Stepping on L ft, do a deep squat on L with R ankle tucked behind L knee.  
W: Stepping on L ft, raise on ball of L ft with R ft placed behind L ankle.  
R toe is pointed down and R knee is turned out.



## Where to dance

### **Federation clubs**

*Note that some clubs do not dance in the summer—check before going!*

#### **CENTRAL STATE**

**Bay Osos International Folk Dancers.** Tuesday afternoons, 1-3 pm. South Bay Community Center, 2180 Palisades Avenue, Los Osos. First hour is beginner-intermediate instruction, 2nd hour is all request. For Information call Anne Tiber, 805-534-1501 or email: [annetiber@charter.net](mailto:annetiber@charter.net)

**Mid County Folkdancers.** c/o Gabriele Swanson, 7 Via Joaquin #3, Monterey, CA 93940 [Gabswan@sbcglobal.net](mailto:Gabswan@sbcglobal.net)

#### **NORTH STATE**

**Humboldt Folk Dancers** meet Fridays from 8:00 p.m. to 11 p.m. at the First Presbyterian Church, 11th and G Streets in Arcata. All level of dancers are welcome and you don't need a partner. Instruction from 8 - 9:30 followed by request dancing. Every First Friday of the month (except January and July) live music with 2-3 bands. For more information, go to [www.humboldtfolkdancers.org](http://www.humboldtfolkdancers.org).

**Redding Folk Dancers** meet every Friday (except during July and August) from 7:00 to 9:45 p.m. at the Redding Ballet Academie, 1726 Market St., Redding. All levels of dancers welcome. Easy warm-up dances start at 7:00, instruction is from 7:30 to 8:30, and request dances follow. For more information, call Julie at (530) 547-4071 or e-mail Jan at [jmwright32@frontiernet.net](mailto:jmwright32@frontiernet.net)

#### **SOUTH STATE**

**West L.A. Folk Dancers** meet Mondays and Fridays, 7:45-10:30 pm. Brockton School, 1309 Armacost Ave. in West Los Angeles. Info: Beverly Barr 310-202-6166, email: [dancingbarrs@yahoo.com](mailto:dancingbarrs@yahoo.com)

#### **OUT OF STATE: NEVADA**

**Ethnic Express International Folk Dancers.** c/o Ilene Wagner, 350 E. Desert Inn Rd., E203 Las Vegas, NV 89109-9007

#### **RENO**

**RENO INTERNATIONAL FOLK DANCE CO-OP.** Beg. & interm. int'l. Thursdays, 7-9 pm, Temple Sinai, 3405 Gulling Rd. (off King's Row), Reno. Cost \$2.

**First Saturday Party,** 7-9:30 pm at Nevada Dance Academy, 1790 W. 4th (off Keystone). Cost \$5. Contact Derise at (775) 677-2306 or [wigand@gbis.com](mailto:wigand@gbis.com).

#### **SAN FRANCISCO**

**Croatian American Cultural Center,** attn: Les Andres, 890 Springfield, San Jose, CA 95008  
[danica@danicarestoration.com](mailto:danica@danicarestoration.com)

#### **SAN FRANCISCO COUNCIL**

**Chang's International Folk Dancers, Inc.** Meets the first four Fridays of each month at the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street, San Francisco. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm., Third Friday is party night, 8:00-11:00 PM. Fourth Friday is **Family Folk Dance Night** at 7:00 pm, followed by general dancing, 8:30-10:30 pm. Contact Sidney Messer, 415-332-1020.

