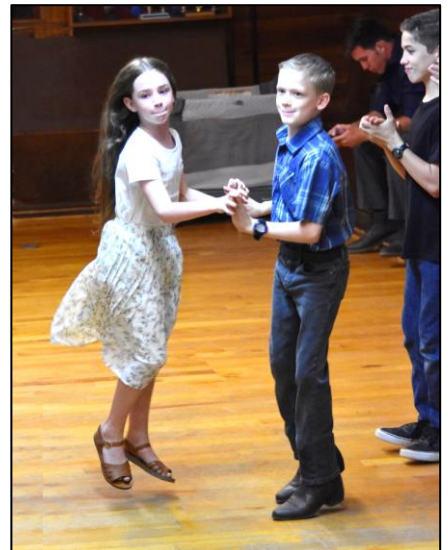


Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 03 JULY-AUGUST 2023



Their teacher, Bonnie Battaglia.

Photos by L. Tucker

**YOUNG DANCERS IN
GARDEN VALLEY!** Story on p. 22

Let's Dance!

Volume 80, No. 6
JULY/AUGUST 2023

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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.

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IN THIS ISSUE:

2023 Blossom Folk Dance Festival.....	8
A Blast from the Past.....	27
A Dance Journey.....	18
Bonnie Battaglia's Story.....	23
Calendar of Events.....	5
Dance Description – Oj Ti Momče Ohriđjanče	25
Family Photo Album	6
Federation News	11
From the Photo Archives.....	17
How Was Harbor View Statewide?	20
In Search of the Real Chililín (Part Two).....	9
Lee Ann (1970s).....	10
Letters to the Editor	12
More Scholarships Funded!	11
News From Around the Bay	14
Officers Ball – Save the Date!	11
President's Message.....	3
Speaking of Dancing	9
Statewide Thank Yous From Diane Baker	21
The Mystery of the Painting	24
There's Dance Gold In Them Thar Hills!	22
We Have a Winner!	17
What's Up Down South?	20
Who Has The Oldest T-Shirt?.....	11

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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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

Ellen Ron – Pacifica
Cabrillo Folk Dancers – Santa Cruz
Ken and Nancy Kaye (returning) – San Carlos
Janet Newman – Soquel

PRESIDENT'S MESSAGE

by Ulrike Narins

When Lothar and I lived in a Buddhist temple in Yamaguchi prefecture in Japan for an extended time, we danced with the local groups every week. As I have said earlier, dancers initially felt shy and nervous around us, but after several weeks we all became more comfortable with each other.

That was especially apparent in how the women responded to my attire. For dance evenings, I generally wore ordinary pants or a simple skirt with a blouse or T-shirt, whereas most women wore fancier clothing that was more specific to folk dancing. One day a woman approached me before dancing and gave me a two-part dress that resembled the other women's outfits. I immediately changed into the dress and danced in it, though I soon realized that it was far too hot.

The next week another woman brought me a white blouse with some embroidered details and a skirt similar to theirs. When I wore that blouse the next time the folk dancers came to the temple, two women pulled me aside, claiming that I had put on the blouse backward. They helped me turn it around, and we eventually figured out that the blouse was perfectly symmetrical. All the same, I felt quite touched by their attention.

I had heard that in the early decades of folk dancing in California, in order to join Changs International Folk Dancers in San Francisco, you had to present your own folk dance costume. When I started folk dancing in 2009, quite a few of the women arrived in folk dance outfits, dresses, or skirts. In recent years, though, most people seem to dance in casual clothes. Similarly, I often saw real ethnic dress at parties, but that's rare now.

Before joining the folk dance community, I was not fond of traditional Austrian garments. But being exposed to diverse cultures made me appreciate the traditions of my country of origin,

and I acquired a dirndl from the region where I was born. I wear it on special dance occasions.

I must admit that I am glad that no one will judge me for wearing casual clothes while dancing. My ideal outfit enables me to climb a ladder to help with decorations, allows people to see my feet when I lead a dance, and is both warm enough (so I can go outside in the winter and not freeze) and cool enough (so that I can dance and not be too hot). For me it takes a special effort to get dressed up, and that mood strikes only a few times a year.

But one significant experience gives me a strong incentive to dress up occasionally and contribute to the festive atmosphere of a folk dance event. That was in 2018 at Stockton Folk Dance Camp. At the Wednesday Romani Rumble, I entered the dance hall, where everybody was dancing Dana. With all the swirling colorful skirts, one could hardly see the floor! It was a most extraordinary sight that I will never forget.



Ulrike is wearing one of her favorite folk outfits. *Self-portrait.*

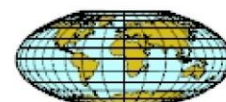
If you see a photo in a past issue, this issue, or any future issue, and you'd like a full-resolution copy, just ask! Send an email to loui@loutucker.com or editor@folkdance.com.



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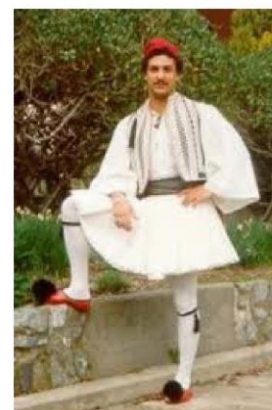


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Calendar of Events

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

- JUNE 25-JULY 1** **BAY AREA COUNTRY DANCE SOCIETY'S FAMILY WEEK 2023.** Monte Toyon, 220 Cloister Lane, Aptos. \$280 (for youngest children); \$930 for the adults. Info: www.bacds.org.
- JULY 7-10** **CAMP NIRKODA BAKEREM ISRAELI DANCE CAMP 2023.** Sonoma State University, Rohnert Park. Housing in dorms, dancing on a large, sprung wood floor gymnasium. Dance instruction by two teachers from Israel. Wine-tasting on Sunday night ("nirkoda bakerem" translates as "dance in the vineyard"). \$400-\$745 depending on accommodations. Info: alpert1988@gmail.com.
- JULY 8** **CAFÉ SHALOM ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. \$10. Info: udy@yahoo.com or 669-444-1284.
- JULY 9** **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.
- JULY 13** **PRE-STOCKTON WORKSHOP WITH ROBERTO BAGNOLI.** Hosted by the Saratoga Folk Dancers at St. Michael Archangel Serbian Orthodox Church, 18870 Allendale Avenue in Saratoga. 7:30-10:15. \$15. Info: loui@loutitucker.com.
- JULY 16-22 and** **STOCKTON FOLK DANCE CAMP.** Two weeks – pick one or stay for both. Same staff of
JULY 23-29 eight teachers both weeks, with different lectures and party themes. Live music with Chubritza. See ad on p. 26.
- JULY 30** **BERKELEY FOLK DANCERS' BEGINNER CLASS DANCE PARTY.** Live Oak Park Recreation Center, 1301 Shattuck Avenue in Berkeley. 1-4 pm. Theme to be announced.
- SEPTEMBER 9** **CHANGS 85TH ANNIVERSARY CELEBRATION.** City College of San Francisco, Wellness Center, Studio 301 (entrance at Ocean Avenue & Howth Street), 12-5 pm. Live music by Da! Mozhem & Bill Cope. \$10 suggested donation. See ad on p. 13.



Long-time BFD members Mel and Esther Mann
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THE FAMILY PHOTO ALBUM

Photos by L. Tucker and A. Partos

There were so many dance events in the past two months, it was too difficult to select just 6-7 for the single page set aside for The Family Photo Album. This month there are two full pages!



