

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 03 JANUARY 2023



***THE KOLO FESTIVAL BROUGHT US TOGETHER AGAIN*** (see p. 7)

OFFICIAL PUBLICATION OF THE FOLK DANCE FEDERATION OF CALIFORNIA, INC.

# Let's Dance!

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

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## WELCOME OUR NEW FEDERATION MEMBERS

Mindy Coots-Miyazaki - Berkeley,  
Maude Pervere - Piedmont

# PRESIDENT'S MESSAGE

by Ulrike Narins

## *Dancing in Japan*

During our time in Japan, my son Lothar and I attended not only a daylong festival and weekly dance circles, but also the Yamaguchi Summer Camp. The roughly 170 participants lined up neatly, according to their registration number, for the opening ceremony. Many gave speeches. I had been warned that I would be expected to give one because I had come from the United States, so I stood in front of a big audience and gave the little speech I had prepared in Japanese. I must admit it was a bit nerve-racking.

Then everybody sang the Yamaguchi Folk Dance Federation anthem. Lothar and I were very surprised that a folk dance anthem exists! The lyrics expressed that folk dancing is enjoyable and then continued with “la-la-la-la” for a bit.

Along with Bianca de Jong, a teacher from the Netherlands, Lothar and I received VIP treatment, including a special lunch. Bianca taught the Azerbaijani dance Bahar, and we liked it so much that we brought it back to California and taught it at Changs. Bianca’s words while teaching this dance stuck in my mind: “If you make a mistake, make it in an elegant way!” When we taught Bahar at Changs, I passed on this advice. When I made a mistake about two minutes later, I swore and gesticulated in a very inelegant way! Clearly, it takes a while to put some teachings into practice.

After that summer camp, Lothar and I travelled through Honshu, the main island in Japan. We first stopped at Himeji, Hyogo prefecture, not so much for their famous white castle, but for an all-day folk dance workshop with Bulgarian teacher Ventzi Sotirov.

Then we visited my host family in Okazaki, Aichi prefecture, where I had stayed for a month several years before. Lothar and I practiced dances in their beautiful garden, at a wooden platform in a park, and even near the top of a mountain where we were hiking.

We were so eager not to forget the dances we had just learned that, as our trip continued, we reviewed them in our hotel rooms. Most Japanese hotel rooms are extremely small, so we had to

make do with a space about 25 to 30 inches wide and as long as the bed.

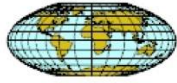
When we shared our love for folk dancing with my Okazaki host family, we inspired my host mother Kumiko to seek a local folk dance opportunity. Our conversation with her led to a folk dance performance two years later.

Kumiko, a piano teacher, invited us to attend her students’ piano recital and take a few minutes at the end to demonstrate folk dancing. Lothar and I could not conceive of doing just one dance, as that would not show the wonderful variety of international folk dances, so we wove together parts of four. In only three minutes we presented Metziut Acheret from Israel, Cimpoi from Romania, W Moim Ogródeczku from Poland, and Nanban Ondo from Japan. After performing our so-called Okazaki Medley, we invited the students (all middle school age) to come on stage and dance Savila Se Bela Loza from Serbia with us. Of course, everything was rehearsed beforehand.

As I had said in my speech at the Yamaguchi Summer Camp, my stay in Japan has not improved my mastery of the Japanese language as much as I had hoped, but it certainly furthered my folk dancing skills.



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## **ISRAEL:** March 12-23, 2023

Led by Joe Freedman and Lee Friedman. Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed, Golan Heights

## **WESTERN CANADA:** April 13-25, 2023

Led by Led by Cathie Dunklee-Donnell  
with Lee Otterholt and Genci Kastrati Calgary, Banff, Vancouver

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

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

## **ALBANIA, GREECE, MACEDONIA, KOSOVO**

May 24-June 5, ext. 5-7, 2023

Led by Lee Otterholt, guided by Kliti Zika. Tirana, Durres, Vlora Festival, Kruja, Gjirokaster, Saranda, Berat, Lake Prespa, Ochrid

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

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

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

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

## **GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND**

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

Led by Lee Otterholt, and Lee Friedman:  
Munich, Salzburg, Innsbruck, Swiss Alps, Lucerne, Zurich

## **BULGARIA:** August 7-20, 2023 **Black Sea Ext. August 20-25!**

Led by Lee Otterholt and Ventsi Milev  
Sofia, Plovdiv, Bansko, Veliko Turnovo, Varna

## **IRELAND:** August 5-17, 2023:

Led by Lee Friedman and Kay Cleary  
Galway, Connemara, Aran islands, Kerry, Cork, Blarney, Dublin

## **SPAIN:** September 14-27, 2023: Led by Lee Otterholt:

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

## **ROMANIA:** October 1-15, 2023

Led by Nancy Hoffman and Lee Friedman  
Bucharest, Brasov. Sibiu Cluj, Piatra Neamt, Sighetu Marmatiei

## **GREECE and the GREEK ISLANDS:** October 7-20, 2023

Led by Lee Otterholt.: Athens, Nauplia, Sparta, Olympia, Delphi, Meteora, Mycenae, and Epidaurus, **Greek Island Cruise** to Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)



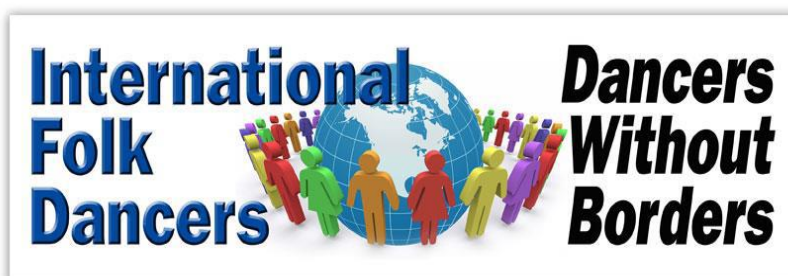
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# Calendar of Events

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

- Dec. 25** **ANNUAL CHRISTMAS DAY PARTY.** St. Bede's Church, 2650 Sand Hill Road, Menlo Park. 7-10:30 pm. *It's free!* Info: [pfdcparty@gmail.com](mailto:pfdcparty@gmail.com).
- Dec. 31** **NEW YEAR'S EVE POTLUCK AND DANCE PARTY** and Lucy Chang Memorial Second Harvest Food Bank Fundraiser. All Saints' Episcopal Church, 555 Waverley Street, Palo Alto. \$5. Doors open 6:45 pm; potluck 7 pm; dancing until 12:30 am. Make a donation to Second Harvest Food Bank and help reach the goal of \$6,000! Info: [MoveableFeetClub@gmail.com](mailto:MoveableFeetClub@gmail.com).
- Dec. 31** **NEW YEAR'S EVE DANCE PARTY** with the Berkeley Folk Dancers. Live Oak Hall in Berkeley. 9 pm until after midnight. Info: [berkeleyfolkdancers.org](http://berkeleyfolkdancers.org).
- Jan. 8** **BERKELEY FOLK DANCERS BIRTHDAY BALL.** Live Oak Recreation Center, 1301 Shattuck Avenue, Berkeley. BFD celebrates their 82nd birthday with a lunch (\$12) noon-1 pm followed by a dance party until 4 pm (\$10). Info: [berkeleyfolkdance.org](http://berkeleyfolkdance.org). *Proof of vaccination, including boosters, and N-95 or KN-95 masks required.*
- Jan. 14** **PENINSULA FOLK DANCE MONTHLY PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7-10:30 pm. Info: [adony408@gmail.com](mailto:adony408@gmail.com).
- Jan. 15** **FEDERATION BOARD MEETING.** All Federation members are welcome to join via Zoom. 3-4:30 pm. Meeting ID: 821 4223 9442; passcode: 147746, or use the link on the calendar at [folkdance.com](http://folkdance.com).
- Jan. 27-29** **BERKELEY FOLK DANCERS RETREAT.** Monte Toyon Camp Retreat in Aptos. Info: [www.berkeleyfolkdance.org](http://www.berkeleyfolkdance.org). Bruce Hamilton is the guest teacher. Advance registration required at [berkeleyfolkdance.org](http://berkeleyfolkdance.org). *Proof of vaccination, including boosters, and N-95 or KN-95 masks required.*
- Feb. 5** **PENINSULA COUNCIL FOLK DANCE AND TEA PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 3:30-6:30 pm. Info: [adony408@gmail.com](mailto:adony408@gmail.com).
- Feb. 12** **FESTIVAL OF THE OAKS.** Live Oak Recreation Center, 1301 Shattuck Avenue, Berkeley. 9 am-5 pm. Morning workshops featuring Farima Berenji (Persian) and Lenore Watson (contras). Workshop and dance party \$30. On-site lunch \$10. Dance program including a Tahitian dance performance in the afternoon. Info: [berkeleyfolkdance.org](http://berkeleyfolkdance.org). *Proof of vaccination, including boosters, and N-95 or KN-95 masks required.*



