

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 63 DECEMBER 2023

Another fun-filled Officers Ball!



See p. 7

Photos by J. Croco and L. Tucker

Let's Dance!

Volume 80, No. 10
DECEMBER 2023

Editor: Loui Tucker

Email: editor@folkdance.com

153 Race Street, San Jose, CA 95126

Assistant Editor: David Hillis

Address change and membership:

Marcia Rosenblatt, membership@folkdance.com

News from Around the Bay: Contributions from clubs

Federation Officers, North

President: Ulrike Narins, president@folkdance.com

Vice President: Laura Richardson, vicepresident@folkdance.com

Treasurer: Sabine Zappe, treasurer@folkdance.com

Recording Secretary: Clem Dickey, clemd@acm.org

Editor: Loui Tucker, editor@folkdance.com

Website: www.folkdance.com

Facebook: www.facebook.com/FolkDanceFed

Federation Officers, South

President: Diane Baker

Vice President: Greg Solloway

Secretary: Camille Dull

Treasurer: Mindy Belli

Website: www.SoCalFolkdance.org

The Federation's Promotion Fund is available to Federation members and clubs, in the form of a grant or a loan, to promote a specific dance event or folk dance in general. Read more about this fund and download an application at www.folkdance.com under the **Services** tab.

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

Donations: The Folk Dance Federation of California is a 501(c)3 non-profit organization, and donations are tax deductible! Gifts and donations are always welcome.

Send to:

Folk Dance Federation Treasurer

153 Race Street

San Jose, CA 95126

Join now! Membership rates: (add \$15 for foreign addresses)

Individual: \$35/year

Household: \$45/year

Students: \$25/year (26 or under and at least half time)

Group/Club: \$40/year

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.

Marcia Rosenblatt, Membership

927 Springfield Drive, Millbrae, CA 94030

To post dance event flyers on the Federation's website, email: webmaster@folkdance.com

IN THIS ISSUE:

A Blast from the Past — 70 years ago!.....	23
Automatic Reflex	11
Bon Mots of Ralph Page	19
Calendar of Events.....	5
Chili Sin Carne.....	10
Dance Description – Sunt din Bucovina.....	21
Folk Culture In The Middle Of Estonia.....	11
Food Banks Need Help	14
From the Photo Archives.....	17
Letters to The Editor.....	18
News From Around the Bay	12
President's Message.....	3
Speaking of Dancing	15
The Family Photo Album	6
The History Channel	19
The Officers Ball 2023 - a review.....	7
We Have a Winner!	17
Why I Started Folk Dancing	20
Writing Requests	3

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

Your advertising helps support *Let's Dance!* Please make checks payable to the **Folk Dance Federation**. Ad rates:

	<u>½ page</u>	<u>full page</u>	
Member clubs	\$50	\$90	All ads are in
All others	\$80	\$120	COLOR

Mail checks to: Loui Tucker, Editor
153 Race Street
San Jose, CA 95126

©*Let's Dance!* (ISSN#0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May-June and July-August issues, which are released each two-month period. Standard mail postage paid at Sacramento, California.

WELCOME OUR NEW FEDERATION MEMBERS

Hana Pazdirkova, Berkeley
Michael R. Blake, Andover, Massachusetts
Monterey International Folk Dancers, Pacific Grove
Eszterlanc Hungarian Folk Ensemble, East Palo Alto

PRESIDENT'S MESSAGE

by Ulrike Narins

I would like to share some noteworthy tidbits from the two weeks I spent at Stockton Folk Dance Camp in July.

Richard Powers shared little lectures that he has given his students about social dancing. He explained that focusing on other people (namely, your partner) will enhance your experience of any couple dance. In a dance class, you might expect your partner to do the steps correctly so that you can learn yours better. Or you may criticize your dance partner, instruct him or her, or coerce that person in the right direction. Yes, when we are all practicing new steps, it is okay to point out your partner's mistakes in a gentle way. But when we are dancing, we should adopt the attitude that our current partner is the most important person, that we are delighted to spend these minutes together, and that we want to do everything we can to make our partner's dance experience as enjoyable as possible. I took his words to heart and felt exhilarated when I applied them after that. I let go of my selfish desire to get the steps right, instead smiling at my partner, feeling happy that I could spend a few minutes with that person, and adjusting my movements to facilitate a smooth dance. It felt liberating and helped me be more connected to him.

One of the Wednesdays after the Candle Lighting ceremony, we sang "Happy Birthday" to John Filcich, who turned 99 during this year's camp. Then some members of the band sang a Croatian birthday song for him. But we noticed that he looked quite displeased during this song! Afterwards we asked him what was the matter, and this is what he said: "Do you know what they were singing? In this song they wish me to live to a hundred. But being already 99, it means they give me just one more year!"

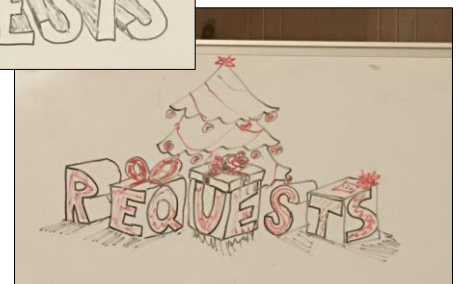
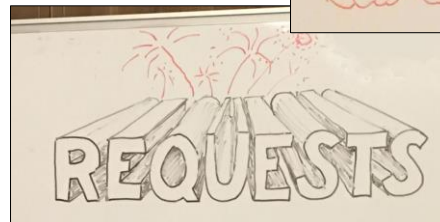
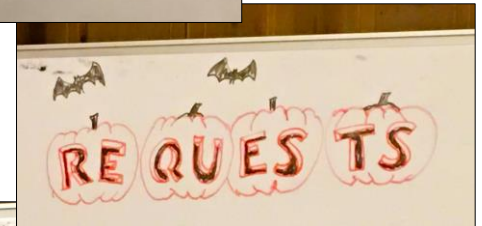
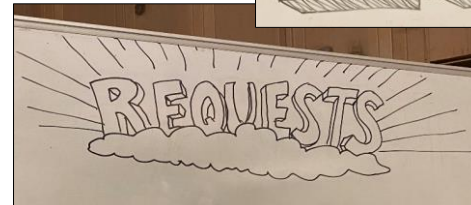
In Željko's class we learned Goričani, a dance famous for its middle finger hold. That is, instead of holding hands or pinkies, people clasp middle fingers. One day after Stockton I was driving home from a coffee shop behind a driver who rolled down his window and stuck out his middle finger to indicate his annoyance with the driver in front of him. I suddenly had an idea about how to deescalate a situation if someone ever gave me the finger. I just could smile and say, "Oh yes, I know that dance, too!" I hope I never have to find out if this would actually work!