Left, Rebecca Brown, her daughter Terese, and Rick Henderson danced at Café Shalom's May dance party.



Armen and Tong Gabrielian (above) and Douce Massenkoff (right) enjoyed the Peninsula Folk Dance Council's annual Tea Party and Dance.



Carol Kennedy (above) and Marian Snyder and Cornelia Ghafur (below) had a good time dressing up for Berkeley Folk Dancers' "Death on the Nile" dance party in May.



Left, Rebecca Tsai and Nilesh Shah (dressed in Indian attire) are standing by Nilesh and Lesley Bone's presentation of Indian tea and treats. The beautiful model of the Taj Mahal was oohed and aahed over by those attending.





Left, Lee Otterholr, Marcella Lawson, and Dean and Patti Ranger are seen dancing a čoček at Statewide. Right, Ulrike Narins and her son, Lothar, are seen dancing Bohemian National Polka.



Above, Hollis and Lon Radin, with Carol Friedman, danced on the deck at The Land over Memorial Day Weekend. Right, Monty Low and Betsy Moore are seen dancing Mach.



Michal Weintraub and Udy Gold (left) and Ben and Ellen Ron (below) joined the crowds dancing at the Blossom Festival at San Francisco City College in April.



2023 Blossom Folk Dance Festival

by Marija Hillis

The return of the popular Blossom Folk Dance Festival to the San Francisco City College Wellness Center after the dreary COVID lockdown was grandly welcomed by more than 100 dancers who attended from all over the Bay Area. It was sponsored by Changs International Folk Dancers and the Folk Dance Federation of California.

The first hour was led by Michel Hardbarger, the teacher on Changs' Family Nights, who offered easy, engaging dances that were accessible and fun for everyone. The rest of the dance afternoon was programmed and led by Craig Blackstone, who gave encouragement and just enough direction for maximum participation in circle dances, mixers, partner dances, and sets.

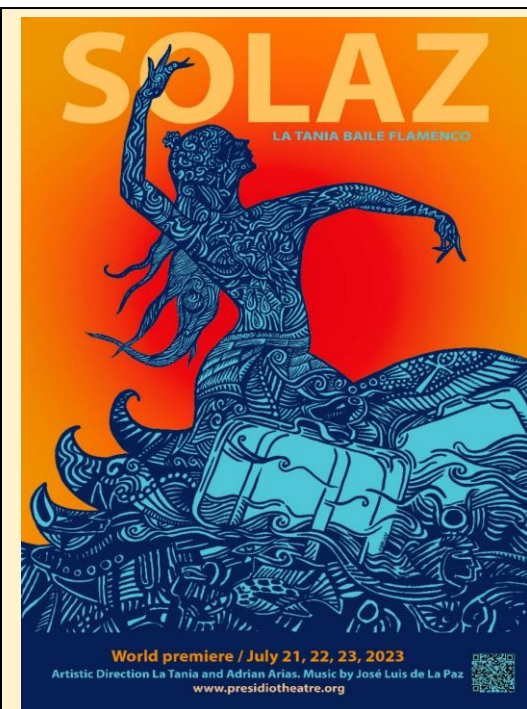
An exciting addition to the afternoon was the arrival of a group of enthusiastic juniors and seniors from San Francisco's Waldorf High School, where Craig has been teaching folk dance as part of their spring Physical Education curriculum. Their energy and liveliness infused the hall, and their enthusiasm made me believe in the future of folk dancing. It was obvious that the folk dance bug had bitten them!

The Blossom Festival was a wonderful opportunity both to reunite with long-time dance friends as well as to support new dancers in the atmosphere of joyful community that folk dancers know so well. I certainly missed it during the lockdown and am grateful to have it back in my life.

All the members of Changs deserve much appreciation for putting on such a fabulous afternoon of folk dancing!



Some of the students at San Francisco's Waldorf High School joined the crowd at the Blossom Festival for Eastbourne Rover. Craig Blackstone, their proud dance teacher as well as the MC for the Festival, is in the background. *Photo by L. Tucker.*



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SPEAKING OF DANCING

In Search of the Real Chililín (Part II)

by Gigi Jensen

We're still looking for the elusive root of the dance we call Chilili. This is what we've found so far. By the way, this project has gone past where I can research on my own so Loui Tucker is helping out.

It was in 2007 that Yves and Frances Moreau taught the dance Chilili at Stockton Folk Dance Camp. By email, Yves explained to me that he had learned the dance in Italy the year before from Silvio Lorenzato, a folk dance teacher in Vicenza, Italy.

According to Silvio Lorenzato, he learned it from "the Swiss teacher Adrian Gut at a workshop a few years earlier."

When Adrian Gut was contacted, he said he learned it from another Swiss teacher, Regula Leupold.

Regula explained that she learned it from "one of the dance teachers from the Netherlands," though she didn't remember which one. We reached out to teachers we know in the Netherlands. Tineke and Maurits van Geel didn't have any information for us. Bianca de Jong, however, was able to track down the man who worked on the CD used at that workshop. That man was Luc Vandenhede, who was employed by the organization Danskant in Belgium, and he was the one who suggested the dance Chilili for the CD *Werelddance*.

Here is where the story takes a surprising twist. Luc Vandenhede had a sister living in San Francisco, California. While visiting her, he saw a performance by youngsters taking part in a special program as an alternative to juvenile detention. The man who headed up that project was a social worker, originally from Ecuador, and his program's activities included dance. He and the kids collaborated on dance choreographies that connected them to their cultural roots. **Chilili was one of those dances.** Luc asked for and received permission to use some of the dances in the group's repertoire; it was Chilili that made it onto the CD that was used in the dance workshop. That was the Chilili that has made it into the international dance repertoire around the world!

SO, WHO WAS THAT MAN IN SAN FRANCISCO? Unfortunately, we may never be able to talk to him. Luc Vandenhede wrote that he was at least 60 years old at the time he met him in San Francisco and that was at least 20 years ago. Despite multiple efforts to track him down, we have not yet found him. I did locate a Bolivian man with a similar name who is a musician and a prominent member of the Bolivian community in San Francisco, but he is too young, was never a social worker, and has never heard of the dance we call Chilili. For the record, when I interviewed him, what he saw in YouTube videos didn't look recognizably Bolivian to him; the music yes, but not the dance. We still haven't found out how the final "n" was dropped from the name of the song when naming the dance.

The final answer to this dance mystery isn't yet found. I haven't given up yet! For me, this is more than an exercise in curiosity. It's about calling something what it is. If a dance is inspired by something in a culture but isn't actually authentic or true to that culture, then let's say it's "inspired by" or "in the style of" rather than passing it off as the real deal. I've found so few Latin American dances in the international folk dance world, and it pains me that what I have found isn't holding up under scrutiny.

In all fairness, when people go to a dance party, they just want to have a good time dancing to fun music with people they like. There is no need to ask a bunch of "whys." It's really up to those who create or teach those dances to answer that question for the rest of us, and to share that knowledge.

And the search will continue!



LEE ANN (1970s)

by David Raube

During the summers in Modesto, the local folk dance groups used the stage at Mancini Bowl for a dance area. There would be so many dancers attending that, when sitting out a dance, it was best to take a seat in the audience area. The stage itself was filled with moving dancers.