The **Dancers Without Borders** bumpersticker is **FREE** as long as you commit to putting it on a vehicle. Send an email to Loui at [loui@louisucker.com](mailto:loui@louisucker.com) and she will mail you as many bumperstickers as you'd like. Ask for several so you can share them with other dancers in your group.

# THE FAMILY PHOTO ALBUM

All the photos below (by L. Tucker) are from the Kolo Festival held in San Francisco November 25-27, 2022.



Jaap Leegwater (left) and Michael Ginsberg at Kolo Festival.



Sonia Dion led a line of dancers for Iedera.



Sonia Dion and Cristian Florescu enjoyed dancing together when the Spagâ Romanian Trio played on Friday night.



Bill Cope and Craig Kurumada played the gaida during the Balkan Jam on Friday night.



Marina Troost and Aaron Alpert (front) and Rebecca Tsai and Evan Chu danced Livavtini, played by Orkestar Unbound on Saturday night.

# KOLO FESTIVAL BROUGHT US TOGETHER AGAIN

by Betsy Moore

The Kolo Festival is held on the Friday and Saturday of Thanksgiving weekend, and this was its 71st year! This year, I attended almost the entire festival (I couldn't quite make it in time for the first workshop at 9 am, but stayed until midnight both days) and it was definitely time well spent. In recent years, the Kolo Festival has found a good home at the Croatian American Cultural Center in San Francisco, which has a large main room with a stage, and a smaller side room that is used for a singing class during the day and the Kafana at night. During the day there are dancing and singing workshops by master teachers, and each evening there's dancing to live music in both rooms. Since there's always something going on in both rooms, it's not possible to participate in everything.

Each of the dance teachers led a morning and an afternoon workshop each day. I attended three of Michael Ginsburg's sessions and two of Sonia Dion and Cristian Florescu's.

Michael teaches Balkan dances, mainly from Macedonia and Bulgaria. He has a very effective teaching style where he helps dancers to make a mental map of a dance, and I love the rhythms, the music, and the energy of the dances he teaches. For a warm-up at one session, we did the full 6½ minute cut of his Trakijska Râčenica – woohoo!

As everyone probably knows, Sonia and Cristian teach Romanian dances. They are really fun (and funny) and very talented teachers, and they taught a wide variety of dances. There was one, Iedera, which they described as a ritual, that was really beautiful and was played at that evening's party by Orkestar Unbound (photo on the previous page).

I attended only one of the singing workshops led by Michele Simon. There were 6-8 of us, from beginners (me) to more advanced singers, and Michele did a nice job teaching us all both the melody and the drone parts to two songs – one Bulgarian and one Macedonian. It was thrilling to be able to make music together.

Lunch and dinner each day were catered by Hristo Kolev. His Portobello Wellington is fantastic! I heard that the polenta on Friday night was maybe even better, but I went around the corner for sushi that day so didn't have it.

The dance teachers gave a Culture Corner presentation after lunch each day. On Friday, Michael gave a very interesting, informal talk about many subjects: how he got into dance teaching, his band, the flugelhorn (not a trumpet), and dancing at festivals and villages in Bulgaria and Macedonia. On Saturday, Sonia and Cristian's presentation was a fun and engaging introduction to some basics of the Romanian language, with an eye to giving us a better understanding of the dance names.

After dinner each day was a live music jam, where the charts were provided and attendees were invited to play or sing with some of the musicians from the various bands. I attempted to sing at the Tam Jam on Saturday.

There was no way I could keep up with all the unfamiliar words, but it was enjoyable, nonetheless. After the jam, Maria Bebelekova, with several gajda players, led us in singing and dancing to Rhodope songs – beautiful!

The bands at both evening parties were excellent, from Spagâ Romanian Trio, to Orkestar Unbound, to "Michael's Band," to Chubritza. We were lucky to have such talented musicians, and I love the synergy of musicians and dancers creating a joyful experience together.



"Michael's Band" played at the evening parties. *Photo by L. Tucker.*

*continued on p. 8*

## KOLO FESTIVAL – *continued*

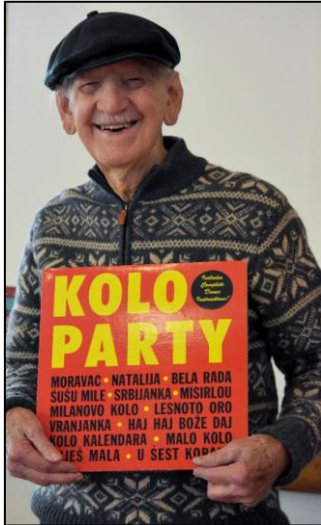
I always enjoy spending time in the Kafana, where you can buy a drink from Paul, the friendly bartender, and listen or dance to the musicians playing in a more informal and intimate setting. Jaap Leegwater did a very nice job as the Kafanameister. He led lots of dances and showed us some cool variations. If you've seen me dance, you might guess correctly that my favorite was the "teenager" čoček variation.

Thanks to all of the folks who stepped up and led dances! I also liked it when Craig Kurumada or Melissa Miller hopped out of the jam band to show us a dance we could do to the tune they were playing.

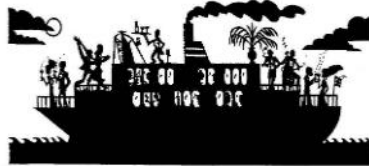
Another of my favorite moments was near the end of Saturday's party, when Chubritza played Kostursko Oro, which was introduced in the 1950s by Kolo Festival founder John Filcich, who is now 97 years old. John was there and led the dance!

Congratulations and thanks to Kolo Festival Director Bill Cope and the entire team for such a successful festival!

John Filcich, Kolo Festival's Founder, at 97; he has attended the Kolo Festival every year. *Photo by L. Tucker.*



Dancing at the Kolo Festival's Kafana. *Photo by L. Tucker.*



## DANCE ON THE WATER *returns!*

### *Provence, the Rhone and Marseille*

**June 24 – July 7, 2023**

Two days in Lyon, seven days sailing on the *M/S Rhone Princess*, ending with four days in Marseille – with folk dancing nearly every night!