**Greek Folk Dancing.** Meets every Monday at the Presidio Dance Academy, 1158 Gorgas Rd. at Marshall. Adjacent to Crissy Field, San Francisco. 8:00-10:00 pm. First hour is teaching and second hour is practice. Contact Mary Ann Karonis, 510-530-5140 [makaromis@earthlink.net](mailto:makaromis@earthlink.net) or [www.greekfeet.com](http://www.greekfeet.com)

**Mandala Folk Dance Center.** Meets every Thursday at St. Paul's Church Hall, 43rd & Judah, San Francisco, 7:30-8:15 pm. Request

dancing, 8:15-9:00 pm. Intermediate teaching from 9:00-9:45 pm. Request dancing from 9:45-11:00 pm. First and last Thursdays are always Party Nights. Contact Edith or Paul at 415-648-8489.

**San Francisco Dance Circle. Free!** San Francisco Dance Circle meets every Wednesday 10:45 am -- 12:00 noon at the newly renovated Harvey Milk Recreation Center, 50 Scott Street @ Duboce. Lines, sets, partners, trios—we do it all! Beginners welcome to start anytime. Gorgeous dance studio. Good public transportation. Free! Contact: Ann Colichidas at 415-902-7690.

#### **SAN FRANCISCO HALL RENTAL**

**Polish Club of San Francisco**—Event venue available. Weddings, meetings, dance workshops, seminars, parties, receptions, etc. Full kitchen, dance floor, 2 large meeting rooms, tables, chairs, stage. Limited free parking. Info & reservations 415-285-4336 or 415-821-2574, email [staff@polishclub.org](mailto:staff@polishclub.org)

#### **MERCED**

**Merced International Folkdancers**—Winter/spring classes, lines, circles and couple dances, beginning, intermediate. Thursdays thru 5/27/10, 6:30-8 pm, at the Merced Multicultural Arts Center (3rd floor). \$7 per session. For more information including scholarships and discounts, call: Instructor Memo Keswick 209-723-4016.

#### **MODESTO**

**Every Wed. night—Modesto Folk Dancers** meet at Raube Hall in Ceres. 7:00 to 10:00 pm. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (209-578-5551 for directions)

**Every Friday night—Village Dancers of Modesto** meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. 7:00 to 9:30 pm. Cost \$5.00 per night per person (students \$1.00). Contacts Don and Judy Kropp (209) 847-4439 and Floyd Davis and Barbara Summers.

**Every Saturday—Modesto Tango (Argentine)** meets at Modesto Fitness & Racquet Club, 200 Norwegian Ave. (off McHenry), Modesto. Cost \$12 per person. Beginning lesson at 12:30 pm. Contact Mary Menz 209-522-1571.

**Every Monday—Modesto Tango** meets at Jacob's Restaurant, 2501 McHenry Ave, Modesto, for a practice and social dancing. 8 to 10 pm. No fee, but participants are encouraged to order food and/or drinks. Contact Mary Menz 209-522-1571.

#### **ALBANY**

**Albany Y Balkan Dancers.** Fridays, all levels, instruction 8:00 to 9:00 pm, all request dancing until 11:00 pm. 921 Kains Street, just south of Solano, off San Pablo Ave., Albany. Contact Kay James, 925-376-0727.

#### **BERKELEY**

**Advanced Balkan Dancers class.** Every third Sunday, 2-4:00 pm in the Rear Dance Studio at Ashkenaz. Learn the great dances of folk dancing. A few year's dancing experience is needed. Experienced instructors, friendly people. Entry via the left hand door at Ashkenaz, 1317 San Pablo Avenue, Berkeley. Information: Gary Anderson, 415-488-9197 weekdays or email: [wildwood\\_press@comcast.net](mailto:wildwood_press@comcast.net)

**Cape Breton Step Dance at Ashkenaz—2nd Sundays,** beginners, 1:00 pm, experienced dancers, 2-4 pm. Ashkenaz Music and Dance, back studio, 1317 San Pablo Ave., Berkeley. For info call Bob Schultheisz 209-745-9063, [bobschul@softcom.net](mailto:bobschul@softcom.net)

**BERKELEY FOLK DANCERS.** All classes are held at Live Oak Park Recreation Center, 1301 Shattuck Ave., Berkeley, 7:45-9:35 pm Contact: Naomi Lidicker at 510-524-2871 or <http://berkeleyfolkdancers.org>.