In Željko's class we also learned Kvadrilja, a dance for four couples. Two couples walk toward each other, then pass right shoulders with the opposite person. Each person makes a quarter turn, then does

the pass-through with another couple in the set. Next, they do the same maneuver again with the first couple. The leader in the couple Lothar and I faced had a big frown, and when we approached each other, I smiled at him, but this had no effect. The next time I gave him an even brighter smile, but he kept frowning. When we faced each other the following time, I decided to return his frown, and to my great surprise he gave me a big smile! For the rest of the dance, he and I could not stop laughing whenever we looked at each other!



I thought I would share some of my son Lothar's renditions of the word "REQUESTS" that appears on a lot of white boards at dance classes. Why just print the letters when you can get creative?





Jim Gold International Folk Tours 2024

Our trips are for folk dancers, non-dancers and anyone with a love of travel and culture



Middle East

EGYPT: February 23-March 3, 2024 Cairo, Nile River cruise, Luxor, Aswan

Led by Ventsi Milev or Lee Otterholt

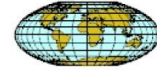
ISRAEL: March 3-13, 2024 Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Safed, Golan Heights. Led by Lee Friedman and guided by Joe Freedman

North America

WESTERN CANADA: April 11-23, 2024 Calgary, Banff, Vancouver.

Led by Cathie Donnel-Dunkel, with Lee Otterholt and Genc Kastrati

EASTERN CANADA: June 28-July 10, 2024 Montreal, Quebec, Saint John, Halifax, Charlottetown, and more. Led by Richard Schmidt



Travel broadens one!

Eastern Europe (The Balkans)

ALBANIA, GREECE, MACEDONIA and KOSOVO:

May 22-June 3-5, 2024 Tirana, Durrës, Vlorë Folk Festival, Kruja, Gjirokaster, Saranda, Berat, Lake Prespa, Ochrid, Kosovo extension. Led by Lee Otterholt and guided by Kliti Zika

BULGARIA and Black Sea Coast: July 22-August 4, 4-8, 2024

Sofia, Plovdiv, Bansko, Veliko Turnovo, Varna.

Led by Ventsi Milev.

ROMANIA: Sept 29-Oct 13, 2024 Bucharest, Brasov, Sibiu, Cluj,

Sighet Marmatiei Led by Nancy S. Hoffman and Virginia O'Neil

GREECE and the GREEK ISLANDS: Oct 19-Nov 1, 2024

Athens, Nauplia, Sparta, Olympia, Delphi, Meteora, Greek Island Cruise Led by Lee Otterholt and guided by Maroula Konti



Western Europe

SCANDINAVIA: June 18-July 1, 2024 Oslo, Gothenburg, Helsingborg

(Elsinore), Copenhagen. Led by Lee Otterholt

IRELAND: August 3-15, 2024 Galway, Connemara, Aran islands, Kerry, Cork, Blarney, Dublin. Led by Lee Friedman and guided by Kay Cleary

SPAIN: Sept 12-25, 2024 Malaga, Ronda, Cadiz, Seville, Cordoba, Granada



South America

PERU with Nazca and Peruvian Amazon: May 20-29, 2024

Lima, Cusco, Machu Picchu, Puno, Sacred Valley, Lake Titicaca, Peruvian Amazon, Nazca extensions. Led by Martha Tavera

BRAZIL: October 21-November 1, 2024 Rio de Janeiro, Salvador, Iguassu Falls.

Led by Hilary Almeida

For complete tour itineraries and information go to: www.jimgold.com

TOUR REGISTRATION: Reserve my place! \$200 per person deposit.

Register on line at: <https://www.jimgold.com/>

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A.

(201) 836-0362 Email: jimgold@jimgold.com

Calendar of Events

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

- NOVEMBER 24-25 THE 72ND ANNUAL KOLO FESTIVAL.** Croatian American Cultural Center, 90 Onondaga Avenue, San Francisco. Teachers are Cristian Florescu and Sonia Dion (Romanian) and Anna Angelova (Bulgarian). Singing, instrumental and dance instruction, jam sessions, culture corner, and more. Info: kolofestival.org.
- DECEMBER 9 RAZZMATAZZ ANNUAL CHRISTMAS FOLK DANCE PARTY.** Monroe Hall, 1400 College Avenue in Santa Rosa. 7-10 pm. Info: marilynmsmith@sbcglobal.net.
- DECEMBER 9 THE PALOMANIANS ANNUAL PIE PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road in Menlo Park. 7-10 pm. \$10. The Palomanians provide pie, ice cream, and beverages.
- DECEMBER 9 CAFÉ SHALOM ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brother-hood Way, San Francisco. 7:30-11:30 pm. \$10. Info: udy@yahoo.com or 669-444-1284.
- DECEMBER 14 SARATOGA FOLK DANCERS BLACK & WHITE BALL.** St. Michael's Church, 18870 Allendale Avenue in Saratoga. 7:30-10:15 pm. \$5-\$10 sliding scale. Dress in black or white or a combination – it makes for great photos! Refreshments for the table are welcome.
- DECEMBER 22 FAMILY NIGHT AT CHANGS.** Miraloma Park Clubhouse, 350 O'Shaughnessey Boulevard (at Del Vale Avenue), San Francisco. 7-10 pm. \$8 (adults, first time is free; kids are always free!). An hour of fun dance activities to music from around the world followed by two hours of international folk dances from our club's repertoire.
- DECEMBER 25 THE ANNUAL CHRISTMAS DAY PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road in Menlo Park. 7-10 pm. It's FREE! Come celebrate the holidays with us.
- DECEMBER 31 ANNUAL NEW YEAR'S EVE DANCE PARTY AND LUCY CHANG SECOND HARVEST FOOD BANK FUNDRAISER.** All Saints' Episcopal Church, 555 Waverley Street, in Palo Alto. The Moveable Feet team will host their annual potluck and dance party. **IT'S FREE**, so please consider making a generous donation to the Second Harvest Food Bank instead. *See ad on p. 16* for information about how to donate.



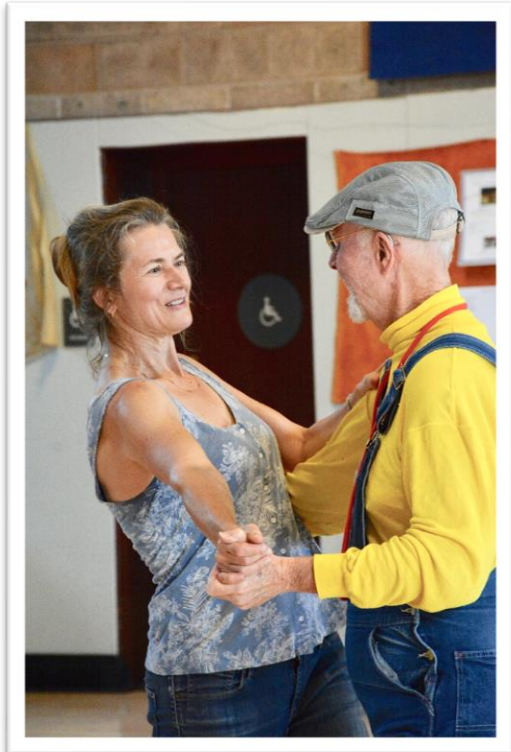
Looking for gift ideas? How about a membership in the Folk Dance Federation for a new dancer? Membership includes *Let's Dance!* magazine delivered to your door.