Eleven excursions and most meals included! Sights include Van Gogh's Arles, the papal palace at Avignon, exploring the wilderness of the Camargue river delta and a trip to Calanques National Park outside Marseille.

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

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# SPEAKING OF DANCING

## *Finding Folk Dance's New Golden Age: Part 1*

by Gigi Jensen

Being a child of the 1960s and 1970s, I grew up in the “all things folk” era. We embroidered folk designs on our peasant blouses, sang Woody Guthrie songs to zither accompaniment, and learned square dancing in school. Commercials encouraged us to “teach the world to sing in perfect harmony” and The Lawrence Welk Show reminded us that it was okay to speak with a “foreign” accent. Who didn’t want to learn that pretty little Austrian laendler that Julie Andrews danced with the Baron von Trapp in *The Sound of Music*? Peter, Paul and Mary filled our ears with lemon trees and the Grand Ole Opry was still on TV. Folk art, music, and dance were ubiquitous.



I believe we are at the cusp of a folk dance renaissance – maybe not to the levels of the 1960s and 1970s – but there is growth potential for all things folk. My reasoning? 1) People are examining their cultural roots and looking to express their new sense of their identity, and 2) there are so many new technologies to help them.

**Genealogical services:** It matters to people what their geographical roots are. Some are looking for confirmation; others are looking to discover a cultural identity. Given that pretty much all of us living in this country now have immigrant roots, our DNA connects us to elsewhere.

**Netflix & PBS, et al:** Many of us have fallen in love with *The Great British Baking Show*, Korean K-Dramas, or international foodie shows. PBS has always had travel programs but even Rick Steves travels outside of Western Europe these days. For a decade, PBS’s popular program *Finding Your Roots* has met the need to understand how our ancestors made it possible for us to be who we are.

**Music streaming services:** World music is now only a click away on Spotify, Pandora, and other streaming services. We are no longer limited to what U. S. radios play. We don’t have to hunker down next to our shortwave radio to catch a program from Bulgaria. We don’t have to get our international music fix from the tiny section in the back of our local music store.

**Virtual presentations:** I attend a variety of online presentations from folk arts centers – FACONE and The Andean Textile Arts are a few. I follow various textile groups on Facebook (Folk Dancers Who Quilt/Quilters Who Folk Dance is a favorite). I’m fascinated by Facebook’s algorithms that keep feeding me posts about international folk arts including dance. I subscribe to a variety of cooking tutorials on YouTube by people in Turkey and Germany; no English needed.

**What is lacking is the opportunity to discover and enjoy folk dancing.**

**Here’s the big question:** Are you willing to make the pivot to meet people where they are? In Part 2 of this article, I’ll offer some ideas on how to make that happen, both technologically and with a new take on using methods that have worked for the past 6+ decades. In the meantime, I highly recommend reading *The Tipping Point* by Malcom Gladwell. It will give you valuable insights to how change happens and how to make that work for folk dance. It is time to “arremangarnos” (roll up our sleeves and get to work) but with new tools and renewed energy.

**CORRECTION to December 2022 *Let’s Dance!* article “Simply Gratitude”:** I want to clarify that I did not study ballet along with Olympia *Dukakis*. I danced next to the sweetest 71 year young lady with bright red hair named Olympia. She and I would smile at each other as we would get our legs stuck up on the lower ballet bar. At age 41, I found her to be inspirational. [Editor’s note: Sorry, Gigi! It was an erroneous assumption on my part.]

I love talking about dance. Feel free to write me at [dance@tangoandmoredance.com](mailto:dance@tangoandmoredance.com).

## THE ANSWERS TO...

### HOW WELL DO YOU KNOW THE LYRICS?

Pustono ludo i mlado, iste mi majco armagan  
Spune nana, spune, ce-ai de gand cu mine  
Eva szivem Eva, most erik a szilva  
Frunzuliti verdi busuioc, hajdei, la arcan, ci pit haidit, la joc  
Devojke se cuju, opsa, skoci  
Ya veras, como no? Cuando pruebas tu las mieles del amor  
Oj lele stara planino, Po teb sum cesto hodio  
Livavtini achoti kalah, livavtini kalah  
Kinise i Yerakina ya nero krio na feri  
Dodek je moma pri majka, do tu je bela i crvena.

Pravo Rodopsko  
Ciorbă de curcan  
Somogi Karikazo  
Arcanul Batrinesc  
Opsa  
Corrido  
Šestorka  
Livavtini  
Gerakina  
Kostursko Oro

**There was no winner of the Let's Dance! challenge last month. Two people reported that they'd got 8 of the 10 or one got 9 of the 10, but no one got them all.**

## SCENIC HOLLAND & ORIENTAL TURKEY – Tours in September 2023 with Tineke & Maurits van Geel and Ahmet Demirbagh



**SCENIC HOLLAND € 2450 (early booking) € 2350** a trip to our home country will surprise you with hidden gems, diversity of landscape and picturesque villages.

**ORIENTAL TURKEY € 2150 (early booking) € 2050** is a great tour to see some amazing places and dance with local teachers.

**BOTH TOURS € 4400 (early booking) € 4200** (direct flight to Kayseri from Rotterdam).

Detailed tour program and registration: [www.tinekevangeel.nl](http://www.tinekevangeel.nl)

# It's A Small World

by Marian Snyder

I had a couple of those “small world” moments at two folk dance events in November. Both are such great stories that I was encouraged to share in *Let's Dance!*

On November 11, the Berkeley Folk Dancers sponsored a live music night featuring the band Da! Mozhem. You may have seen a photo of them in the November issue of this very magazine because they played for Changs in October. I don't usually dance on Friday nights at BFD request night because I am there three other nights of the week, but I went because I love to dance to live music, and their performance was wonderful.

About 80% into the program, I was dancing a mixer. You know how that goes – you don't get to dance with one person for very long. I was wearing my BFD badge. A man read my name badge and said, “Marian Rendler Snyder?” (My badge does not include my maiden name.) I replied, “How do you know my last name was Rendler?” He replied “Column Keelaghan.” Then it was time for me to move on to my next partner!

As soon as the dance ended, I headed straight for Column. **I hadn't seen him in 50 years!** He was in the Westchester Lariats in the Los Angeles area, the same folk dance group that I belonged to during all my growing years. Column recognized my name because we both are part of a group of Lariat alumni who keep in touch through a group email. I had shared my involvement with Berkeley Folk Dancers and other groups in the Bay Area. Column is not only a dancer, but a musician as well, and is married to another fabulous dancer. They both showed great interest in dancing at BFD again, as they live in nearby Pt. Richmond. I had a picture taken of me with Column to send to my siblings, who also participated in the Lariats.



Just two weeks later, Neil Collier and I attended the Kolo Festival. After dinner, when Bill Cope and some other band members were jamming together, Neil struck up a conversation with a woman named Leslie. Neil reported to me that Leslie is an arial/trapeze/hoop teacher from Eureka. I immediately had to talk with her because my goddaughter Lauren lives in Eureka and she does that very sort of thing as a hobby. Well, wouldn't you know it, not only does Leslie know her, but she was at Lauren's wedding this past summer – as was I!

Leslie's husband plays in the Chubritza band, who performed in the last hour of the Kolo Festival. Neil and I had to stay to dance and enjoy their amazing music. And, of course, we took a picture of Leslie and me to text to Lauren! Her reply was “Omg!! Amazing!!! Hi Leslie!! Such a small world!”



## WHY DID YOU START FOLK DANCING?

Late one night after dancing, a group of dancers shared stories of how or why they started folk dancing. The reasons were as varied as the people. *Let's Dance!* has published a series of cartoons highlighting some of the more amusing accounts.