**November 4. New Beginners Class** continues. On Thursdays 7:30 – 9:30 PM at the above address for the months of November & December for \$30 taught by Claire and Al George 510-841-1205.

**November 19. "Rags to Riches" Fun Night.** Hosted by the Advance Intermediate class at the above address from 7:30 to 10:30 PM.

and at the end, the men separated from the women and broke

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\$5 for members and \$7 for others. Contact Lone Coleman 510-526-5886 or Tom Sha 510-614-5522.

No dancing on Thanksgiving Day, November 25 nor Friday, November 26 at BFD.

*Weekly class schedules:*

*Mondays—Advance Intermediate, Lone Coleman 510-526-5886 and Tom Sha 510-614-5522*

*Tuesdays—Intermediate, Bill Lidicker 510-528-9168 and Marija Hillis 510-549-0337*

*Wednesdays—Advanced, Judy Stonefield 510-655-3074 and Yaqi Zhang 510-525-1865*

*Thursdays—Beginners, Claire and Al George 510-841-1205*

*Fridays—Requests. Contact Peter and Lynne D'Angelo 510-654-3136*

## OAKLAND

**Scandiadans**—Thursdays. 7-10 pm at the Nature Friends, 3115 Butters Drive, Oakland, Ca. From Highway 13 take the Joaquin Miller exit. Drive East (up the hill) on Joaquin Miller about a mile. Take the second Right onto Butters Drive. Follow Butters 0.4 mile. On the Right is a sign reading SCANDIADANS. Turn into the driveway and go down into a large parking area. The clubhouse is ahead on the Right. Contact: Frank and Jane Tripi 510 654-3636 or [ftripi@juno.com](mailto:ftripi@juno.com)

**Scandia Saturday.** Four times a year. March and May 2009. Location: Nature Friends, 3115 Butters Drive, Oakland. Donation is \$7, or \$10 in December. Scandinavian couple turning dances. Everyone is welcome. Info: Jane Tripi 510-654-3636 or [ftripi@juno.com](mailto:ftripi@juno.com).

## PENINSULA COUNCIL

**Dec. 25—Peninsula FD Council** at St Bede's Episcopal Church, 2650 Sand Hill Rd at Monte Rosa, Menlo Park. Parking entrance from Monte Rosa. Starts at 7:30 pm. Bring a little finger food to share. Only \$7.00. Info at 408 252-8106

Mostly Balkan. Thursdays, teaching 7:45 to 8:45, request dancing 8:45 to 10:15. \$6.00. Menlo Park Recreation Center. Information: Sue 408-247-2420 or Derek 650-851-8498.

**Menlo Park Folk Dancers Party—November 20, December 31 only: 8:00 p.m. - 1:00 a.m.** Burgess Recreation Center, 700 Alma at Mielke in Menlo Park. Preceded by a potluck starting at 6:00 pm, call 650-327-0759 for location. 8:00 pm until midnight. Lots of dancing in two halls. Free refreshments provided. Adults \$9.00, teens \$3.00. 700 Alma St. near Ravenswood Ave, Menlo Park. Call Marcel Vinokur at 650-327-0759 for details.

**Mondays—Menlo Park Folk Dancers.** Classes, International, Beg., 7:00, Inter. 7:30, requests 8:30 pm. Menlo Park Recreation Center, 700 Alma at Mielke, Menlo Park. Marcel Vinokur 650-327-0759.

**Dec. 4—Palomanians Folk Dance Party** at St Bede's Episcopal Church, 2650 Sand Hill Rd at Monte Rosa, Menlo Park. Parking entrance from Monte Rosa. Starts at 7:30 pm. Free refreshments. Info at 408 252-8106

**Palomanians IFD**—Class on Tuesdays at Menlo Park Rec. Center, 700 Alma St near Ravenswood, Menlo Park. Intermediate and advanced partner and non-partner dances. Denise Heenan, instructor. Info 408 252-8106.