Floyd Davis usually brought the record player and records. He would come well before the usual starting time of 7:30, and played polka music on the phonograph. The little girls in the neighborhood would line up and he would dance a circle on the stage with each of them. I would often join him in this, and it was a



Mancini Bowl in Modesto.



David Raube dancing with Tamara Littlewood during the Friday night meeting of the Village Dancers in Turlock.

Photo by L. Tucker

lot of fun for all. When the adult dancing started, the little girls would usually go off and do other things.

One girl who was a bit older began staying around and learning more of the dances. She said she was spending the summer with an aunt who lived nearby. She came every dance night, learned every dance we did and became an excellent dancer. After that summer, we never saw her again.

Moving ahead 30 years or so, my wife Sallie helped at the McHenry Mansion as a volunteer. At the Christmas party, we were downstairs enjoying some of the buffet items set out. While standing there by the wall, we noticed two couples standing a little distance away. One of the women was a striking blonde in a nicely fitting red suit. After a quick glance, I returned to enjoying the sweet on my plate.

Then, much to my surprise, the attractive blonde woman was standing in front of me! She asked me if I was Mr. Davis. I replied that I was not, and told her my name. She then inquired if I danced, and I admitted that I did. I realized she must have been asking about Floyd Davis and the dancing on Mancini Bowl those many years ago. Her name was Lee Ann, and she soon returned to her friends, but not before telling me that she was nine years old

that summer when she danced with us, and was now 39 and taught psychology at Modesto Junior College. That summer spent folk dancing had left an impression!

About David Raube

by Judy Kropp

David is 90 years old and grew up in California's Central Valley. He started dancing at the local junior college in the early 1950s. He was the treasurer of our local dance group for many years. He also built a dance floor in his garage for our performance group, and we have danced there on Monday nights for many years.

He's an engineer by education, but has farmed grapes and almonds in his orchards that surround his home. He built his farmhouse and he built a car! Currently, David is in a rehab center recovering from a broken femur he suffered in a fall. He is enjoying phone calls and visits. He has so many stories to share about his years of travel. He's a widower, and gentleman in the true sense of the word.



FEDERATION NEWS



MORE SCHOLARSHIPS FUNDED!

You may remember reading in *Let's Dance!* magazine in December 2022 that the Sacramento International Folkdance and Arts Council (SIFDAC) had decided to disband. This was an umbrella organization much like the Peninsula Folk Dance Council that coordinated larger dance events in the Sacramento area such as the Camellia Festival and Statewide (held in Sacramento in 2018).

After winding down the business of the Council and paying bills, the funds remaining in the SIFDAC treasury were donated to the California Folk Dance Federation. At the Federation Board held in May, Federation Treasurer Sabine Zappe reported that a check for about \$6,559 was received from SIFDAC, and it was suggested that the funds be set aside for scholarships.

Thanks to that generous donation by SIFDAC, the Federation will be funding three additional scholarships this year! While we are sad that a Federation council has dissolved, we are happy that the donation was put to good use.

SAVE THE DATE – MARK YOUR CALENDAR! THE OFFICERS BALL IS SCHEDULED FOR SATURDAY, OCTOBER 21

The Officers Ball will take place at the **Pleasanton Veterans Memorial Hall** (same location as last year), with the same schedule as past years: afternoon workshop featuring local teachers sharing their favorite dances, an on-site dinner prepared by M&M Catering (Marian Snyder and Marija Hillis), a sing-along led by Bill Cope, followed by an all-request party.



The theme this year is HARVEST HOEDOWN, so it's time to find your favorite calico dress, plaid shirt and jeans, neck kerchief, and boots (no spurs, please)! **Yeehaw!**

WHO HAS THE OLDEST T-SHIRT?

Are you one of those folks who can't bear to discard that old t-shirt from a dance event you attended back in your youth? Or perhaps a shirt with a dance slogan on it?

Well, if you still have that old t-shirt, you could cash in! Send a photo of the t-shirt to editor@folkdance.com **before July 31**. Include the date if it's not evident from the shirt. **If your t-shirt is the oldest, you'll win a \$25 gift card.**



LETTERS TO THE EDITOR



I've been having health issues which have kept me from the local dance parties and left me feeling stressed and cranky. The humor column (Folk Moot by Drew Herzig) in *Let's Dance!* which arrived today helped. Thanks!

~ Eileen Mentier



In your article "Whose Dance is This?" in the May/June issue of *Let's Dance!*, you mention Nanni Kloke. If you mention her (she is Dutch, not Swedish) and Bernard Wosien, you should not miss Nanni's mother Friedel Kloke-Eibl (originally from Germany). She is, after Bernard Wosien, the most important person in the Sacred Dance scene and has made numerous dances. The sister of Nanni, Saskia, is slowly taking over the business of their mother who is now 82. Friedel has her own teacher training institute and is responsible for educating a lot of people in the field of Sacred Dance. She is still active as a teacher.

We work often with Friedel and Saskia and both have their feet on the floor (a Dutch expression to indicate people who are down-to-earth). Saskia and her mother Friedel do know folk dances and join our classes.

~ Maurits van Geel



A friend of mine shared your article "Whose Dance is This?" with me.

I teach a weekly Circle Dance Class in Ben Lomond and twice-a-month class in San Leandro. I usually refer to it as Circle Dance. However, when the dances are more meditative, then I refer to these as Sacred Circle Dances. I also teach with the Bay Area Circle Dancers, based on El Cerrito on a rotating schedule. This group meets once a month.

I really liked your article "Whose Dance is This?" in the May/June issue. It makes sense. Whenever I teach, I will indicate that what I am teaching is a traditional dance or refer to the choreographer. As a teacher, it is important to educate people so that they know that, just because the music is from a particular part of the world, does not mean the dance is a traditional dance from that country.

I hope that the teachers who teach International Folk Dance do what you are doing. It is not only honest and consistent, but it is also out of respect for the tradition. In October the Bay Area Circle Dancers are meeting for teacher training and I will be echoing this same idea.

Thanks for writing the article.

~ Maureen Atkins



Loved your article on how to categorize dances!

Also, our Chico World Dancers who are Folk Dance Federation members were chatting about it and the Chilili discussion. It was fun to hear the discussion come up spontaneously.

~ Memo Keswick



I appreciated the two articles "In Search of the Real Chililín" and "Whose Dance Is This?" in the May/June issue of *Let's Dance*. Both authors wrote about knowing the sources of the dances we do.

I enjoy all kinds of folk dances. If we go by the Oxford Learner's Dictionaries definition of folk dance, which is "a traditional dance of a particular area or country; a piece of music for such a dance", that could include dances descended from ancient roots, dances recently choreographed such as Israeli dances, and dances that are pieces taken out of longer choreographies. I don't mind if we add Sacred Circle dances in there, too. I just like knowing the histories and the sources of the dances we dance.

This magazine is a good place to inform us of those sources. These two articles did just that for me. I read these articles, and then went down some rabbit holes of my own on YouTube and Google. Fascinating! Those articles took a lot of work.

~ Susan Courrejou

The May/June issue generated a lot of email responses, the ones featured here being a sample. As the editor, I am gratified to know that so many read and enjoy the magazine. Thank you to everyone who took the time to write.



*Celebrate 85 Years of Dance
in San Francisco
with Changs International Folk Dancers!*



Treasure Island World's Fair 1939



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\$10 suggested donation

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Email: changsdancers@aol.com

NEWS FROM AROUND THE BAY . . .