Looking for ways to increase your end-of-the-year charitable giving? Consider making a tax-deductible donation to the Folk Dance Federation.



THE FAMILY PHOTO ALBUM

Photos by L. Tucker and A. Partos



Hana Pazdirkova danced with Wayne Phillips at Berkeley Folk Dancers' Inaugural Ball. Hana is a new (and enthusiastic) member of both Berkeley Folk Dancers and the Folk Dance Federation.



Cornelia Ghafur led Berkeley Folk Dancers in a four-wall line dance at the Inaugural Ball. Cornelia headed the committee that put on the Inaugural Ball.



Lew Smith led Melissa Miller, Hollis Radin and Niles Shah in a hasapiko at the Officers Ball.



Craig Blackstone and Linda Hershenson danced Turn of the Tide at Changs one night in November.



Wendy Brown, Roo Lester and Alicia LaFetra posed at the Peninsula Folk Dance Council's Basque Workshop in October.

THE OFFICERS BALL 2023

Harvest Hoedown

By Neil Collier and Suzanna Yeh

Photos by K. Greek and L. Tucker

When Loui Tucker asked if we would be willing to write a short review of the Officers Ball for *Lets Dance!*, we looked at each other and tried to remember the event, which was just eight days before. Our old brains took a little time to bring it into focus, and some lovely memories came flooding back. It's hard to know where to start.

We cannot remember the order of the dances that were taught but the first one that comes to mind is Cowboy Hustle, presented by Marian Snyder. Apart from being a simple dance that everyone can follow, it had the added advantage of setting the tone of the event which had been billed as Harvest Hoedown. Later she taught us Watermelon Crawl, which has subsequently been adopted into the Berkeley Folk Dancers' repertoire. It was clearly a hit.

The next dance that we remembered was Ichi Tasu no Ondo, one of the Japanese dances taught by Craig Kurumada. We liked all three of his dances, especially when Craig told us the meaning of these ceremonial dances. In our opinion we should be doing more Japanese and Asian dances.



Levi Jackson Rose included a figure where the men formed arches and the women danced between the arches before all formed a basket.

Our dinner was once again provided by the well-known chefs Marian Snyder and Marija Hillis, aka M&M Catering. We overheard in the kitchen some people asking for the recipe for their delicious chili. What more praise can you give the cooks? [See recipe on p. 10.]



The entrance to the hall at the Officers Ball.

Another memorable dance was Levi Jackson Rose taught by Lothar Narins. This was a five-couple mixer dance that can be danced with more couples, excepting that if there are more couples in the circle, you do not get your original partner back.

One of the lovely things about the selection of dances at this year's Ball was the wide variety of dances. In addition to the US line dances and the Japanese dances mentioned above, Denise Heenan taught the Scottish dance The Pine-woods Two-Step, Alan Rothchild taught the Israeli dance Tzanah, and Loui Tucker taught All Promenade Mixer which involved common square dance and contra calls. There was something for every taste.

continued on p. 8

While we were eating the delicious dinner, Bill Cope and others serenaded us with songs that we remembered from our youth. Something was odd about Bill, and it was not until he mentioned that he had cut off his beard that we realized what was different.

During the evening party, the winner of the 50/50 drawing was announced. Bill East would have taken home over \$220, but he



Bill East with his winnings.

decided instead to donate his winnings back to the Federation. What a generous guy!

The evening party hosted by Lon Radin was great and included most of the dances that had been taught earlier in the afternoon. Altogether, it was a wonderful Officers Ball.



Bill Cope, Julie East, Alicia LaFetra and Bill East entertained during dinner.



Laura Douglass and Joe Croco.



Cindy Blackstone and Pete Galanis.



Christine Jensvold and Neil Collier.

Lothar Narins and Lon Radin.



Dancers had their photos taken in front of the saloon backdrop at the Harvest Hoedown Officers Ball in October. *Photos by J. Croco, L. Tucker.*



Rebecca Tsai (from Newark)



Kevin Greek (Sunnyvale)



Carolina Dickinson (Tracy)



Lothar and Ulrike Narins (San Francisco)



Bill and Julie East (Redding)



Marian Snyder, Neil Collier, Suzanne Yeh, Naomi Lidicker, and Marija Hillis (Berkeley Folk Dancers)

Marcia and Yale Rosenblatt (Millbrae)



CHILI SIN CARNE

(Serves 10)

Once again, the meal provided at the Officers Ball by M&M Catering (Marija Hillis and Marian Snyder from the Berkeley Folk Dancers, pictured below right) was a hit. (Their cornbread was also good!) They are pleased to share the recipe.

David Hillis is the master behind this recipe, which he has been perfecting for years! Sondra Reinman, fellow Berkeley Folk Dancer, helped Marian Snyder make the quintupled recipe in her kitchen two days before the Ball. They used a little more onion (3 instead of 2½), fresh garlic (two cloves per batch), and one whole orange bell pepper per recipe.

The different types of beans, plus the red tomatoes, yellow corn and orange bell pepper make this a most colorful dish. The proportion of salsa was carefully calibrated over several attempts.

This is David's original recipe.

- 1 can each of pinto, black, and great northern beans
- 2 cans kidney beans
- 1 can corn
- 1 can diced tomatoes
- 1½ cup organic salsa (medium heat)
- 1 orange bell pepper
- ½ onion
- 1 lb. Beyond Meat or other plant-based meat substitute.
(You can use ground turkey, but then it would be Chili CON Carne.)
- Cheddar cheese

Put all the beans (mostly drained), corn (drained), tomatoes, and salsa in stewing pot on low simmer. Sauté onions and bell pepper and add to pot. Saute and crumble meat substitute and add to pot. Continue simmering. Add salt, garlic powder, and cumin to taste.

Have grated cheddar cheese available for those who want. You can also have bottled hot sauce available for those who like their chili hotter.



FOLK CULTURE IN THE MIDDLE OF ESTONIA

by Toba Goddard

Around 1997, I visited my Estonian in-law family. They knew I was interested in different cultures and specifically folk music and dance. After hunting around on the computer, my nephew suggested going to a festival in Paide, near the middle of Estonia.

A two-hour drive brought us to the middle of a grain field. As we exited the car, we could smell the sizzling sausages, shashlik (mutton kebabs), and pungent mustard. We knew there would be frothy cold beer and Russian soft drinks.

A rickety stage of old wood had been erected for the band. Equally rickety old men mounted the steps with their brass instruments. Our interest grew intensely as they tuned and gave each other mysterious “I think I’m ready to play music” looks. We expected an old Estonian, German, Swedish or Russian tune.

Instead, it was (wait for it) ... the CHICKEN Dance: “Da, da, da, da, da, da, daa!”