**Carriage House FD**—class on Wednesdays at Holbrook Palmer Park, 150 Watkins Ave. in Atherton. Teaching 7:45 - 9:00. Requests 9:00 to 10:00 or so. Suzanne Rocca-Butler, instructor (650) 854-3184.

**Saratoga International Folklore Family.** Thursdays 7:30-8:15 beginners lesson; 8:15-10:00 intermediate-advanced. \$8 general public, \$6 seniors. St. Archangel Michael Serbian Orthodox Church, 18870 Allendale Avenue, Saratoga. Contact Loui Tucker 408-287-9999, email: [loui@loutucker.com](mailto:loui@loutucker.com)

**Heritage Festival**—Jan. 14 & 15, sponsored by the Peninsula Folk Dance Council. Evening party on Friday. Federation board meeting, Institute, dance party on Saturday. Community United Church, Elm at Arroyo Sts. In San Carlos.

## FRESNO FOLK DANCES

**Tuesdays—Fresno Danish Dancers.** Clovis Senior Center. 6:30-9:00 pm. Contact Wilma Andersen, 559-291-3176.

**Wednesdays—McTeggert Irish Dancers.** Beginners: 5:30-6:30 pm. Intermediate and Advanced: 7:00-8:00 pm. Contact Maureen Hall, 559-271-5200.

**First, Third & Fifth Saturdays—International Dancers.** 8:00 to 10:00 pm at California Arts Academy, 4750 N. Blackstone near Gettysburg Street, Fresno. Info: Marty 559-227-7051, Gary 559-439-1416

## NORTH OF S.F./REDWOOD COUNCIL

**Kopachka International Folkdancers** Scout Hall, 177 E. Blithedale, Mill Valley. Every Friday 7:30 to 10:30 pm. Beginners' teaching 7:30 to 8:00, followed by half an hour's intermediate/advanced teaching, then program for all levels. \$5. Information: Nadav Nur, (415)497-4890, or Susie Shoaf, [susieshoaf@aol.com](mailto:susieshoaf@aol.com)

**Sonoma County Scandia Dancers**—Scandinavian dance class in Petaluma. Beginners welcome. Come learn the dances of Norway and Sweden on Tuesdays from 7:15 to 9:15 pm. at Hermann Sons Hall, 860 Western Ave. Petaluma. No partner needed. Bring leather or smooth soled shoes. The first night is free, thereafter \$4 per class. For questions call Vince at 996-8300 or Emma at 823-4145.

**Napa Valley Folk Dancers.** Telephone contact: 707-255-6815. Napa Valley College, 2277 Napa-Vallejo Highway, Napa, 94558. Party Every 4th Saturday, 1:00 - 4:00 pm.

**Novato Folk Dancers Class** - Telephone contact: 415-892-9405. Lynwood School, 1320 Lynwood Dr., Novato, 94947. Every Wednesday 8 - 10 p.m.

**Petaluma Snap-Y Dancers** at Herman Sons Hall, 860 Western Avenue, Petaluma. Mondays 7-9:15 pm through May 3; Easy dances 7-7:30 pm; instruction 7:30-8:15 pm; dancing to requests and favorites 8:15-9:15 pm, drop-ins always welcome - \$7 per evening. Telephone contact: Carol Friedman 415-663-9512, [cjay@horizoncable.com](mailto:cjay@horizoncable.com) <http://carolfriedmanfolkdance.blogspot.com/>

**Santa Rosa Folk Dancers Class** - Telephone contact: 707-546-8877. Willowside Hall, 5299 Hall Road, Santa Rosa. Every Thursday 1:00-3:00 p.m. except June - Aug.