RAZZMATAZZ

by Marilyn Smith

Our spring dance classes ended mid-May, and we took a two-week spring break. **Summer all-request dancing** started the first Tuesday in June at Monroe Hall in Santa Rosa. **Gloria Coté hosts the all-request nights throughout the summer.** This is a great opportunity to get together and do some dances from past years. It might take a couple of times to remember all the steps, but we usually figure it out with the help of lots of dancers. Dancing by committee!

Fall classes will start the first Tuesday in September. I'll be teaching some old favorites that have been requested, as well as new dances from this summer's Stockton Folk Dance Camp.



Ooops! This photo was mis-identified in the last issue. It is a photo of the club members dancing Mom Bar to honor Karen Guggenheim.

NORTH BAY

by Carol Friedman

As I write this, I'm just back from Folk Dance Weekend at The Land, thoroughly exhausted and very happy. There was wonderful dancing (both Israeli and Balkan), late-night singing around the campfire, fabulous pot luck meals, and the warm company of so many special friends. Udy Gold programmed the Israeli dances and I ran the Balkan/International sets, interspersed with a fun and quirky shared repertoire of line dances. It's been great to see the next generation pitching in to help make it all happen. I was particularly taken by **two little girls (perhaps 5 and 7)** who fearlessly joined in and danced with the grownups.

I've also been having fun teaching a new folk dance class in **my hometown at the Dance Palace Community Center in Point Reyes Station** on Wednesdays (through June 7). Most of the folks are beginners, so the class has been a mix of basic, accessible dances ranging from Šetnja to Ivanice to Carnivalito. I'm loving the short commute – a mere three minutes from my house – and returning to the space where I taught my first folk dances decades ago.

I was also invited to teach an **Israeli folk dance session in May** for the kids attending Sunday School at **Congregation B'nai Israel in Petaluma.** We danced outside, starting with Hava Nagila, Zemer Atik, and Tzena Tzena. The rabbi and staff, as well as all the parents, joined in. Just for fun, I threw in Syp Simeon (the Russian hand jive dance) for an exuberant ending.

No Israeli class in Petaluma right now because so many are off on summer vacations; I will start it up again in the fall. However, the Monday night Balkan/International class rolls on through July 12 at Hermann Sons Hall. **We've had several new folks join the class!**

PENINSULA FOLK DANCE COUNCIL

by Clem Dickey

The Peninsula Folk Dance Council had a very successful Tea Party in May. We counted 89 people in attendance. We were happy to visit again with Muriel Mahrer, Friede Maitland, Liz and Ron Bueno, and Dorothy Young. We had lovely decorated tables for tea (see p. 6 or photos on the PFDC Facebook page); an elaborate Taj Mahal model topped the Indian table. Hollis Radin organized the party, and Hollis, Lesley Bone and Becky Beniares emceed the dancing.



Kaela Fine at the PFDC Tea Party. Photo by L. Tucker

... AND BEYOND

The Palomanians have recently learned Lioube (Sacred Circle, by Chris Hall) and Ronde de Chantecorps (French). In May (Asian American and Pacific Islander Heritage Month since 1979) we also learned Cariñosa, a Filipino children's couple dance with handkerchiefs for men and fans for women, and Indhana Winva, an Indian mixer, with Dandiya sticks for everyone. The Palomanians have agreed to make **each fifth Tuesday a party night: no teaching, bring goodies to share. The next fifth Tuesday is August 29.**

The Saratoga Folk Dancers have recently learned Arkanul (Bulgarian, by Mitko Petrov), Bridge of Athlone (Scottish), Konyali (Turkish, by Bora Özkök, also known for Ali Paşa and İşte Hendek), and Murgulețul din Negreni (Romanian, Cristian and Sonia). **The Saratoga Dancers had a "Crazy Hat" dance in June**, but it was too late for photos to be included into this issue.

The Saratoga Dancers will be hosting **Roberto Bagnoli for a pre-Stockton dance workshop** on Thursday, July 13.

The Peninsula Folk Dance Council will host a **second Saturday party on the evening of July 8**. Join us for the cool of the evening. We're planning a **picnic theme party for the afternoon of August 12**. Both will be at St. Bede's Episcopal Church in Menlo Park.

SAN FRANCISCO DANCE GROUPS

by Linda Milhoan

Changs International Folk Dancers will be celebrating our **85th anniversary on Saturday, September 9, 2023**, from noon-5 pm at City College of San Francisco Wellness Center, Ocean Avenue at Howth Street, Studio 301. There will be live music by Da! Mozhem and Bill Cope. Suggested donation \$10. Please see our flyer on page 13.

San Francisco Dance Circle celebrated the end of spring term at Harvey Milk Center with our first potluck party since the pandemic. Our planning committee had meticulously checked the weather forecast for an outdoor potluck, and sure enough, the sky cleared in time for us to enjoy great food and conversation al fresco!

Dance Circle's summer session, June 21 to August 23, will meet at the Upper Noe Recreation Center. We return to Harvey Milk on September 6.



San Francisco Dance Circle members enjoyed an al fresco potluck party. From left, Matt Miller, Lee Ann Slaton, Douce Massenkoff, Jane Logan, Fern Ebeling and Sara Bartholomew. *Photo by L. Milhoan.*

The Blossom Festival returned to City College of San Francisco on April 22 after a three-year absence. Judging from emails and comments received from some of the more than 100 attendees, it was a huge success! Thanks to CCSF dance instructor and Changs member Dr. Jeanne-Marie Hughes for securing the festival venue. Volunteers from Changs and San Francisco Dance Circle transformed Studio 301 into to a floral paradise with both paper and fabric flowers, as well as colorful fabric wall hangings and festive lights provided by Becky and Adony Beniares.



Dancing at the Blossom Festival. More photos in The Family Photo Album on p. 7. *Photo by L Tucker.*

The first session began at 12:30 with **Dances for All Ages**. Michel Hardbarger taught several fun dances to adults and children, some of whom were attending CCSF's junior basketball tournament and were drawn in by the music. General dancing

continued on p. 16

NEWS FROM AROUND THE BAY

(continued)

followed, organized by Craig Blackstone. A group of Craig's folkdance students from the Waldorf School rived in time to dance one of their favorites, the Portuguese dance Repasseado. It was lots of fun to have their energy at the festival! We danced until 5:30, then said goodbye to our friends with a Changs hug. We look forward to dancing with you again! Thank you for your support!

See p. 8 for a review by Marija Hillis.

BERKELEY FOLK DANCERS

by Ann Moghaddas

The eight-week session **Sunday Family Dance sponsored by Mel Mann** ended in May. It didn't exactly grow, as in 'have more dancers each week,' but different dancers came and went. Teacher Marian Snyder would like to start up again in the fall, but she doesn't think Sunday afternoons are best. **The Family Dance may switch to Saturday afternoon or Friday evenings** before the Request Night begins. Marian plans to survey the dancers who came to the class and run it by the club at BFD's next members' meeting.

On the afternoon of May 14, many enjoyed the **Intermediate Class Dance Party themed Death on the Nile**, complete with amazing decor and costumes! On June 19, dancers enjoyed and learned at the **Middle Eastern and Argentine Folk Dance workshop** with teacher Helene Eriksen.

Moving on to July, the **Beginner Class Dance Party will take place at Live Oak on July 30 1-4 pm**. The theme has yet to be determined, but it will be fun no matter what!