Save the date!

Festival of the Oaks

Saturday, February 10, 2024

Workshop with John Morovich
& dance party
1:00 p.m. – 9:00 p.m.

Live Oak Recreation Center
1301 Shattuck Ave., Berkeley, CA



AUTUMATIC REFLEX

A poem by Bill Livingston

Ah, Fall is in the air.
I feel like dancin’ everywhere.
The weather’s turnin’ cool
and I’m just a dancin’ fool
since Fall is in the air.



NEWS FROM AROUND THE BAY . . .

NORTH BAY

by Carol Friedman

The fabulous Bulgarian band Bulgarika returned to Petaluma on October 23. We had a great crowd and a wonderful time. The evening started out with a Pravo and ended with a lovely Lesnoto. In between, the band played numerous Yves Moreau dances along with many of our favorite Bulgarian basics. Big thanks go out to Joyce Clyde for her work in making this tour happen.



Bulgarika played at Hermann Sons Hall in Petaluma in October. Photo by C. Friedman.

The following week we celebrated Halloween. **It's our annual tradition to do Halloween-related dances** when the holiday rolls around. This includes (1) Tarina de la Abrud (Romania), which is often referred to as the "zombie dance" because we hold our arms straight forward while going in and out of the center of the circle; (2) Dimna Juda Mamo (Bulgaria), which tells of a witch who constructs her Pirin mountain cabin of young girls turned into thatch for her roof, and young men into fence posts; (3) Mom Bar (Armenia) reminds us of souls who have moved on; and (4) Kulsko Horo (Bulgaria), which we have nicknamed the "kill the spider" dance because there's a part where we stomp down hard on the floor, then look at the bottom of our shoes to see if there is anything stuck there!

Monday night dancing continues through December 14, and we will take a break the rest of December. Newcomers and visitors are always welcome to join us!

RAZZMATAZZ

by Marilyn Smith

We are looking forward to **our annual Christmas Folk Dance Party** on Saturday, December 9 from 7-10 pm at Monroe Hall in Santa Rosa. Admission is just \$5.

Along with our recorded dance favorites, the evening will highlight live music with two wonderful local groups: Gradina singing Balkan songs for dancing, and Yabulka playing Bulgarian dance tunes. We encourage folks to generously tip the singers and musicians. We feel so fortunate to have these two groups perform for us.

Our program for the evening will feature both beginning and intermediate level dances with an emphasis on Balkan dances.

As is our tradition, I will read *The Night Before Christmas*. Ruthie Bitton will sing a Hanukkah song medley, accompanied by Ellen Watson on violin.

Our folk dance group take **a break the last two weeks of December** and then we have drop-in, all-request dancing in January. **Spring folk dance classes will start again on Tuesday, February 6.**

BERKELEY FOLK DANCERS

by Ann Moghaddas

Back in October, **Berkeley Folk Dancers had a Halloween Party on the 27th**, during which we also selected new dances for our Trial Dances for the year. The fine group **Da! Mozhem** contributed to a fun-filled night of music and dancing on November 3. The Advanced Class is sponsoring the **Fun Night on Friday, December 1**, and non-BFD dancers are welcome to join in the dancing.

As the year 2023 comes to an end with a **New Year's Eve Party on Sunday, December 31**, 9 pm-midnight. Come ring in the New Year with BFD!

We are already gearing up for 2024! **BFD's Monte Toyon Weekend is January 26-28**. This will be a fine weekend of dancing in the redwoods with guest teacher Adony Beniares. Non-BFD members have to wait until December 31 to register at www.berkeleyfolk dancers.org. Please contact Lone Coleman at lonecoleman3@gmail.com or 510-621-8845 with any questions.

... AND BEYOND

TURLOCK VILLAGE DANCERS

by Judy Kropp

It was 94 degrees on a Saturday, October 7, but we got 40 people to dance with us!

When we started with Caballo Dorado, the youngsters in the audience who were going to perform in the Mexican Folkloric group came running down from the bleachers to join us. Most of them stayed for Raca, Haderian's Schottish, and Savila Se Bela Loza.

We cooled off at 5:00 at the church's Oktoberfest. I adapted D'Hammerschmiedsg'sellin to a group dance, we did Haderian's, and then Chaos Mixer. People had a good time and were good sports. We ended with the Flower dance which one of our group adapted to work for people in walkers, wheelchairs, little kids, and non-dancers.



The Turlock Village Dancers at Graceeada Park, International Festival, Modesto. *Photo by V. Harmon.*

FREMONT FOLK DANCERS

by Rebecca Tsai

AWC (Age Well Center) International Folk Dancers did a fun **Halloween Flash Mob Performance** on October 31 at Age Well Center at South Fremont. People enjoyed their haunting performance and had a lot of fun. The performance was followed by a Scary Story/Poem Competition.

We recently learned new dances from Stockton Camp such as Garabneri Bar (Armenia), Sunt din Bucovina (Romania) and Perioli



Smile Folk Dancers at their Halloween Flash Mob Performance in Fremont

(Greece). We are now working on Eia Hawai'i, a new dance choreography by Kau'i Tuia.

Smile Folk Dancers of Fremont meet at the Parish Center Gym, Our Lady of Guadalupe School in Fremont, Sundays 7-9:30 pm. Smile Folk Dancers is a brand new group in the East Bay. **We are planning to have our FIRST party on Friday, January 12, 2024, at Age Well Center in South Fremont. Details to come.**

Smile Folkdance Group will host the **2024 Statewide Folkdance Festival**. The Festival will be on **May 17-19, 2024**, at Newark Pavilion. We will kick off Statewide at noon on Friday and end on Sunday afternoon. Yannis Konstantinou will teach Greek/Macedonia dances and Cesar Garfiaz will teach Salsa Rueda. **Details coming soon!**

SAN FRANCISCO GROUPS

by Luiselle Yakas and Erika Opper

The first months of the return of **Family Night at Changs** have been great successes! September had our wonderful team with the guidance of dedicated teacher Michel Hardbarger, creating nothing but fun and smiling faces! October, with its Halloween theme, was led by Michel who wove her dance magic as she has in years past. There was the mysterious pot in the middle of the circle and the line weaving through the dark Minotaur's cave with only our hand-held tea lights to light our way. The music was an old traditional Greek dance. **Bring the kids! Spread the word!** Our Family Night is back on the 4th Friday at MPIC Clubhouse!

Luiselle Yakas and Linda Milhoan will be **teaching/reviewing some Yves Moreau dances** on the first two Fridays of December.

continued on p. 14

PENINSULA FOLK DANCE COUNCIL

by Clem Dickey

The Peninsula Council's October event consisted of a workshop with Roo Lester and an evening request party. Roo taught two Basque dances, Hegi and Maiana. Roo also reviewed some Scandinavian dances: Linerender (Alix Cordray), Barne-reinlander, and Långdans från Sollerön. Roo ended the workshop with the slow, melodic La Dernière Danse (France).