**Snap-Y Dancers (Sonoma).** Beginners welcome! Seven Flags Clubhouse, 1400 W. Watmaugh Rd., Sonoma, 95476. Thursdays 7:00-9:00 pm. Contact Paul Smith 707-996-1467 for summer schedule.

**Petaluma International Folk Dancers party dates:** Oct. 9; Nov.13; Dec. 12, Sunday, 2010. 2:00 to 6:00 pm at Herman Sons Hall, Petaluma. For more info: 707-546-8877.

**Balkan Dancers of Marin—Every Thursday.** 8:00 pm to 10:00 pm. One hour program dancing, one hour all request. Occasional teaching. 4140 Redwood Highway, San Rafael. Info: call Irene Croft 415-456-0786 or Anne Arend 415-892-9405.

## SACRAMENTO

**PONY EXPRESS DANCE CLUB** Country-western, couple & line. First Saturday of Jan., Feb., Mar., Apr, May, Jun, Sept, Oct, Nov, & Dec. Lesson 7-8pm. Open dance 8-11:00pm. Arcade Creek Recreation & Park District Hall, 4855 Hamilton Street (I-80 & Madison Ave), Sacramento. Members \$5 & Non-members \$7. Contact: 916-212-4654 or [cerponyexpress@aol.com](mailto:cerponyexpress@aol.com).

**IRISH AMERICAN CEILI DANCERS.** Irish folk dancing. 2nd and 4th Wednesdays at the Ethel M. Harte Senior Center, 915 27th Street, Sacramento. Contact Helen Healy 916-444-3181

Where to dance in the Greater Sacramento Area:  
**SACRAMENTO INTERNATIONAL FOLK  
DANCE & ARTS COUNCIL**

Website: [www.folkdance.com/sacramentocouncil/](http://www.folkdance.com/sacramentocouncil/)

\*indicates "Beginner-friendly class"

(Note: Federation members are in bold type, others do not belong to the Federation.)

\*CONTRA DANCE. All levels. No partner needed. All dances taught & prompted. Always live music! Held in Sacramento, Auburn, Nevada City, Chico, Sonora, Guinda, and Cool. See schedule online at <http://www.scds.ca> or call 916-739-6014 or 916-371-0739.

#### MONDAY

\*El Dorado International Dance. Scandinavian class. All levels, couple. Beginners 7-9:30 pm. Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 530-672-2926. website: [www.folkdance.com/scandi](http://www.folkdance.com/scandi)

\*VILLAGE DANCERS OF MODESTO. Beg. & Int. Scandinavian, couple. 7:30-9:30 pm. Raube Hall, 4455 Roeding Rd., Ceres. Contact: 209-847-4439, [judy\\_kropp@sbcglobal.net](mailto:judy_kropp@sbcglobal.net)

HOROS. Mostly-Balkan, non-partner, intermediate & advanced. 7:30-9:30 pm. Coloma Community Ctr., 4623 T St., Sacramento. Contact: 916-731-4675

#### TUESDAY

\*EL DORADO INTERNATIONAL DANCE. Beg. & Int. International, line & couple. 7:00-10:00 pm. IOOF Hall, 467 Main St., Placerville. Contact: 530-622-7301 or 530-644-1198.

\*TUESDAY DANCERS. 1:00-3:00 pm. Hamilton St. Park, 4855 Hamilton St. Sacramento. Contact 530-888-6586 or 916-923-1555.

#### WEDNESDAY

CALICO FOLK DANCERS. Beg. & Int. International, line & couple. 3:00-4:30 pm. Mission Oaks Ctr., 4701 Gibbons Dr., Carmichael. Contact: 916-487-0413 or 916-923-1555

\*VILLAGE DANCERS OF MODESTO. Beg. & Int. Scandinavian, couple. 7:30-9:30 pm. Raube Hall, 4455 Roeding Rd., Ceres. Contact: 209-847-4439, [judy\\_kropp@sbcglobal.net](mailto:judy_kropp@sbcglobal.net)

KOLO KOALITION. Mostly Balkan, Intermediate, non-partner. 7:30-10:00 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-6014.