If you'd like to share YOUR story, email [editor@folkdance.com](mailto:editor@folkdance.com) or [loui@louisutucker.com](mailto:loui@louisutucker.com) and share YOUR reason. You could also share someone else's story if you think they might be too shy. Susan Gregory, the Federation's resident artist, will draw the cartoon and it will appear in a future issue of *Let's Dance!* No names will be mentioned, so your story will be safe with us!

# FEDERATION NEWS



## ***FEDERATION MEMBERSHIP DRIVE***

The Federation is always looking for ways to increase membership. We are currently offering new members a coupon good for one free Federation festival, which, in some cases, is like getting your first year of membership for free. The Federation Board decided to sweeten that deal by **offering the same coupon to the current member who is responsible for that new member joining the Federation.**

Just talk about the Federation to a new dancer in your club, or someone you meet at a dance party or festival, and encourage them to join the Federation. Tell them about folkdance.com, the event calendar, the interactive map showing the many places to dance, and *Let's Dance!* magazine. Tell them about the coupon that they will receive when they become a member!

Then tell them that all they need to do to join is click the Join tab on the menu bar when they visit folkdance.com. Ask them to put YOUR name in the Instructions box and add that you told them about becoming a member of the Federation when they pay for their membership – **and you will BOTH get a coupon for a free Federation dance event.**



## ***SCHOLARSHIP COMMITTEE HAS A NEW CHAIR***

**Betsy Moore** has been appointed the chairperson for the **Federation Scholarship Committee**. The Scholarship Committee provides 5-6 scholarships per year to dancers who need financial assistance in order to attend dance events

– principally, but not exclusively, Stockton Folk Dance Camp. Scholarships are typically 50% of the cost of the event.

If you're considering attending a dance event this spring or summer, and a scholarship will help you, visit folkdance.com and click the Services tab, where you will find a Scholarship application.

## ***SEND A COMPLIMENTARY COPY OF LET'S DANCE! MAGAZINE***

If you think that receiving a complimentary copy of *Let's Dance!* magazine will encourage a new dancer to become a member of the Folk Dance Federation, send their name and address to [loui@loutucker.com](mailto:loui@loutucker.com) and she will arrange to have a free copy mailed to them.

## ***CAN YOU HELP WITH FACEBOOK?***

If you are an avid user of Facebook, would you like to help the Federation keep its Facebook page active and exciting? Please contact Kevin Greek at [greek1@ix.netcom.com](mailto:greek1@ix.netcom.com).

## ***THE FEDERATION PROMOTION FUND***

***Have you got an idea that would increase attendance at folk dance gatherings, particularly an idea that will attract younger dancers?***

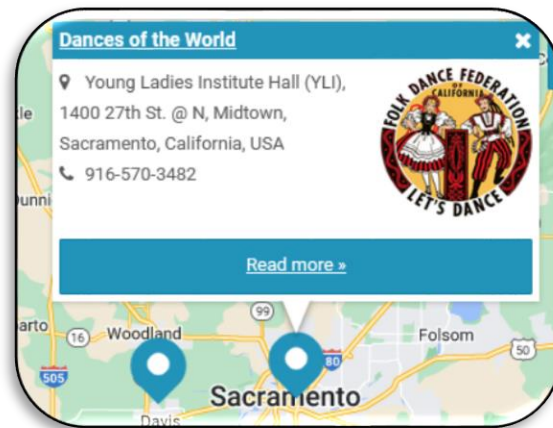
The Folk Dance Federation of California established the Folk Dance Promotion Fund to promote international folk dance. The assistance provided can be in the form of a grant or a loan, to promote a specific dance event or folk dance in general. (See *Let's Dance!* Dec. 2005.)

1. Projects should promote folk dance in the broadest sense.
2. Grants will be made up to \$2000 with a maximum annual expenditure by the Fund of \$6000.
3. Applicants must be individual or family members of the Federation, or belong to a member club.
4. Application procedures are available on the Folk Dance Federation's website, folkdance.com, under the Services tab.

Promotion Committee Chair  
Marija Hillis  
[marijahillis@gmail.com](mailto:marijahillis@gmail.com)

## UPDATE YOUR CLUB LISTING

Did you know that every Federation dance club has a pin on the map on the Federation website? At folkdance.com, click on the Community tab to access an interactive map of Northern California. The red pins mark the location of general dance classes and the yellow ones mark the specialized dance classes (Israeli, Scandinavian, Hungarian). Locate your club and click on the pin. A window will open on the left that notes current information for your club. **PLEASE take a few minutes to review the information.** Have you moved to a new location? Are you charging more? Have the times changed? **Let the Federation's website manager, Kevin Greek (greek1@ix.netcom.com), know if your club's entry needs to be updated!**



## From the Editor

### *People Worth Knowing*

During the many decades that *Let's Dance!* magazine has been published, articles have appeared that highlighted and honored folk dance leaders and teachers. Some were obituaries written after the leader died, but many were written while they were still alive. Some were in the form of interviews, while others were biographical in nature.

These articles appeared under various headings: "People Worth Knowing," "An Interview with...", "Folk Dancers Lost and Found," "People To Be Proud of," "Teacher of the Month," and "Folk Dancers We Should Remember." Over 140 of these articles have been scanned and are available on folkdance.com under the Community tab. You will find information about Henry "Buzz" Glass (the Federation's founder), Song Chang (founder of Changs), John Filcich (founder of Kolo Festival), Lawton Harris (founder of Stockton Folk Dance Camp), Jerry Helt, Atanas Kolarovski, Carlos and Ruth Ruling, Millie and Verne Von Konsky, and many others.

The Federation leadership would very much like me to include more such informative articles in *Let's Dance!* There are many local dance leaders and teachers who have contributed so much to our community who have not received the recognition they deserve. To name just a few:

- Mel and Esther Mann managed the Festival of the Oaks for decades as well as their own tour/cruise business.
- Joyce Clyde established and still maintains the email service BBMDE (Bulgarian/Balkan Music & Dance Events).
- Craig Blackstone, a past president of the Federation, and current Federation Board member, has been a leader at Changs for many years.
- Marilyn Smith, co-founder of Razzmatazz Dance Camp over 40 years ago, continues to teach large groups of dancers in Santa Rosa.
- Barbara Bevan has been a leader in the Sacramento area for decades.

There are many more I could list, but I think you've gotten my point. And I won't forget the many local musicians who have played for dancing as well. While I would enjoy interviewing these people and writing the articles myself, you probably understand when I say that I don't have the bandwidth. If you are reading this, you may be someone, or you may know someone, who would be interested and capable of interviewing local luminaries and writing a piece or two for *Let's Dance!* magazine.

Please consider this an invitation and let me know how you would like to contribute to this proposed series.



# NEWS FROM AROUND THE BAY . . .

## **BERKELEY FOLK DANCERS** – *Ann Moghaddas*

It is wonderful to be able to say that the coming year will begin with dancing! The Berkeley Folk Dancers' **New Year's Eve Party** at Live Oak Recreation Center will begin at 9 pm and we will dance until just after midnight, 2023. I hope you can join us!

Keeping the momentum, **Berkeley Folk Dancers celebrates its 82nd (!) birthday on Sunday, January 8.**

Also in January is the Berkeley Folk Dancers' retreat at Monte Toyon, which will take place the weekend of January 27-29. Bruce Hamilton will be the teacher. If you're not a member of BFD, you are welcome to attend, and can register beginning January 1, at [berkeleyfolkdancers.org](http://berkeleyfolkdancers.org).