We're happy to feature our two traditional December parties at St. Bede's Church in Menlo Park. In between, dig out your best Black, White, or Black and White apparel for Saratoga Folk Dancers' end-of-year party.

The Palomanians Pie Party is Saturday, December 9, 7-10 pm. The Palomanians provide pie, ice cream, and beverages.

The Black-and-White Ball is Thursday December 14 at Archangel Michael Church in Saratoga, 7:30-10:15.

The Christmas Day Party is Monday, December 25, 7-10 pm.

At the end of year, the Moveable Feet Club is once again sponsoring the **Lucy Chang Memorial Fundraiser and New Year's Eve Party**. See the sidebar on this page and the ad on p. 16.



Some of the Saratoga Dancers at their Black-and-White Ball in 2016. *Photo by L. Tucker.*

Food Banks Need Help!

More than ever, local food banks are being hit from all sides and need our financial support. Federal, state, and local resources provided significant emergency funding during the pandemic. Now those funds are being cut off as Second Harvest of Silicon Valley (Santa Clara and San Mateo counties), and other food banks, are facing large surges in food assistance need.

Inflation and world events have caused prices for food, gas, rent, and other necessities to skyrocket. Pandemic-era support for child tax credits, rent relief, and higher CalFresh benefits (food stamps) are being phased out, placing more stress on low-wage households. Our local Second Harvest Food Bank, founded in 1974, is one of the largest in the nation, now serving about 500,000 people monthly.

Meanwhile, the San Francisco–Marin Food Bank is facing cutbacks in services. In 2021, they received \$10 million in government emergency funds, but this year it was \$6 million. Next year, there will be zero dollars available. That food bank will need to reduce its service level from 56,000 to 40,000 monthly customers by cutting back home deliveries and 20% of its staff during the next 20 months.

Lucy Chang launched a folk dance fundraiser for her favorite charity, Second Harvest of Silicon Valley, in 2017. In 2018, she raised \$1,080 (and 302 cans of food). That grew to \$2,335 (and about 260 cans of food) in late 2019, three months before her death from cancer. Her Moveable Feet Club continues the tradition and has combined the Lucy Chang Memorial Fundraiser with the annual New Year's Eve Party she co-hosted with Loui Tucker.

Memorial tributes probably have exceeded Lucy's wildest dreams: at the October 2020 Zoom event, \$9,457 was raised. At the 2021–22 NYE in-person party, \$11,212 was raised; and \$10,862 was raised at the 2022–23 party.

Because the New Year's Eve Party is FREE this year, we are hopeful that generous donations will boost our total over \$12,000.



SPEAKING OF DANCING

Do You Mind If I Watch?

by Gigi Jensen

“Rather than dancing all night, why don’t you sit down and just watch for a while?” my maestro asked me one night. It was at the Mariposa Tango Club *milonga* in San Francisco. “There’s so much you’re missing. You’ll learn more that way.” It’s one of the best pieces of advice a dance teacher ever gave me. This month’s column is about the art of learning dance by sitting still and watching.

I’ve always watched a lot of dance on both television and movies. I’ve seen a lot of dance in person, too, sometimes as a writer, a panelist, or a judge, which require a critical eye. These days I watch dance mostly on YouTube. I’m fascinated with K-Pop dancing and hip hop.

Recently I talked with my friend Brooke Byrne. She was a director of Khadra International Dance Theatre and danced in our Argentine tango and folkloric troupes. She co-owns Geary Dance Center in San Francisco and is well versed in a wide variety of dance genres. I’d noticed a difference in Mikhail Baryshnikov’s ballet movements as compared to those of Gene Kelly’s. Kelly was ballet trained, too, but seemed to dance from his groin and hips rather than from his diaphragm like Baryshnikov. Why the difference? She confirmed that Kelly was also a tap dancer and that they typically dance from where their hips and legs join, and with their upper body weight a bit forward.

A great example of this kind of difference you can see in the movie *White Knights* when Gregory Hines and Baryshnikov do a tap routine. Mikhail is as light as a feather and vertical. For him, rotation is effortless. Hines hunches forward, offsets his weight by cantilevering other body parts, and pushes into the ground. At first, I thought Hines’ dancing looked “street” but Brooke explained that he needed to use that posture so his feet could make the rhythms audible. He needed the ground; Baryshnikov needed the air.

I’m working on understanding the many different genres of folk dance. Ellie Weiner and I recently talked about that role observation and questioning play in learning and enjoying dance. Over the years she found it helpful to ask questions of dancers who are masters of their genres – not just about how to make the movements, but their

reason for being. My experience with that was when I took a few Congolese dance classes in Oakland and finally asked the teacher why we moved our hands a particular way. He explained that we were rowing a canoe. It seems simple, but it made a difference.



Ahmet Lüleci is one name that pops up in conversations with other folk dancers about people to watch. There is one video on YouTube that fascinates me, “AKCAABAT.” It’s not just that he’s outdancing the other (younger) dancers; it’s the quality of Ahmet’s posture and control that draws my attention. He never sacrifices the clarity of line from the back of his head, down his neck, to his shoulders (which never hunch forward). His core is centered, so his legs have freedom to move. Don’t discount that he trained for the stage since it’s how he generates movement that made that possible. Will I ever dance like Ahmet? No. Will analyzing his chin placement help me improve my posture? Yes.

Why does critically watching dance affect my own dancing? At the very least, understanding why and how something is done lets me appreciate it more. At the most, I can incorporate new understandings of what my body could do into my own dance. I like to balance “I know enough to have fun” with “I can do that better.” One of my favorite dance activities is rehearsing. I like doing the thing over and over until it’s as if my movement is the extension of my thought. I can tap into that confidence when dancing with others, too.

Take the habit of looking carefully at your own dancing. Think about whose dancing inspires you. It could be a teacher, a performer or a social folk dancer. Is it their styling that draws you? Is it the quality of their movements? Is it their posture? Is it how high, far, wide they do, or don’t, move? Is it how they express the music they hear?

Ask them. Question why. Compare. Then look at your own dancing. How can you enjoy even more the dance you love? Watching others may give you options.

Moveable Feet invites you to
New Year's Eve International Folk Dance Party
and
Lucy Chang Memorial Second Harvest Fundraiser

WHERE All Saints' Episcopal Church
555 Waverley Street, Palo Alto

WHEN December 31, 2023
7 pm Potluck (doors open at 6:45 pm)
Dancing until 12:15 am

COST ***This event is free!***
Please consider making a generous
donation to Second Harvest Food Bank!
Help us reach our \$12,000 goal!

MC Loui Tucker

Donate early to Second Harvest Food Bank at
impact.shfb.org/Moveable-Feet23 so your support will be
available immediately or bring cash, checks, or smart phone (if you
plan to use a credit card) to the party. You can also bring cans, jars
(peanut butter), bags (rice, pasta), and boxes (cereal, cake mix) to
be delivered to SHFB.