#### SACRAMENTO VALLEY CAPE BRETON STEP DANCERS.

All levels. 5:30-7:00 pm. Sierra 2 Community Center, Studio 1, 2791 24th St., Sac. Contact: 209-745-9063, website: [www.softcom.net/users/bobschul/index.html](http://www.softcom.net/users/bobschul/index.html)

VINTAGE DANCERS OF SACRAMENTO. Late 1800s to early 1900s, couple. 7:30-9:30 pm. (Sept.- May) Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 916-446-6290 or 530-888-6586

#### THURSDAY

\*EL DORADO INTERNATIONAL DANCE. Teens Plus class. All levels Couple and line. 7-8:30 pm. 3100 Ponderosa Road, Shingle Springs. Contact 530-677-1134.

\*RENO INTERNATIONAL FOLK DANCE CO-OP. Beg. & Int. International, recreational, non-partner, couple. 7-9 pm. Temple Sinai, 3405 Gulling (off King's Row), Reno. Contact: 775-677-2306, [wigand@gbis.com](mailto:wigand@gbis.com)

\*PAIRS & SPARES. Beg. & Int. International, Rounds, Squares, & Contras. 7:30-9:30 pm. (Sept.-June). Babcock School, 2400 Cormorant Way, Sacramento. Party 2nd Sat. 7-10 PM. Golden Palms Mobilehome Estates Activity Rm., 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

#### FRIDAY

\*EL DORADO INTERNATIONAL DANCE. Beg. & Int. 7:00-9:00 pm. Marshall Grange, 4940 Marshall Grade, Garden Valley. Contact: 530-622-6470.

\*EL DORADO INTERNATIONAL DANCE. All levels, Couple & Line. 8:00-10:30 pm. 3100 Ponderosa Rd., Shingle Springs. Contact: 530-677-1134

\*EL DORADO INTERNATIONAL DANCE. Parent's class. Beg. Couple and line, International. 7:30-8:30 pm. 3100 Ponderosa Road, Shingle Springs. Contact 530-677-1134.

\*NEVADA COUNTY FOLK DANCERS. Beg. & Int. International &

Balkan. Selected Fridays. 8-? pm. Methodist Church, 433 Broad St., Nevada City. Contact: 530-272-2149

ROYAL SCOTTISH COUNTRY DANCE SOCIETY. 7:30 pm. YLI Hall, 1400 27th St. at N, Sacramento. Contact 916-716-3696.

\*SACRAMENTO COUNTRY DANCE SOCIETY. All levels. 1st Fridays. 7:30-11:00 pm. Clunie Clubhouse, 601 Alhambra Bl., Sacramento. Contact 916-739-6014. Website: [www.scds.ca](http://www.scds.ca)

\*VILLAGE DANCERS OF MODESTO. Beg. & Int., International, recreational, couple & non-partner. 7:30-9:30 pm. Sylvan Elem. School, 2908 Coffee Rd., Modesto. Contact: 209-847-4439, [judy\\_kropp@sbcglobal.net](mailto:judy_kropp@sbcglobal.net)

#### SATURDAY

DANCES OF THE WORLD...Mostly Balkan, Non-Partner. 3rd Sat. monthly except July & Aug. 8-11 pm. YLI Hall, 1400 27th & N, Sacramento. Contact: 916-923-1555

FIRST & LAST DANCERS. Country-Western, Couple & Line. Last Sat. of Jan., Feb., Mar., Apr., Sept., Oct., & Nov. 8 pm-Midnight. Valley Oaks Grange, 5th & D, Galt. May, June, July, Aug. & Dec.: special dates & times. Contact: 916-682-2638

KOLO KOALITION. Party, All Levels, Mostly Balkan, Non-Partner. 1st Sat. monthly. 8:00-11:00 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-6014

PAIRS & SPARES. Party, International. 2nd Sat. monthly except June, July & Aug. 7:00-10:00 pm. Golden Palms Mobilehome Estates Activity Room, 8181 Folsom Bl., Sacramento. This is a gated community. Planned late arrivals should contact for the gate code number to open the gate which is closed at 7:00 pm. Contact: 916-428-6992 or 916-682-2638.