In February, the **Festival of the Oaks**, a major Federation event, will be held on Sunday, **February 12, 9 am-5pm**. There will be workshops in the morning and a dance party in the afternoon. Workshop leaders will be Farima Berenji (Persian) and Lenore Watson (Contra).

**HAPPY NEW YEAR, ONE AND ALL!**

## **RAZZMATAZZ** – *Marilyn Smith*

On November 15 we celebrated our annual **Day of Remembrance** to remember those folk dancers from our group who have passed away. Marguerite Treat set up a beautiful display of photos along with candles and flowers to honor them.

In November our intermediate folk dance class enjoyed **an evening with guest teacher Nadav Nur** from Kopachkas in Mill Valley. Nadav taught us two dances: Čupurlika and Kasapsko. Nadav's teaching style was easy to follow and his attention to styling and detail was much appreciated.

Also in November, **Heidi Hochrein from our Tuesday night intermediate group** taught Roberto Bagnoli's dance Gras Kalo. Heidi is an avid Roberto Bagnoli fan and

goes to all his online dance workshops and events, so it was delightful to have her teach us one of her favorite Roberto dances.

On Saturday, December 3 we held our **annual Christmas Folk Dance Party** at Monroe Hall. The evening featured **Gradina, our local Balkan choral group**, performing a wide repertoire of songs for dancing. Gradina performed in the center of the dance hall, and it was a treat to form our dance circles around them.

Our Fall beginning and intermediate folk dance classes ended December 13. Spring classes will begin the first Tuesday in February.

## **NORTH BAY** – *Carol Friedman*

Balkan/International dancing in Petaluma returns on Mondays starting January 9. We'll be resurrecting and reviewing Hora Anton Pann, an old favorite we haven't done in a long time. We are continuing to learn and dance Stamena, a fun, lively, new Bulgarian dance.

Israeli folk dance classes will resume on Thursdays starting January 12. On one of my many forays on YouTube, I discovered two dances new to the group that we are really enjoying: Or Ve'yerushalayim and Shav El Admati.

Both the international and Israeli classes will now be held at **Hermann Son's Hall in Petaluma**. It's a wonderful, spacious hall with a terrific sprung wood floor and a great sound system. It's similar to many other halls built during the 1920s in California. The hall used for this year's Officers Ball is from the same era, with a very similar layout, including a small proscenium stage and a fully equipped kitchen. Many of you danced at Hermann Son's Hall at last year's Statewide Dance Festival. If you are in the area, please come join us!

I've been having fun choreographing my own dances to music I love. Tilted is a piece of



Nadav Nur (left) with Marilyn Smith when Nadav taught at Razzmatazz. *Photo by G. Coté.*

## ... AND BEYOND

music by a terrific French group Christine and the Queens (so, of course, the dance moves to the left); Malen'kiy Cha Cha is danced to music by a Ukrainian band featured in the movie Everything Is Illuminated, about the Jewish population in Ukraine during World War II; and Oildo mi Novya, danced to a quirky and beautiful Sephardic melody.

If you are looking for more opportunities to dance, contact me at 415-663-9512 or [cjay@horizoncable.com](mailto:cjay@horizoncable.com).

### PENINSULA COUNCIL – Adony Beniares

As we start the New Year, we're putting together our plans for 2023. And we have just a few things to share.

**Todd's Hungarian dance class** resumes on January 2, the first quarter for the Palomanians resumes on January 3, and Mostly Balkan returns on January 5, all in Menlo Park.

The **Saratoga International Dancers** will be at an alternate location in downtown San Jose on January 5, and then return to their hall in Saratoga on January 12. Contact Loui at [loui@loutitucker.com](mailto:loui@loutitucker.com) if you want to attend the January 5 class.

The **Peninsula Folk Dance Council parties** for the first quarter of 2023 will take place on the following days

Saturday, January 14 – 7-10 pm

Sunday, February 5 – 3:30-6:30 pm

Saturday, March 11 – 7-10 pm

You may notice that the February party is a week earlier than normal. We don't want to conflict with the Festival of the Oaks on February 13.

### SAN FRANCISCO GROUPS – Linda Milhoan

**Chang's International Folk Dancers** are continuing to plan for their 85th anniversary in September 2023 by highlighting a new subject each month. For December, we highlighted holiday and cultural traditions from countries represented in our club's repertoire.

On November 12, Chang's participated in an open house with other renters at the MPIC clubhouse to introduce the variety of activities offered at this venue. We played recorded music and danced.

**San Francisco Dance Circle** will resume dancing on Wednesday, January 11, at Harvey Milk Center for the Arts.

A group of mostly Chang's dancers, but including others who just want to dance in the fresh San Francisco air, continues to meet at **Merced Manor Reservoir** between Sloat and Ocean on Monday afternoons. They've been dancing at the reservoir continually since June of 2021! Masks are optional.



Some of the Chang's Dancers at the Merced Manor Reservoir in November. From left, Ulrike Narins, Craig Blackstone, Douce Massenkoff, Matt Miller, Lothar Narins and Les James. *Photo by C. Blackstone.*

## SEEKING FEMALE DANCERS

It may seem like an odd complaint, but the **Saratoga International Dancers** need more women! Trios have been out of the question for a decade and now we often find ourselves with two men dancing a couple dance together, or men standing on the sidelines, when we play set dances and couple dances.

The Saratoga International Dancers gather on Thursday evenings 7:30-10-ish at St. Michael's Serbian Orthodox Church in Saratoga. It's a spacious hall with a dance-perfect wood floor.

Of course, everyone is welcome to come, **but we'd really like a few more women!**

## DON BURNHAM (1923-2022)

by Kristen Hunter

Grandpa chose to join Grandma. Donald H. Burnham was a man who truly lived an extraordinary life. He was with my parents when he passed, he was never in pain, and he was never alone. Our hearts are broken and we are holding onto our memories and making peace with the plans of adventures we were about to have together.

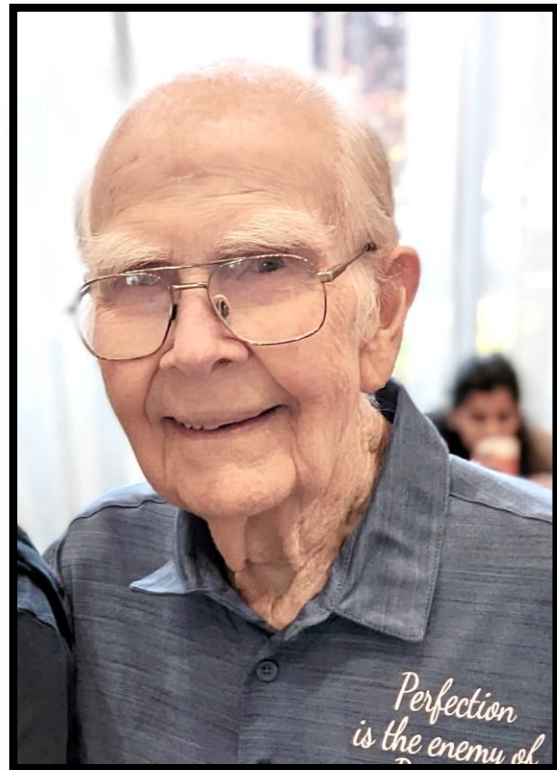
Grandpa lived for 99 years. He saw the world evolve and was witness to some of the biggest historical events. His body was tired, but his mind was sharp and quick-witted. Grandpa actively chose to live after Grandma passed away in August. He moved in with my mother and father, and we all got to see Grandpa grow stronger physically and mentally, sing, make jokes, continue trying new things, and remain resilient. I am so thankful he was embraced and nurtured so he could give us the gift of time.