Info: MoveableFeetClub@gmail.com

*Additional notes: Masks appreciated. Parking is free on New Year's Eve and no time
limit in Palo Alto city lots and streets.*

**On-site
potluck dinner**
7~8 pm
Bring a favorite dish!
Moveable Feet will
provide drinks,
plates, and utensils.

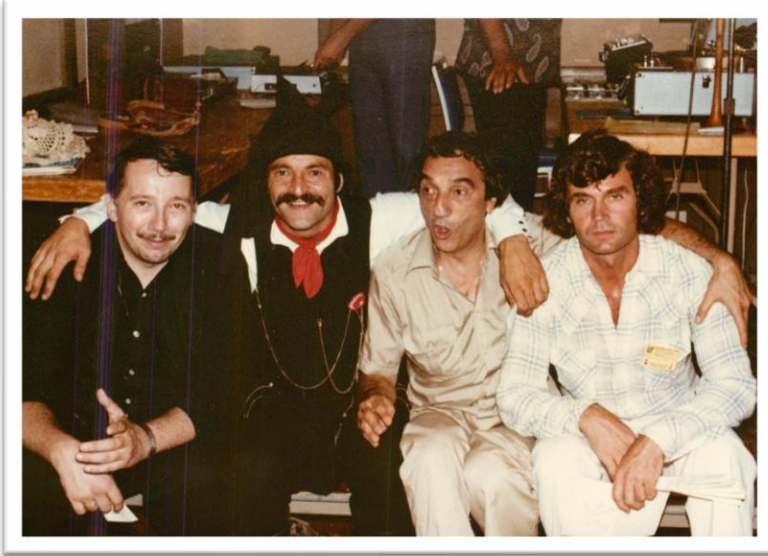


**Ring in the new year with
non-stop dancing!**

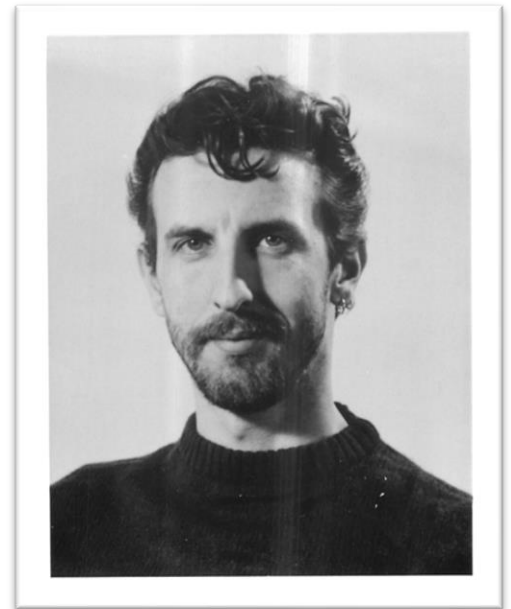


♪ 2023→2024 ♪ 2023→2024 ♪ 2023→2024 ♪

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



This one may be a bit of a challenge. You have to identify ALL FOUR of the men in this photo. A \$25 gift card goes to the FIRST person who sends the correct answer to editor@folkdance.com or loui@loutucker.com.



That's Hennie Konings, the Dutch teacher who specialized in Russian dance. He taught at Stockton Folk Dance Camp several years, and introduced dances such as Dorozhka, Kak Pri Balkye, Lugovon'ka and Zimushka. The winner of the November photo contest was Lone Coleman. Read more about her below.

WE HAVE A WINNER!

Hennie was correctly identified by 11 readers, and **Lone Coleman was the THIRD person** to do so, so she earned herself a \$25 gift card.

Lone's father was a country veterinarian (big animals), and her mother was a dance teacher. The family lived in southern Denmark, in a small village surrounded by farms. Lone attended her mother's school, which was held at the local inn, from the age of five through high school, when she left to study in Copenhagen.

A very long hiatus followed – marriage and three kids!

Once the family settled in Berkeley, she found Berkeley Folk Dancers through her daughter. Her daughter had taken some lessons in folk dancing as a Girl Scout, which was led by one of the teachers from BFD. Because the classes were minutes from their home, Lone decided to give folk dancing a try. She has danced there since that time and has taught for 25+ years. She added Greek dance along the way, and a couple of years of square dance, which was something her husband liked to do.

She says, "As I am aging, I find that my stamina and balance are not what they used to be, but I hope to continue dancing for a long time!"

Lone was one of the teachers at the Federation's annual Officers Ball in 2021.





LETTERS TO THE EDITOR

We editors and proofreaders tend to be as underappreciated as sound engineers when everything goes right, so I really wanted to tip the hat to you – and to your team! Wow, wish I had a team.

~ Shelley Gallison
Texas International Folk Dancers

As both a fellow folk dancer and a folk dance newsletter editor (TIFD News), I have to take a moment to compliment, congratulate, and thank you for the November *Let's Dance!*, which I found today in my mailbox.

Your thorough and fitting remembrance of Yves included so much rich information, in addition to the many heartwarming tributes. I found so much other good information as well! I read it all, cover to cover. Beautiful job.



Oops!

Bonnie LeMat shared a memory in the Yves Moreau tribute in the November issue, and we misspelled her last name! We apologize for the error.



Dance On The Water

IRELAND ICELAND

The North Atlantic

August 4 – August 18, 2024

Ten days circumnavigating **Ireland** (including three stops in England) on Oceania's *Nautica*, followed by four days exploring **Iceland** – with folk dancing nearly every night!



Check out our website for all the details, including an illustrated Itinerary:

www.folkdanceonthewater.org

Please write to get on our email list: folkdanceonthewater@gmail.com

Marija & David [Hillis](#) 2147 Parker Street, Berkeley CA 94704 (510) 872-5066

THE HISTORY CHANNEL

The Bon Mots of Ralph Page

Ralph Page was a contra and square dance caller from New England. From 1949 to 1984, Ralph single-handedly published 165 mimeographed issues of his *Northern Junket* magazine, which contained editorials, recipes, stories, dance notes, and sheet music for squares, contras, and international folk dances, and sheet music for many folk songs. He was a fixture at Stockton Folk Dance Camp in the early years, and there are many stories of the costumes he wore, as well as the practical jokes he played and that were played on him.

He was known for his wit and good humor. Tony Parkes has been collecting examples of Ralph Page's clever sayings, and shared these.

- (at the end of a walkthrough) "Is anyone any more confused than you feel you have a right to be? Just normal confusion... All right then, here we go."
- (during a partner swing in a contra) "Swing your honey and swing your beau, swing with the one you think you know."
- (while walking through a square dance) "Don't worry about the introduction. It's easier than the figure, or it's not an introduction."
- (at the end of a walkthrough) "Don't think of this as a contest, because You. Can't. Win."
- (at the end of another walkthrough) "I have three little words of advice for you: lots of luck. I think I know how many people will get this, but I'd like to be proven wrong."
- (to get dancers to spread out) "We're paying for the whole hall; we might as well use it."
- "Don't hate a dance just because it's new, and don't love a dance just because it's old; it takes more than age to make a dance good or bad."
- (stopping a dance in mid-record at the 1950 Stockton Camp) "That was only partially terrible." (in *Let's Dance*, Sept. 1950, p. 8f)
- Patter during a square: "Hug the mother and kiss the daughter, swing your honey for an hour and a quarter." (In northern New England, that rhymes!)