TURLOCK VILLAGE DANCERS

by Judy Kropp

At the end of April, Elizabeth, one of our younger dancers, brought members of her climbing club. **We had 24 dancers that night!** The ones from her club were outstanding young people. They weren't afraid to try anything we threw at them and happily tried every dance. We scrapped our planned program and brought out all our fun, party dances that were easy to learn. It was a great night! They seemed to love Swiss Chaos Mixer, Gustav's Skoal, Sweet Girl and Chilili.

Then, the last Friday in May we had 40 dancers! One of our members invited both dancers and non-dancers to her college graduation dinner from 5:30-7:30, then to the dance with us – and they all came. It was quite a night. Perhaps a few will return.



Dancers in Kauai. *Selfie by Luane McGowan.*

The item below and photo above come from a dance group far beyond the San Francisco Bay area, but it's good to share the success of small, outlying groups.

KAUAI DANCERS

by Luane McGowan.

I wanted to share that we had a big day yesterday, and have even added an enthusiastic newbie to the group! See photo above.

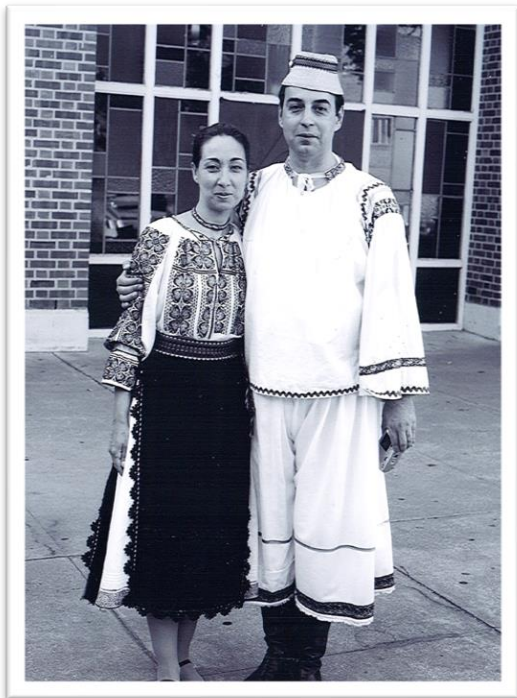
Editor's Note: Luane is in the turquoise top and shorts in the photo above. She danced in the South Bay for many years, and brought her high-school-aged daughter Crista to the dance session as well. When Luane's husband retired from the airline industry, they moved to Hawaii, and Crista continues to dance with the Saratoga Dancers.

Not being satisfied with sitting on her lanai drinking mai tais and growing orchids, Luane decided to start her own folk dance group. She writes to request dance music, videos, and written instructions from time to time, and visits the Saratoga Folk Dancers when she's in the area visiting her daughter.



Dancing at the beautiful hall at the Turlock Carnegie Arts Center. *Photo by J. Kropp.*

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



No photo contest or prize this month. Everyone surely recognizes Sonia Dion and Cristian Florescu in this photo taken by Gary Anderson in 2004. This photo is from Gary's large archive of photos he amassed over 20 years. The photos were donated to *Let's Dance!*.

Last month's photo



That's Kamrin MacKnight on the left and Linnea Mandel on the right. They were teenagers attending Stockton when the photo was taken.



We Have a Winner!

Beth Berezovsky correctly identified Kamrin and Linnea in the photo above, and won a \$25 gift card.

Beth said, "I started folk dancing at age 10 when Linnea's mother, who was a long-time dancer, started a folk dance class at our elementary school. We danced as a group all the way through high school, performing as well.

After high school, I returned to Israel and continued dancing international folk dancing until returning to California in late 1986.

"Since 1987 I have danced at Loui's Israeli and international classes fairly consistently.

"I have even searched for classes when we travel internationally and have found a few to join for an evening. There is no way not to smile, feel good, and re-set when dancing."

On the left is a photo taken of Beth in Israel with Ada Dzienanowska.



A Dance Journey

by Drew Herzig

My folk dance journey started in the mid-1970s when I walked into a beginners' class taught by Mary Schiedt in Sacramento. Mary was soft-spoken, gentle, and always encouraging, a perfect teacher for a shy beginner. I loved the patterns of the dances. The music was unlike anything I had ever heard before. The harmonies in Tino Mori were a revelation. I remember doing the Lebanese dance Zaroura, looking out the Clunie Clubhouse window at the moon rising behind a palm tree in McKinley Park, and feeling carried into another world. A good start!

I then joined the folk dance class at American River College taught by Richard Baltz. Richard was an enthusiast, carrying the class on his own enjoyment of the dance, and his philosophy of, "If I can do it, anyone can do it!" He never met a dance he didn't like, and he made folk dancing seem like the most natural thing in the world.

Because I was male, and breathing, I was quickly recruited into Wesoly Tancerz, the performing group associated with Richard's class. It was through Wesoly Tancerz that I met my next teacher, Teresa Stahl.

Teresa was the best dancer in Sacramento and, in my opinion, one of the best dancers in California. She was a consummate stylist, combining precision and lyricism in her dancing in a way that still inspires me. She danced for the joy of dancing, and she gladly shared that joy with others. I was lucky enough to be one of her pupils.

I also had the great privilege of dancing with Rene and Frances Besne. Rene and Frances had been dance leaders and performers in the Los Angeles area when Balkan dancing was in its infancy there. Rene had a connoisseur's ear for music, and they brought a unique repertoire to Sacramento. Dancing with them introduced me to a whole new level of intensity. They gave their best to each dance, and keeping up with them was a workout – a very rewarding and satisfying one!

Of course, there were many other teachers, workshops, and camps along the way. But these are the most significant influences on my formation as a folk dancer.

The teaching just sort of happened. I found I had an ability to break down steps and patterns, and I was eager to share with others this wonderful activity I had found. In those days, you didn't need any certification to start teaching folk dance; you just needed the equipment. So I found a local square dance supply store and bought a variable-speed turntable. It became my faithful companion for many years. Dance by dance, I built up my teaching repertoire.

By 1980 I was teaching beginning folk dance at California State University Sacramento every Friday night during the semester. From that class, others developed. I was asked to teach a senior dance class for a Parks and Recreation Senior Center. Wednesday Workshop, with Rene and Frances Besne as co-teachers, became a focal point for intermediate and advanced dance instruction. Later, Kolo Koalition continued the tradition of attention to technique and styling.

Because I continued to be male and breathing, I had the opportunity to dance with a number of local performing groups. Over the years, I danced with a Finnish group, a Croatian group, and Italian, Greek, and

Japanese groups. Rene, Frances, and I formed a Bulgarian group, Maika Zemja. Later, Kolo Koalition members formed a performing group, and I choreographed Bulgarian, Croatian, Greek, Romanian, and Russian suites for our performances.

Teaching, choreographing, performing – all different experiences, all related, and all part of my folk dance journey. In 2004, I left it all behind (or so I thought), and moved to Santa Fe, New Mexico. Stay tuned for Part II!

After reprinting three of Drew Herzig's Foot Moot humor columns that appeared in *Mixed Pickles*, a folk dance newspaper published 1976-79, I was able to connect with Drew by email. He agreed to my request that he bring local dancers up to date about his travels, folk dancing, and teaching. As you will read here and in the next issue, Drew has really gotten around! ~ Editor



Drew Herzig at the record player at the Festival of the Golden West in 1985.