Two of Grandpa's favorite quotes – “Perfection is the enemy of progress” by Winston Churchill, followed up with “You can't roller skate in a buffalo herd, but you can be happy if you've a mind to” by Roger Miller – will continue to influence our lives.

I've never met anyone who could remember and sing songs like Grandpa. No matter where he was or what he was doing, songs would burst from him and he would sing with pride. When he would burst into song, we all knew to pause and appreciate his singing, because that was his way of sharing his heart and mind. One of my favorite moments of this was recently at my home when he saw the moon through our front window and he began to sing. It was evident he was singing to Grandma. I can hear his voice and can visualize him taking off his hat and putting it over his heart as he emotionally and joyfully sang of seeing her again. May we all be so lucky to have such eternal love.

His curiosity, creativity, focus and passion drove him to live his life to the fullest. Grandpa was overflowing with knowledge and was always looking for opportunities to share with the people around him. Grandpa was an engineer through and through. In his final days, he was creating a pulley system so when he came to stay with us in a few weeks, he could open all doors independently while using a walker. He never stopped learning.

When I think of Grandpa, I think of breaking into song, dancing with him, Java chip ice cream,



watching my mother waltzing with him around the room at the Thursday night dance group in Saratoga, epic Easter egg and candy hunts, sharing a Diet Coke together, camping, happy hours, Disneyland, getting excited about his new custom e-trike, hearing stories of his childhood, especially ones about the animals he used to care for, spotting football calls instantly, and so much more.

Seeing him rise to the occasion of being a great grandfather to my brother's children and mine was such a gift. He actively made memories with each child and got to know what makes them unique. One of the memories I will cherish forever was just three hours before he passed. He got a running hug from his 18-month-old great-granddaughter, and they blew kisses to each other as I said, “We love you and we will see you next week” and his great-grandson, with a gleam in his eye, yelled, “Bye-bye, GG!”

We will celebrate Grandpa and continue to admire his resiliency, endless knowledge, and wit. Please raise a glass to Grandpa; he is loved, remembered, admired, and we will burst into song in his honor.

Thank you for the memories, Grandpa. “I'll find you in the mornin' sun, and when the night is new, I'll be looking at the moon, but I'll be seeing you.”



# What We Leave Behind

by Adony Beniares

Over the last few years, we've lost many of the important people who influenced and encouraged me, and many others on our folk dancing journey. Today I'd like to share my thoughts about Don Burnham.

For those of you who didn't know Don, he and his wife, Maxine, were core members of the San Francisco Bay Area folk dance community for over 50 years. They organized, participated in, and helped out many groups on the Peninsula. They also ran the dance group at the Sierra Family Camp for more than 20 years. His and Max's relationship with their family was also amazing; hearing any conversation with a family member showed you how much they loved and supported each other.

Don was also a very clever and lighthearted jokester, sharing his puns and witticisms, without ever being overbearing. He had the unique ability to shift from lighthearted discussions to the business at hand in a flash.

Before I started dancing and came along with Becky to parties to hang around, eat, and chat, Don and Max would engage me in conversation, occasionally encouraging me, without insisting, to try dancing, and never making it uncomfortable for me to say no.

In 2005, when I became an active dancer, Don and Maxine were there to support me in my learning, whether as a teacher of dances or as part of the dance community showing me the steps behind the line. To this day, I can't dance Dramskoto, Japanese Soft Shoe, Hora Mare, Polka Dot, Elvira, and many other dances without thinking of Don's teaching and leading.

Being a tech hobbyist, I proposed to the Palomanians class leaders that they update their sound system, and consider moving their collection of mini-disks to mp3s. Don, having done a huge amount of the work to initially record and categorize the music collection, was very supportive. We had many conversations on the best methodology for the project to ensure the best quality of recordings, as well as the information we wanted to capture as part of the conversion. Don was clear and supportive when reviewing my work and the many mistakes I made during conversion. He understood my strengths in tech and my weakness in knowing the more than 3,000 tunes that needed to be converted.

When I wanted to do something that Don thought wasn't necessary, such as getting a new sound system or integrating other groups' music into our collection, he would ask me why I needed to do it, and agreed to it as long as I had a good reason.

On the personal side, having a good work ethic, I always marveled at the amount of work Don put into our folk dance world. He was always one of the first to get to know new dancers, taking their picture, and adding them to the photo roster which has helped so many of us get to know each other over the years. He and Max worked tirelessly into their 90s creating and supplying refreshments for our monthly parties, always taking complete ownership of the equipment, setting up and tearing down everything so it was ready for the next party.

Another example of how supportive Don had to do with the collection he gave me of a series of square dance recordings, some with calls. He encouraged me to listen and study them, saying that he thought I could develop those skills. I have recently been enjoying learning and calling contras. I hadn't thought of that conversation for years, and it warmed my heart to remember his encouragement.

In addition to the amazing family Don and Maxine raised, what Don leaves behind to the folk dance world will live far beyond anyone's remembrance of him or us. What better legacy for a person who was always there with a smile, an idea, and a great amount of energy.



Don Burnham and Maxine in 2017. Photo by L. Tucker.

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



Can you identify the two dancers shown above? They were both early pioneers in the California folk dance movement.

**The FIRST person** to identify both of them will win a \$25 Visa gift card. Email your response to either [loui@loutucker.com](mailto:loui@loutucker.com) or [editor@folkdance.com](mailto:editor@folkdance.com).

**Many thanks to the Federation members who top off their membership dues with a donation. Sometimes it's a \$35 individual membership rounded up to \$50, and sometimes it's much more. We are blessed to have so many generous dancers!**

## Last month's photo



**That's Rivka Sturman, a teacher of Israeli dance**, who attended Stockton Folk Dance Camp three times – in 1957, 1965, and 1968. She introduced Erev Ba, Mayim, Machar, and Zemer Atik, among many others.

## **DID YOU KNOW THAT ZEMER ATIK ....**

(also called Nigun Atik) was presented by Rivka Sturman at Stockton Folk Dance Camp in 1965 as a couple dance? According to the syllabus printed that year, the first two figures of Zemer Atik are the dance we know as the circle dance today (although only ONE clap over each shoulder), and the third and fourth figures have the couple interacting, which has evidently been lost in the mists of time.



**Texas Camp, Kolo Festival, and Texa-Kolo 2022 were smashing successes! We are overwhelmed by the generosity of our donors from around the world.**

**With your help, we are able to ensure the further success of Texas Camp and Kolo Festival.**

**We would also like to extend our abundant thanks and appreciation to all of our amazing, tireless volunteers who made our onsite and Zoom events so awesome. You are the heart and soul of our community.**

**Kolo Festival Board  
Texa-Kolo Directors  
Texas International Folk Dancers Board**

*Thank You!*

For Your Support  
and participation!



# HARBOR VIEW

## STATEWIDE 2023

### SAN PEDRO

Featuring:  
Miroslav "Bata" Marcetic  
teaching dances of Serbia  
and  
Joan Hantman  
teaching dances of Israel

**May 19 – 21, 2023**  
**Wigwam Hall**  
**543 Shepard St.**  
**San Pedro, CA 90731**

Featuring the Bands  
Sans Frontières, Veselba and Tzidia

The art for our flyer was developed from an original watercolor by Don Krotee.

Check  
<https://socalfolkdance.org/statewide.htm>  
for schedule, parking, covid regulations,  
parking, registration, hotels, optional  
excursions & Sunday p.m. gathering.