\*ROYAL SCOTTISH COUNTRY DANCE SOCIETY. 7:30 pm. YLI Hall, 1400 27th St. at N, Sacramento. Contact 916-716-3696.

\*ROYAL SCOTTISH COUNTRY DANCE SOCIETY-YOUTH CLASS. 10 am. YLI Hall, 1400- 27th St. at N, Sacramento. Contact: 916-716-3696. Website: [www.rscds-sacramento.org](http://www.rscds-sacramento.org)

\*ROYAL SCOTTISH COUNTRY DANCE SOCIETY PARTY. Recreational/couple. 2nd Sat. monthly. 7:30 pm. YLI Hall, 1400- 27th St. at N, Sacramento. Contact: 916-716-3696. Website: [www.rscds-sacramento.org](http://www.rscds-sacramento.org)

\*SACRAMENTO COUNTRY DANCE SOCIETY. All levels. 2nd & 4th Sat. 7:30-11:00 pm. Coloma Community Ctr., 4623 T St., Sacramento. Contact 916-739-6014. Website: [www.scds.ca](http://www.scds.ca)

\*SACRAMENTO VALLEY CAPE BRETON STEP DANCERS. 3rd Sat. monthly. All levels. 1-5 pm Galt. Call for location. Contact 209-745-9063. Website: [www.softcom.net/users/bobschul/index.html](http://www.softcom.net/users/bobschul/index.html)

#### SUNDAY

\*DAVIS INTERNATIONAL FOLKDANCERS. All levels. Mostly non-partner Balkan & International. 7:00-10:00 pm, Davis Art Center, 1919 F st., Davis. Contact: 530-756-4100 or 530-758-0863. Website: [www.davisfolkdance.org](http://www.davisfolkdance.org)

\*ENGLISH COUNTRY DANCE. All levels. 1st Sun. monthly. 2-5 pm. Masonic Temple, 235 Vernon St., Roseville. Contact: 916-739-6014. Website: [www.scds.ca](http://www.scds.ca)

\*DANCES OF THE WORLD: International & Israeli. 2-5 pm. 2nd & 4th Sun. monthly except July & Aug. YLI Hall, 1400-27th St. at N, Sacramento. Contact: (916) 632-8807

EXHIBITION GROUPS. Contact the following, if interested, for further information.

ALPENTANZER SCHUHPLATTLER, Austrian exhibition group. Contact 916-988-6266 Website: [www.alpentanzer.org](http://www.alpentanzer.org)

BALLIAMO. Italian-performing group. Contact: 916-482-8674

EL DORADO SCANDINAVIAN DANCERS. Contact 530-672-2926.

TANCE EL DORADO. International. Teens plus. Contact 530-677-1134.

VIENNESE WALTZ SOCIETY. Contact: 916-395-8791 Website: [www.waltz@strauss.net](http://www.waltz@strauss.net)

VINTAGE DANCERS OF SACRAMENTO. Late 1800s to early 1900s. Couple. Contact 530-888-6586.

VIENNA RHYTHM. Contact: 916-395-

8791, [waltz@strauss.net](mailto:waltz@strauss.net) Website: [www.viennescwaltz.net](http://www.viennescwaltz.net)

VILLAGE DANCERS OF MODESTO. Scandinavian, couple. Contact: 209-847-4439, [judy\\_kropp@sbcglobal.net](mailto:judy_kropp@sbcglobal.net)

FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.

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