Photo from the Federation archives.



Let's keep Dancing Together when apart

Global Folk Dance Party

July to December 2023

Join us on the third Saturday of every month for a live dance party where we get to share and dance together. Each month will feature a theme, plus great guests in addition to our regular team.

Register at - <https://tinyurl.com/GFDPparty>

Jul 15 – Stockton Folk Dance Camp pre-party

Most of the team will be at or on the way to Stockton Folk Dance Camp, so let's celebrate. We expect a couple of this year's faculty to join us.

Aug 19 – Celebrating our Master Teachers

We will be celebrating the dances of [Sunni Bloland](#) (on her birthday), [Elsie Dunin](#), and [Rivka Sturman](#), including special guests sharing memories and/or updates about these three teachers.

Sep 16 – Dancing the Alphabet!

We'll select a dance from each letter of the alphabet, including common diacritics.

Oct 21 – Celebrating Alexandru and Mihai David

[Alexandru](#) and [Mihai David](#) will be joining us live from California, leading their favorite dances.

Nov 18 – Live music

[Don Weeda](#) will be playing for us live from Texas.

Dec 16 – Decorate for December

Let's celebrate the end of 2023 by decorating, dancing, and sharing our dance spaces.

Notes

- In addition to our themes, our dance leaders will also dance requests, so it's a party for everyone!
- While our guests have been confirmed, the program is always subject to change.
- Email your requests, ideas, and comments to virtualfolkdance@gmail.com

The Peninsula Folk Dance Council hosts the Global Folk Dance Party and dances in the San Francisco Bay Area. Please [Follow us on Facebook](#) and join our email list at virtualfolkdance@gmail.com.

What's Up Down South?

– News from Southern California –

How Was Harbor View Statewide?

by Clem Dickey

San Pedro is a 24-hour city. Or rather, neighborhood. Once a separate city, Los Angeles annexed it in 1909 to gain a port. The southernmost section, where Statewide met, receives sea breezes from three sides. A corridor hardly wider than a freeway connects San Pedro with the rest of the city. The larger container ship facilities run two shifts, open from 7 am to 2:30 am. Across from my motel, the Del Taco served breakfast, including a bacon and hash browns combination, from 11 pm to 11 am.

I found the Wigwam Hall, the Statewide venue, in a residential area one block from the ocean and eroding cliffs. The hall has wood paneling, exposed wooden beams, and plenty of nautical and American Indian-themed decorations. It is maintained by the Society of Red Men, a fraternal order founded by white men in 1834, but claiming predecessors dating back to 1765. The San Pedro building was originally a public library, and the lodge's earnings go to local charities and preservation of the building.

I missed most of the set by Sans Frontières, the first band, due to a wildfire detour on the drive down. Bill Cope sat in with the next band, Veselba. That made an even dozen of us from the Bay Area, and that's without counting Memo and Judy Keswick from Chico. Saturday evening brought yet another band, Tzidia from San Diego.

Saturday also featured a performance by one of Bata's groups, 15 dancers from the Youth Ensemble of the Academy of Serbian Folk Dancing. As with Bata, their feet do not spend much time on the floor. They are a thoroughly professional group, with singing and several different elaborate costumes. We were very pleased to watch them (and dance a bit with them later).

BATA MARČETIĆ

Bata led off his teaching with **Staroselsko**, a dance with six variations on a basic phrase of five 4/4 measures: three traveling and three in place. Bata also taught this at Stockton's 2021 virtual summer camp.



Their feet spent a lot of time in the air!
Photo by C. Dickey.



Bata and his dance students. Photo by L. Tucker.

Zal iz Mladosti is a choreography by Bata to a lovely Serbian song with (dare I say it?) a laid-back Greek feel. The steps could also pass for Greek, except that Bata's bounce brings one's mind back to Serbia

Niški Čačak is, as was Staroselsko, five-measure dance phrases over four-measure musical phrases. The dance steps are small and precise, save for a rather large leg lift to the left.

Svrilig is two figures, a quick teach and, at 1:35, easily the shortest dance taught. One can imagine many more figures, given more music. Quick to teach and only slightly tricky.

Presevka, from Kosovo, has four figures, all steps mirrored right and left, so you dance in place. How many dances (excluding line dances) have net zero motion?

Basara is a dance in 10 counts, so how hard could that be? Well, one has to figure out which counts have an ampersand in them. They are counts 1, 2, 4, and 7. Put another way, QQQS-QQS-S-QQS-S-S. Fourteen changes of weight and you're good to rinse and repeat.

JOAN HANTMAN

Joan began by noting that Israeli dances are famous for their turns, and that she had chosen dances with limited turning. She also managed to touch several decades of choreography. Let's go through these by year of introduction:

Shecharchoret (Yankele Levy, 1971). It's a slow couple dance by today's standards, but typically paced for the 70s. It has three figures, all danced twice, so if you missed a step the first time you get a do-over.

Debka Karmiel (Moshe Telem, 1986). No turns! It is danced with Debka steps (sometimes) and a Debka feel (always).

Be'ahava Uvmila Tova (Shlomo Maman, 2005). This starts with an open vine behind (think part 2 of Ali Paşa). If I heard correctly, Joan was not aware of any other Israeli dance which began with this step. It does have a two-step turn, but it's not overly fast.

Kumi (Shmulik Gov-Ari, 2010). No turns at all! Maybe not a wall of sound, but at least a "curtain of sound."

Shir Eres Teimani (Oren and Lena Ashkenazi, 2016). This one wins the prize for the trickiest sequence, an 11-measure middle figure which, in order to fit the music, is once truncated on the fifth repetition to seven measures and the sixth (and last) repetition to four measures.

Kurdion (Shmulik Gov-Ari, 2022). It's a new decade, and the music is faster (also more "produced" – think Phil Spector's "wall of sound" feel). No turns, Kurdish styling, including sharp arm movements.

Thank you to Diane Baker and Julith Neff, 2023 Statewide co-chairs. Thanks to the teachers, Bata and Joan; to the bands, Sans Frontières, Veselba, and Tzidia; and to the volunteers who kept us registered and fed. The Statewide syllabus and lots of photographs are available on the Federation South website.

STATEWIDE THANK YOUS

by Diane Baker

We danced to wonderful music, made possible by fantastic bands (Sans Frontières, Veselba and Tzidia) and the audio team of Adony Beniares, Sherry Cochran, and Nick Casillas. Terry Gucwa also helped analyze which audio components were needed and served as liaison with the bands.

An ensemble of 15 members from the Academy of Serbian Folk Dancing Association, directed by Bata Marcetic, entertained us Saturday afternoon with brilliance, precision and love.

We learned many enjoyable dances presented by personable teachers Joan Hantman and Bata Marcetic!

Stefanie Holzman created colorful and functional name tags, and also served as the mail-in registrar, plus she produced informational signs.

Elyse Ellinger modified the watercolor by Don Krotee, used with permission, into graphic art for flyers, posters and t-shirts.

Mindy Belli deposited the checks, and is still busy with all the accounting. Additionally, she made a special trip to Wigwam Hall to add hooks to hang the banner outside that served to welcome neighbors and passersby. She also designed the cork boats attendees could personalize, assisted with set-up, take-down, decorating and more.