# STATEWIDE 2023 REGISTRATION FORM

Wigwam Hall, San Pedro

(Please register individually, one form per person)

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_

Phone: \_\_\_\_\_ Best time to call: \_\_\_\_\_

E-mail: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_

## FESTIVAL PACKAGE

(Includes ALL workshops and parties; **\$135 after pre-reg closes**)

- \$100 when payment received by February 1, 2023
- \$120 when payment received by April 1, 2023
- \$125 when payment received by May 7, 2023 (final day to preregister)

**All Events Saturday** (Morning, afternoon, and evening; **\$85 at the door**)

- \$75 All day Saturday

**Individual Events (\$30 each at the door)**

- \$25 Friday evening party       \$25 Saturday evening party
- \$25 Saturday AM instruction       \$25 Sunday morning review
- \$25 Saturday PM instruction

Children under 18 are admitted free with a paying adult. Young adults aged 19-21 can receive a 50% discount if they volunteer for 1-2 hours. **Work scholarships are available.** Contact Diane at [diane.baker@diandden.net](mailto:diane.baker@diandden.net).

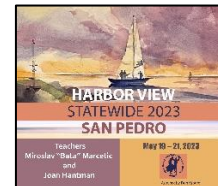
**Subtotal:** \$ \_\_\_\_\_

**Additional offerings:** (meals only available with pre-registration)

- \$12 **Saturday lunch** Gourmet sandwich, salad, fruit       with meat       vegetarian
- \$25 **Saturday dinner** Pollo Veracruzano or Chile relleno       with meat       vegetarian

- \$30 T-shirt designed by Elyse Ellinger & Don Krotee  
Crew neck  V-neck  Unisex Size  S, M, L, XL, 2XL

All tee shirts are heather colored and include this image (right):



- Tax deductible donation \$ \_\_\_\_\_

**TOTAL ENCLOSED:** \_\_\_\_\_

**To register with this mail-in form:** Send your completed form with your check or money order payable to **Folk Dance Federation of CA, South** to: **Statewide Registrar, Stefanie Holzman, 5702 Kern Dr., Huntington Beach, CA 92649**. On-line registration will be available starting January 20, 2023.

Visit the Statewide 2023 link on webpage at [socalfolkdance.org/statewide.htm](http://socalfolkdance.org/statewide.htm) for the latest information about schedule, opportunities for cultural excursions, post-festival Sunday afternoon gathering, teachers, music (bands & playlists), hotels, restaurants, parking, directions, etc. **Mask and proof of vaccination requirements will follow CDC, State, and County COVID regulations at the time of the event.** Harbor View Statewide is sponsored by the Folk Dance Federation of California, South, a non-profit organization.

# What's Up Down South?

– News from Southern California –

## FALL CAMP 2022 REVIEWS

by Alicia Lafetra

During the weekend of November 11-13, over 60 dancers gathered for Fall Camp at the Brandeis-Bardin campus in Simi Valley. As usual, Marc and Jan Rayman did a fabulous job coordinating the weekend events. Ahmet Lüleci and Roberto Bagnoli were our featured master teachers and both taught several dances ranging from easy to challenging. The weather was unusually chilly, but the days warmed up enough that we were able to have a few classes outside on Glaser Plaza. We really enjoyed those sessions since we could take off our masks. We breathed more easily and the teachers could see our smiling faces.

Marc and Jan designed the schedules in such a way that dancers did not miss anything. In addition to classes, we could make fall-themed head wreaths, join the Potluck Band directed by Terry Gucwa, attend morning warmups with Diane Baker, channel our inner Jackson Pollock with T-shirt painting organized by Sandy Helperin, enjoy a nature walk with Jan, go stargazing with Marc, help with a jigsaw puzzle, and peruse the Silent Auction items.

Happy Hour on Saturday afternoon is always a fun time to catch up and reconnect with friends. After dinner, we also enjoyed the dance parties, where we could dance to our favorites as well as practice the dances we learned during the weekend. Roberto was having a bout of laryngitis, but he still managed to keep his good humor while teaching.

For Happy Hour, Jan made a piñata that looked like the coronavirus so that we could beat the virus. The piñata yielded candies and colorful scarves which we used to dance Vallja E Pllanës. The group photo on Sunday morning is always hilarious since it is like herding cats for Marc, as he tries to get a good photo. He took enough, though, so there's usually one that turns out.

All in all, it was a wonderful weekend. We are grateful to the Raymans for all the work they put into another successful Fall Camp and look forward to Fall Camp 2023!

## Fall Camp 2022

By Diane Baker

We participants came in friendship and departed in gratitude. In between we filled the hours at the Brandeis-Bardin Campus with laughter, hugs, hikes, head wreath adornment, T-shirt painting, puzzles, night sky gazing, music making, a bit of sleep and hours of dancing.

Fall Camp Co-Directors Marc and Jan Rayman had meticulously planned schedules, menus, logistics, and location of activities down to the umpteenth detail. They unflappably adjusted when unexpectedly cool weather meant an adjustment to the schedule. "New York had higher temperatures yesterday," commented Sharon Flory, one of the many out-of-state guests. Sunlight flooded Glaser Plaza where we enjoyed learning light dances outdoors without face coverings.

Our energetic dancing heated the Recreation Hall during the parties. During the night, we snuggled under extra blankets provided in our rooms. The Raymans arranged for temporary wooden floors to be installed in the halls where we danced.

Fall Camp provided multiple opportunities to learn dances from consummate teachers. Roberto Bagnoli presented a varied selection of dances. We danced to the bittersweet Cântă cucu'n Bucovina, gaily chasséd to Branle gai alsacien, and shimmied our hips in Aman Aman. Canim Benim challenged both feet and brains. Roberto offered Ronski Vez as a salute to his first

(continued on p. 23)



Fall Camp staff and directors (from left): Giulia Acciaoli, Roberto Bagnoli, Ahmet Lüleci, Marc and Jan Rayman. Photo by Steve Waller. (More photos on the next page.)

## FALL CAMP REVIEWS – *continued*

teacher of Serbian dances, Martin Ihns. He also taught Xhamadani, an Arbëreshë-styled dance. Roberto was accompanied this year by his partner, Giulia Acciaoli.

Ahmet Lüleci reprised Mircan, which he presented at Statewide 2022, along with Fistan, Çal Zurnacı and Hayde Gidelum. Other dances included Halime from the province of Mardin and Aydur from the Black Sea region.

Air freshened by recent rains drew a group outside to walk with Jan on Saturday morning. Hikers picked peppercorns and marveled at the variety of cactus, citrus and native plants surrounding the campus. A peregrine falcon made an appearance. Philosophical discussions alternated with attention to nature's scents and sounds.

Sandy Helperin guided 25 participants to paint T-shirts with drips and swirls in the style of Jackson Pollock. Sandy noted how differently each person approached the activity. Some planned and executed with precision; others with wild abandon. Artists proudly modeled their shirts at meals and classes.

The Saturday evening Happy Hour included a coronavirus piñata which Gary Furer from Nipomo destroyed with a solid poke of the hypothermic needle-bat. Following Happy Hour, we surrounded Marc in mid-field to glean knowledge of objects in the sky. The first bright point of light to emerge was Jupiter, which Marc told us was just recently at its closest position to earth in 59 years. Marc indicated when and where to look for two man-made objects cruising overhead. We looked for the spent rocket from a Chinese spy satellite launched in 2018, and for the US Earth Radiation Budget Satellite, which provided data to understand the ozone hole and climate change. After dinner, the Potluck Band, directed by Terry Gucwa, played and sang lustily to open the evening party.