Advice to Callers (from *Northern Junket*, vol. 3, no. 11, March 1953). [Ed. note: These tips can be applied to dance teachers in general.]

1. Don't drink on the job.
2. Be able to do the dances well yourself, for the better dancer you are, the better caller you ought to be.
3. Don't allow your parties to degenerate into brawls.
4. Keep your temper. Smile, even if it kills you to do so.
5. Have patience. Remember that you too had to learn.
6. Don't call dances that are beyond the ability of most of your dancers. They are not the least bit interested in how much you know.
7. Don't talk too much. People came to dance, not to listen to you chant a mess of doggerel.
8. Admit a mistake. Laugh at it, and don't let it get your goat. Remember this: The person who never makes a mistake is a person who never does anything.
9. Practice. Practice. Practice.
10. Never be satisfied with just getting by.



Ralph Page, Bev Wilder and Lawton Harris dressed for a Hawaiian-themed party at Stockton Folk Dance Camp in the 1960s.

WHY I STARTED FOLK DANCING

by Udy Gold

It was a regular school day in the life of a 10-year-old Israeli boy who was busy struggling with math, English and history. Just as we were about to break for lunch, the principal walked into the class and said: "If we started a dance class as an after-school activity, who is ready for a dance class? Please raise your hand if you would attend." As a 10-year-old kid, I was giggling with my friends because, between us boys, who was going to choose dancing? Very quickly, though, I realized that out of all the kids in my class, most of the girls raised their hands. I made a quick assessment: "Where do I want to spend my afternoon? Playing soccer or basketball, sweaty, fighting with the boys? Or going dancing and spending time with the girls who do not fight and smell good?"

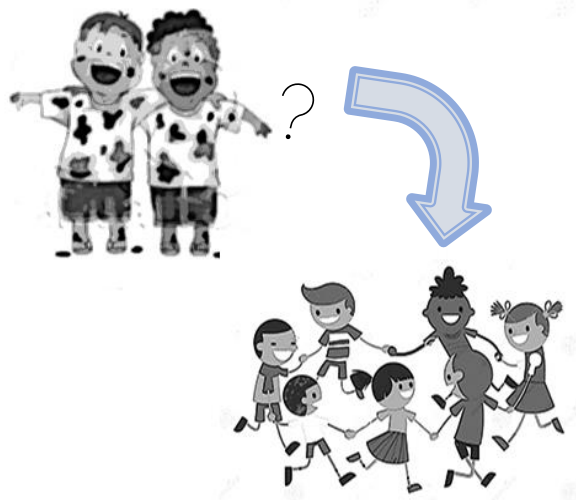


The answer was pretty obvious to me. I raised my hand and two weeks later we started a dance class. I had no clue what I was stepping into or how it would change my life forever.

The teacher's name was Yardena, and her dance class was always an energizing experience. Regardless of how bothered, depressed, or tired I was, my mood changed when I walked into her dance class and the music started playing. My feet started across the floor and my energy increased to a point where it felt like an addiction. I danced through elementary school and most of high school. Then, as often happens, army service, marriage, and children got in the way, and I did not dance again until I came to California at the age of 35.

One day while trying to coordinate dinner plans with my coworker's family, she mentioned that she could not do dinner on any Friday because she always attended a local Israeli dance class. I was so surprised! There was Israeli dancing in California? In Palo Alto? After all, who cares about a small country in the Middle East that has few fanatic dancers?

I joined the session one night, and I found my place again. Not being on the dance floor for 20 years had nothing to do with the level of joy that dancing brought me. I stepped on the floor not knowing any of the dances that were being played that night. Then at



some point, an old dance came on that I remembered, and my feet lead me through the dance without even thinking about the steps. I was once again connected to my core joy!

It took me six months to get to a good level of dancing and to know most of the dances, although couple dances were still a challenge. More importantly, I found dancing again!

As it turned out, Israeli dancing is all over the world. What a treat for me! Throughout my many business trips, I found Israeli folk dancing all over the world, in large and small communities. I found dancing in Amsterdam, Tokyo, Toronto, London, several cities in Germany, and more. I realized that today's dance sessions provide the same service that was provided in the past by synagogues. When you arrive in a new location, you go to places where people congregate! I would find the local Israeli dance class and meet friendly people who welcomed me and included me in their circle, which then opened doors, created friendships, and elevated spirits.

And I do the same at the dance sessions I lead in San Francisco!

Sunt din Bucovina

(Bucovina, Romania)

Sunt din Bucovina (Soont deen boo-koh-VEE-nah) means, “I am from Bucovina.” This dance was choreographed by Marta Berdel to a song by Alexandru Brădăţan. It was presented by Roberto Bagnoli at the 2023 Stockton Folk Dance Camp held at the University of the Pacific in Stockton, California.

Music: 2/4 Meter For the music, contact Roberto Bagnoli at morenu@mac.com.

Video: *2023 SFDC Downloads*. To view, contact a camper who purchased the downloads or contact Roberto Bagnoli at morenu@mac.com. Note that on the video, Roberto states the dance was choreographed by Daniel Sandu from whom Roberto learned the dance, and he corrected that later as stated in these notes, but the video was not changed.

Formation: Closed mixed circle of dancers facing center, hands joined in W-pos.

Steps & Styling: Joyful.

Meas	2/4 meter	PATTERN
------	-----------	---------

16 INTRODUCTION. No action. Begin with the lyrics.

I. FIGURE I.

- 1 Step R to R (ct 1); step L beside R (ct 2).
- 2 Step R to R (ct 1); touch L beside R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Strong step R to R (ct 1); hold (ct 2).
- 6 Step L beside R (ct &); step R to R (ct 1); stamp L beside R (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

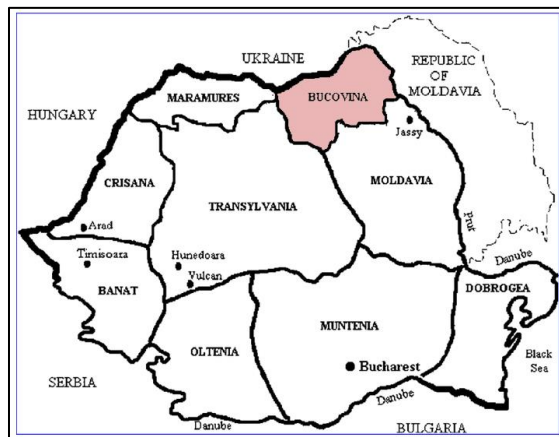
II. FIGURE II.