Julith Neff organized on-site registration. As festival co-chair, she offered advice and suggestions to make the festival run smoothly. **Julith was presented with the Federation Honorary Service Award.** Jill & Jay Michtom also were honored with the Service Award, but were attending a graduation elsewhere. Congratulations and thanks for your service!



Joan Hantman teaching Schecharhoret with Adony Beniares.



Julith Neff was presented with the Federation Honorary Service Award. Photo by L. Tucker.

continued on p. 22

STATEWIDE THANK YOUS FROM DIANE BAKER (continued)

Toti O'Brien created a nautical map plus posters that reflect San Pedro's history as a port with an immense fishing fleet and cannery. She made colorful paper fish for the walls, and together with Sue Nelson, Elyse Ellinger, and Vimala Nowlis, artfully hung nets, posters, and the fish. Toti also led the Sea Shanty Sing-Along.

Kasia Lisowska created a map that incorporated all of the Federation Clubs (north and south!). It was much admired and photographed. Valerie Daley and the Ventura International Folk Dancers organized the afternoon tea party with tasty treats and relaxing dances. John Lang secured chairs every day to provide additional seating.

Sandwiches for lunch were ordered from Busy Bee Market in San Pedro. Jan Rayman, Fall Camp organizer, served lunch. Maria's, a local restaurant, catered dinner. Delicious!

Many folks pitched in to set up tables and chairs for meals. Thanks to all! And thanks to those who made financial contributions to help us pay the bills.

About a dozen dancers from Northern California joined us to make Statewide truly a statewide event.

THERE'S DANCE GOLD IN THEM THAR HILLS!

by Loui Tucker

Sabine and I drove to Garden Valley, California, to witness for ourselves what we had been told was a group of 50-60 young people dancing at Marshall Hall Grange. Where is Garden Valley? Well, you drive northeast from the San Francisco Bay Area to Sacramento. Head east into the Sierra Foothills to Placerville. Hang a left on Highway 49, which winds north further into the hills, switch to Highway 193, and continue across the south fork of the American River to the town of Garden Valley (population about 4,000). At Marshall Grange Hall, we saw it for ourselves – young dancers from the surrounding area, age 8 to mid-20s, doing folk dances we all know: Ersko Kolo, Bannielou Lamboul, Swedish-Finn Mixer, Saint John River, Bal in da Strat. Bonnie Battaglia has been working her magic in the El Dorado hills for about 30 years!

Let me pause for a moment in the story and give you some background for this adventure.

First, I got the following email from Florence Duckhardt, a long-time dancer in the Placerville area.

We have discovered gold in Placerville in the form of Bonnie Battaglia, a teacher from El Dorado Folk Dancers. Bonnie has cobbled together a group of 50-60 teenagers who dance once a month in Garden Valley, a small mountain town about 10 miles north of Placerville.

Joan Stouffer and I have taught El Dorado Folk Dancers in Placerville for over 20 years, having taken over from the Wolterbeeks, and Bonnie has been a faithful dancer with us all these years. Little did we know Bonnie has been quietly working with home-schooled kids in Coloma and Garden Valley for over 30 years!

A couple of months ago, Bonnie invited me to travel up to Garden Valley so that, in case she needed a substitute, I could help her out. I was amazed when I walked in to see the group of about 10 teenagers setting up the water station, putting out refreshments, getting the speakers and music organized and having one of the parents collect the \$5 entrance fee. When the evening got started there were 50-60 dancers on the floor and they were having a great time dancing all the old favorites – Zemer Atik, An Dro Retourné, Ankellini, and Moskwa. The most impressive part was they did all the organizing themselves and Bonnie was free to teach. It was a most astonishing night!

Well, I read that and decided it was time to drive to Garden Valley and see it for myself. Sabine and I drove up on Friday, June 2. We started right after lunch to avoid the worst of the Friday commute and got to Placerville in time for an early dinner before heading up to Garden Valley. The dancing started shortly after 7 pm.

The Marshall Hall Grange is a generous 40X40 square feet. It's wood-lined and has a stage at one end (bands play regularly and the Grange has an open-mic night for aspiring performers). We set up on the stage so I could take photos. We watched as the hall gradually filled to about 50 dancers. We were told that the youngest dancer is eight years old, with a few other pre-teens, lots of teenagers, a few in their early 20s. There were a few parents as well.

This was a dress-up occasion, so all but one of the girls wore a dress, and all the boys had on their best jeans and pressed shirt (I saw only one t-shirt).



Photos by L. Tucker

There were a lot of boys wearing boots, and one wore a cowboy hat the entire time!

The ratio of boys to girls was just about 50/50. There were a few instances when two girls paired up because the remaining boys were not interested in dancing. We didn't see a single piercing, tattoo, or green streaks in hair. Sabine noticed only one boy looking at his cellphone the entire evening. When they were not dancing, they gathered around the refreshment table and talked to each other!

These young dancers were excited, yet easy for Bonnie to control. When she told them to get a partner, they did. When they were told to make sets of four couples, they lined up. No dancer refused to dance with another. It was a room full of young energy, smiles, laughter, eagerness, and energy.

In addition to photos, I took a few short videos which I posted on my personal YouTube channel. If you log onto YouTube and type "Loui Tucker" in the search engine, I believe the four videos will be at the top of the list. Enjoy!

Bonnie Battaglia's Story

I have been teaching folk dancing on and off for decades. When I was asked if the Placerville Library where I work had any Irish folk dance music, it wasn't a far stretch to offer my services to teach the family of home-schooled children and their friends a few Irish dances. That was some 30 years ago. The family liked it so much that when they came back for a Polish dance, I found one and taught it to them. I began teaching various youth organizations (Boy Scouts, Girl Scouts, and 4-H groups) folk dances at their functions. I told all the students that I taught in Garden Valley each Friday evening and everyone was invited to attend the classes.

In the fall of 2001, my sister and brother-in-law decided to have their band (Old Time Confusion) play

contra dance music. They held their contra dances at the Pilot Hill Grange Hall in Cool, California. The dances are held on the last Saturday of the month in October, November, and January through May. The turnouts were pretty good, but varied monthly. However, the dancers, mostly families who home-schooled their children, got used to dancing monthly and when summer came still wanted to dance.

Those who had danced with me occasionally asked if they could come to my dance classes. When the young dancers came that first summer in 2002, we did some international folk dances to warm up before doing contras that I had learned. We started off with easy mixers, line dances, and trios. Later we worked on more complex sets, quadrilles and couple dances.

In the early fall of 2003, I was approached by some of the students who asked if they could have a cotillion with fancy dresses, suits and ties, gowns, dance cards, etc. I agreed. They would decorate the hall, bring refreshments, and advertise the event to their families and friends. There were 10 dances on the program and time was allowed so that more favorites could be requested later. There were new dancers who attended, so we did a quick walk-through of each dance and then danced. We danced from 7:30 until almost 11:30 pm, and everyone had a great time.

That first cotillion was such a success that the students wanted one annually; there was an annual cotillion until COVID shut down dancing. The folk dance clubs and members of the Sacramento International Folk Dance and Arts Council were invited to come, and those who attended were impressed with the ability of the students and their enthusiasm. Attendance has been 50-70, from a variety of communities in the Foothills – Lodi, Auburn, Camino, Grizzly Flats, Placerville, Sacramento, Forest Hill, and Roseville, just to mention a few.

continued on p. 26

The Mystery of the Painting

by Denise Heenan

This beautiful painting of the Hungarian bride (right) was donated to Stockton Folk Dance Camp for our annual auction this year.