Too soon we had to say our goodbyes. Dancers from New York, New Mexico, Illinois, Ohio, and Northern California had flights to catch and miles to drive. Dancers who live locally assisted the Raymans in transporting seven (!) carloads of paraphernalia back to their home.



Gary Furer whacked the coronavirus piñata. *Photo by Therese Mahoney.*



Therese Mahoney and Jan Rayman showed off their fall-themed wreaths. *Photo by Steve Waller.*



Terry Gucwa directed the Potluck Band. *Photo by Therese Mahoney.*

It's impossible to overstate how much time and effort Marc and Jan dedicated to making Fall Camp 2022 a satisfying experience for all attendees. Well done! They were assisted by Mindy Belli (registration and more), Toti O'Brien, Therese Mahoney, Steve Waller, and additional volunteers. Excellence achieved! Thank you!

# LET'S DANCE! ❤️ LYRICS

Cristian Florescu and Sonia Dion taught Ciorbă de curcan at Kolo Festival in November. Perhaps it's time to share the lyrics.

Spune nană, spune, ce-ai de gând cu mine  
Vrei să te însori, dar de foame ai să mori  
Bagă seama bine de te-nsori cu mine  
Eu știu să iubesc, nu știu să gătesc  
Că o lună, două mănânci numai ouă  
Dar după un an ciorbă de curcan  
Spune nană, spune, de-ai să fi cu mine  
Să gătesc nu-mi place asta sunt și n-ai ce-mi face

Tell me, baby, tell me what you think of me  
You want to get married, but you'll starve to death!  
If you marry me, watch out!  
I know how to make love, but not how to cook!  
For a month or two, you'll just eat eggs  
And, after a year, some turkey soup  
Tell me, baby, that you'll stay with me  
I hate to cook; that's what I'm like; you won't change me

De vrei ca să bei privești ochi mei  
De vrei să mănânci îți d-au buze dulci  
Nu știu ce să fac măi cu al meu bărbat măi  
M-a înebunit măi lume că nu i-am gătit  
Nici n-am să-l învăț măi nu vreau să-l răsfăț măi  
Că se-n vață rău bărbătelul meu

If you want to drink, look into my eyes  
If you want to eat, I give you my sweet lips  
I don't know what to do with my husband any more  
It drove me crazy that I didn't cook  
I don't want to teach him, I don't want to spoil him  
Because he learns badly, this man of mine.



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## Novi Čoček (Roma)

Novi Čoček (NOH-vee CHOH-chek) means “New čoček.” Čoček is a musical genre and dance that emerged in the Balkans during the early 19th century. It features prominently in the repertoire of many Roma brass bands.

Čoček originated from Ottoman military bands which, at that time, were scattered across the region, mostly throughout Serbia, Bulgaria, Macedonia, and Romania. That led to the eventual segmentation and wide range of ethnic sub-styles in čoček. Čoček was handed down through the generations, preserved primarily by Roma minorities, and was largely practiced at village weddings and banquets.

This čoček is based on Maurits’ research for the Roma program *Travelers from Rajasthan*, which he choreographed for Het Internationaal Danstheater in the Netherlands. Maurits saw and learned all the ingredients of this dance at the World Roma Festival Khamoro in Prague. He presented this at the 2022 Stockton Folk Dance Camp held at the University of the Pacific.

Music: 4/4 Meter Yuri Yunakov Ensemble, *New Colors In Bulgarian Wedding Music*, Track 1, Belmont. An internet search for “Yunakov Belmont” will result in sites from which the individual track can be purchased.

Video: 2022 SFDC Videos. Camp videos can be viewed by contacting a participant who purchased them, or by contacting Maurits (vangeel@xs4all.nl).

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

Steps & Styling: The way the body faces changes frequently and is somewhat fluid. In particular, there is often anticipation of the direction to face for the next step(s).

---

Meas	4/4 meter	PATTERN
8 cts.	INTRODUCTION. No action. Begin with saxophone.	
	I.	FIGURE I.
1	Facing diag R, step L in front of R (ct 1); small leap onto R, lifting L up behind R (ct 2); step L in front of R (ct &); facing diag L, hop on L (ct 3); step R bkwd and hop (cts &, 4); step L bkwd (ct &).	
2	Facing ctr, step R to R, knees slightly bent with wt on both ft (ct 1); step L in place (ct 2); step R in front of L (ct &); step L to L, knees slightly bent with wt on both ft (ct 3); step R in place (ct &); step L in front of R (ct 4) (referred to as a “Yemenite-like step”).	
3	Facing ctr, step R diag R (ct 1); step L in place (ct &); step R in front of L (ct 2); step L in place (ct &); facing L (CW), hop on L (ct 3); step R fwd and hop (cts &, 4); step L fwd (ct &).	
4	Facing L (CW), stamp R beside L twice (cts 1, 2); pivot on R heel (R toes turn to R), while pivoting on L toes (L heel turns to L) (ct 3); pivot to orig pos (ct &); repeat pivot in ct 3 (ct 4); step R in place (turning ft and body to direction of next step, i.e., R if repeating Fig I, or ctr if going on to Fig II).	

II. FIGURE II.

- 1 Facing ctr, repeat Fig I, meas 1, but all movements are fwd, moving into ctr.
- 2 Repeat Fig I, meas 3, cts 1-2; facing ctr; hop on L (ct 3); step R bkwd and hop (cts &, 4); step L bkwd (ct &).
- 3 Still facing ctr, hop on L (ct 1); step R bkwd and hop (cts &, 2); step L bkwd (ct &); repeat Fig I, meas 3 except step L in place on final ct and instead of stepping fwd, turning to face L (CW) (ct &).
- 4 Repeat Fig I, meas 4.

FIGURE I VARIATIONS

- A VARIATION 1. "8 steps"
  - 2 I. Facing diag L, step R bkwd (ct 1); step L in place (ct &); step R fwd turning to face ctr (ct 2); step L to L (ct &); facing diag R, step R bkwd (ct 3); step L in place (ct &); step R fwd (ct 4); step L fwd (ct &).
- B VARIATION 2. "Scissors"
  - 2 I. Facing diag L, step R bkwd with knee bent, keeping L extended fwd on ground and bending torso slightly fwd (ct 1); step L back with knee bent, sliding R fwd (ct 2); step R back with knee bent, sliding L fwd (ct &); facing diag R, step L back with knee bent, keeping R extended fwd and bending torso fwd (ct 3); step R bkwd with knee bent, sliding L fwd (ct 4); step L in place (ct &).



Maurits van Geel dancing Novi Čoček at Stockton Folk Dance Camp 2022.

Sequence: The change of figures is indicated by the leader.  
Variations can be danced by individuals when desired.

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## LETTERS TO THE EDITOR

I noticed in the December issue of *Let's Dance!*, p. 20, that you have Hungarian-ized a Slovakian dance:

**Csárdàs is Hungarian**  
**Pronounced (roughly) Chardash**

**Čardáš is Slovakian**  
**Pronounced (roughly) Chardash**

It's the same pronunciation (roughly) but spelled entirely differently.

~ Dick Oakes



## ***A BLAST FROM THE PAST – 52 years ago***

The ad below appeared in the January 1971 issue of *Let's Dance!* Imagine a 25-day, 8-city tour for – gasp – \$900. The DollarTimes website calculated \$900 in 1971 to be about \$6,300 today. And imagine that: You had to be a member of the Folk Dance Federation to be included in the tour!



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