- 1 Facing R (CCW), beg R, 2 steps fwd (cts 1, 2).
- 2 Step R fwd (ct &); step L beside R (ct 1); step R fwd and face CW (ct 2).
- 3 Beg L, 2 steps fwd (cts 1, 2).
- 4 Step L fwd (ct 1); light stamp R next to L (ct 2).
- 5-8 Repeat meas 1-4, end facing ctr.

III. FIGURE III.

- 1 Facing ctr, step fwd R, swinging arms down (ct 1); small hop on R, lifting L back (ct 2).
- 2 Step back onto L, bringing arms to W-pos (ct 1); small hop on L, lifting R fwd (ct 2).
- 3 Facing CCW, beg R, 3 steps fwd (cts 1, &, 2).
- 4 Repeat meas 3 with opp ftwk in the same direction.
- 5-6 Repeat meas 1-2.
- 7-8 Facing CCW, beg R, 4 steps fwd (cts 1, 2; cts 1, 2), and face ctr.

Sequence: Repeat dance as noted above until the end of the music.



LYRICS

Sunt din Bucovina,
Ca aici am văzut lumina, ca și bradul din pădure
Eu trăiesc cu drag de lume, ca și bradul la izvor
Am la inimă mult dor.

Spune, omule, măi,
Cât de bine-i a trăi cu păduri de brazi și fagi
Și cu oamenii cei dragi, și cu Dumnezeu aproape
Mamă, tată, soră, frate.

Cum îi pe cer luna, una-n lume-i Bucovina,
Ca și raiu-n cerul sfânt, îi doar una pe pământ,
Plină, lină Bucovină, ești a raiului grădină.

Din țara de fagi, unde-s oamenii cei dragi,
Tot omu-i cu Doamne-ajută, că aiasta nu se uită,
Că de-l ai pe Dumnezeu, și-atunci raiu' îi a tău.

Și pentru c-aici trăiesc, Bucovină-ți mulțumesc.
În lumina soarelui ești grădina raiului.

I'm from Bucovina.
This is where I saw the light, like the fir tree in the forest
I live with the love of the world, like the fir tree at the spring
I miss it a lot in my heart.

Say, man,
How good it is to live with fir and beech forests
And with loved ones, and with God near
Mother, father, sister, brother.

As the moon is in the sky, Bucovina is unique in the world
Like heaven in the holy sky, there's only one on earth,
Full, smooth Bucovina, you are heaven's garden.

From the land of beech trees, where the dear people are
Every man is with God helped, that she doesn't forget,
That you have God and then heaven is yours.

And because I live here, Bucovina, thank you.
In the sunlight you are the garden of heaven.

THE MENTORING PROJECT

Passing the folk dance torch!

The Mentoring Project, sponsored by the National Folk Organization, is beginning to attract dance teachers seeking a mentor. Two new dance teachers approached The Mentoring Project in late August!

A staff of experienced dance teachers has been assembled from around the country, and those teachers are willing and ready to share their expertise and advice on such things as starting a club or class, maintaining or growing a club, forming a 501(c)(3) non-profit organization, publicizing dance events, using virtual platforms, and more. **If you are a dancer wanting to become a dance teacher, or if you know someone who is looking for guidance or support,** please contact The Mentoring Project. Visit nfo-usa.com/the-nfo-mentoring-project/ or send an email to NFO.MentoringGroup@gmail.com.



BLAST FROM THE PAST – 70 years ago!

Below are some odd (and amusing) bits and pieces from the December 1953 issue of *Let's Dance!* magazine. Keep in mind that the Folk Dance Federation and folk dancing in general were in their infancy, and *Let's Dance!* magazine had only been published since 1944.

In commenting on the Raisin Harvest Festival, we believe special mention should be given to the progress which Fresno has made in the matter of costumes. In looking back over previous festivals, we can remember when nine out of ten people wore the conventional blouse and full skirt or jeans and a plaid shirt. But at our last festival the majority of our dancers were in costumes, and beautiful ones at that.

The Council Workshop members spent months in assembling and perfecting their Ukrainian costumes for the Grechaniki, which they presented very creditably. The embroidery detail on sleeves, collars, aprons, and on the men's full blouses shows painstaking and delicate work. These are the most elaborate costumes ever worn by the Workshop and are second to none in the effort made to achieve authenticity and beauty.

Many of the folk dance clubs have made a policy of starting at least one beginning class yearly, thus keeping folk dancing alive and available to all those who wish to enjoy the hobby selected by us oldtimers.

give thanks that you have found folk dancing. There's no comparison with any other activity of its kind for full, enjoyable benefits derived from participation, inexpensive self-entertainment, wearing comfortable clothes, learning a little about customs all over the world, meeting real trustworthy friends, keeping in top physical condition, complete mental diversion, cooperation through musical arrangements, sharing happiness with others and an open sesame wherever you go, to name a few of the blessings bestowed upon you every day. Yes, by all means give Thank you are a folk dancer!

Cooperation, one dancer with another, one club with another, one instructor with another, we think, is the key to successful and happy dance groups. Up North Bay way we've been trying pretty conscientiously for this achievement.

Think we're hraggin? Of course we are! We love dancing and we love each other. And, speaking of love—some pretty satisfactory romances have begun with that authentic kiss in the Zillertaller "big window" and some pretty nice families have resulted from same—up North Bay way.

For eleven months as Editor I remained silent, diligently applying the blue pencil where the need be, but in our folk dance world there is one place I would like really to apply the blue pencil. Namely, upon those who keep all of us dancers dizzy with the constant flow of new dances.

I have been dancing for seven years now and still enjoy the Doris Waltz, Meitzi Putz Di, Fancy Schottische, Kolos, simple squares and perhaps the Peasant and Polyanka (though my knees don't any more). I belong to a CLUB, one of the larger in the Federation, which steadfastly refuses to take on new, untried dances, yet more and more people want to join it. Some of our regularly attending members have been dancing for fifteen years!

As folk dancers, we should take a leaf from Arthur Murray. He teaches four main dances, the waltz, fox-trot, rumba and samba, year in and year out—and successfully too.

I believe we would be more successful, too, if we would teach fewer new dances and strive to perfect our old ones. There are hundreds of folk dances—there is no need to invent more. Every year camps all over the country grind out more and more. We have forgotten more than we really have learned. We half-way learn one new dance, then drop it to make time to learn the next.

The Folk Dance Federation in its 10 years of existence has published some 200 dances, yet others still grind out more.

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

DATED TIME-SENSITIVE MATERIAL

NON-PROFIT ORG.
US POSTAGE
PAID
PERMIT #2352
SACRAMENTO, CA

ADDRESS SERVICE REQUESTED



You dance love,
and you dance joy,
and you dance dreams.

~ Gene Kelly

advertisement



Folk Dance Scene

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

circulation@FolkDanceScene.org

To subscribe, it is just \$18 a year for 10 issues - \$10 for an Email version.
Send to Jan Rayman, 4827 Grand Ave., La Canada, CA 91011