I first admired this painting when I went to a client's home to measure for his Eurodesign home office. The only information he had was that the painting was a gift to his wife. Neither of them knew anything about the subject. They had been told that the artist, Rudolph Zorg, was a POW during WWII. The paints, canvas, and other supplies were reportedly provided by his German guard. They were also told that the artist based his painting on a photograph in a National Geographic magazine. We found even found that particular page (below right) in the January 1938 issue!

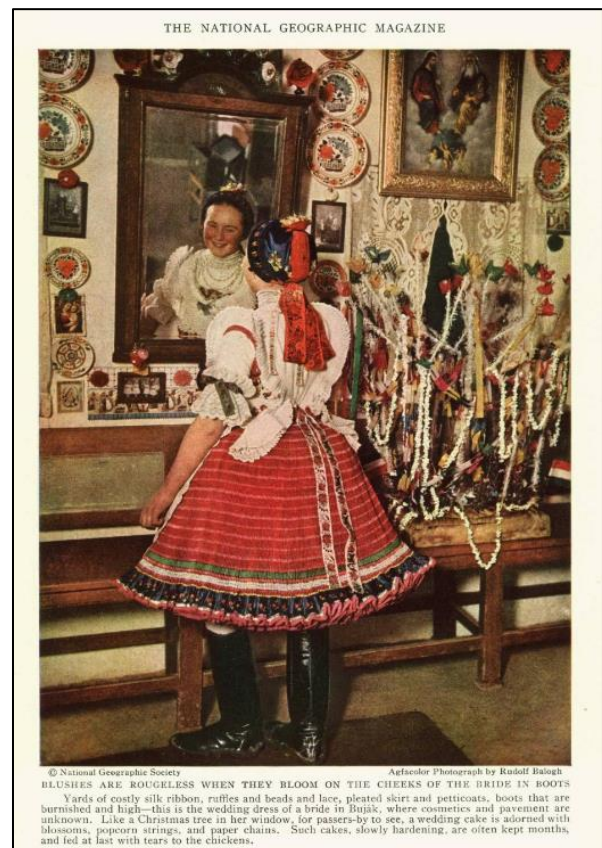
At the time, it was the nationality, region, and country of the garments worn by the girl that were of interest, not the artist. Eleanor Bacon, the Folk Dance Federation costume expert, stepped in to do the research. She found articles and photos depicting the costumes, and passed that material on to me. The dress is from the Buják region in Hungary. I, in turn, passed these details on to my client.

Now, more than 20 years later, my former client, in the process of selling his home and its contents, and relocating to another state, gave me the painting for the Stockton Camp auction.

Wouldn't it be interesting to also know about the artist and his story? Perhaps there are some sleuths in our folk dance community who would like to tackle this. I have already spent hours searching, trying to determine who the artist might have been. Ancestry.com, newspapers, Fold3, the LDS Family Search Center, and Facebook have led me to some possible person/family, but from that limited research it came back that the name Rudolph Zorg belongs to an American, age 19 when he enlisted, a member of the Signal Corps, who arrived in New York on August 24, 1945, on the ship *General J. C. Breckenridge*. There is no information that he was ever a POW.

Do you love a mystery? Are you more familiar with investigations like this than I am? It's a challenge!

Another note: My former client has not replied to any of my messages asking for more details.



Oj Ti Momče Ohrigjanče

(Macedonia)

Oj Ti Momče Ohrigjanče (OY tee MOHM-cheh OH-ree-DJAHN-cheh) translates to “Hey, you Ohrid lad.” Stephen Kotansky learned this dance from Filip Arilon, a musician and dance teacher from Macedonia. The song has been recorded by many recording artists. The dance is a choreography. Stephen Kotansky taught this dance at the 2022 Stockton Folk Dance Camp.

Music: 11/16 Meter Q,Q,S,Q,Q (1-2, 1-2, 1-2-3, 1-2, 1-2) counted as 1, 2, 3, 4, 5

Video: 2022 SFDC Downloads. To view, contact a camper who purchased them, or use the search engine on YouTube to find “Oj Ti Momče Ohrigjanče.” There are at least two videos.

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

Steps & Styling: Hitch-hop: Small bounce/lift on R, immediately stepping L across R. Can be done with opposite footwork and in either direction.

Kerplunk: Step R back on ball of ft (ct &); step L back (ct 1). Can be done with opposite footwork and in either direction.

Meas	11/16 meter	PATTERN
8		INTRODUCTION. Depends on the recording. May wait until singing begins.
	I.	FIGURE I. Facing slightly R of ctr, moving R (CCW).
1		Beg R, three steps fwd (cts 1, 2, <u>3</u>); bounce on R (ct &), bringing L knee fwd and up (ct 4); step L fwd (ct 5).
2		Bounce on L bringing R knee fwd and up (ct 1); step R fwd (ct 2); hitch-hop: R-L (cts &, <u>3</u>); facing ctr, step R to R (ct 4); facing slightly L of ctr, step L to L and slightly back (ct 5).
3		Facing slightly L of ctr and moving L, lift on L, bringing R in front of L (ct 1); step R across L (ct 2); facing ctr, step L to L (ct <u>3</u>); step R behind L (ct 4); step L to L (ct 5).
4		Repeat meas 3, facing R of ctr on ct 5.
	II.	FIGURE II.
1		Repeat Fig I, meas 1.
2		Facing R of ctr, bounce on L, bringing R knee fwd and up (ct 1); step R fwd (ct 2); step L next to R, bending both knees slightly (ct <u>3</u>); bounce twice with both ft together, bending knees slightly (cts 4-5).
3		Facing R of ctr, bounce on R, bringing L knee up (ct 1); step L back and moving bkwd, but still facing R of ctr (ct 2); kerplunk: R-L (cts &, <u>3</u>); moving bkwd, lift on L, bringing R knee up (ct 4); step R slightly bkwd (ct 5).
4		Kerplunk: L-R (cts &, 1); lift on R, bringing L knee up (ct 2); step L back (ct <u>3</u>); step R back and to R (ct 4); step L fwd twd R (ct 5). Note: Meas 3-4 are done backing up while facing R of ctr.

Sequence: Filip Arilon generally danced Fig I to the first melody and Fig II to the second melody. This works out to two of each figure, depending on the recording used.

Lyrics

Oj ti momče ohričančė, što si tolku zamisljeno
kraj ezero vezden šetaš
kaži dali nekoj čekaš
ili srce nekoj ti otkradna, teško da go zaboraviš?
Ne me prašaj, mome mlado, mačno mi e da ti kažam
jas si ljubev mome lično, tuđinčė od drugo mesto
ljubov si dadovme sreknı bevme
samo edno, edno leto.

Dojde vreme, si zamina, kraj vodite me ostavi
da me mačat spomenite, v' srce trejat, ne se brišat
Samo dođdi momčė, vrati mi se, čekam, čekam kraj ezero

Hey, you Ohrid lad, why are you so absent-minded,
walking all the time near the lake?
Tell me, are you waiting for someone,
or did someone steal your heart, which is hard to forget?

Don't ask me, young lady, it is hard for me to tell you,
but I loved a pretty lady, she lived in another place.
We loved each other and were happy,
just one, one summer.

The time came, she left, she left me near these waters,
my memories torment me, can't be erased from my heart.
Just come dear, come back to me, I wait, wait by the lake.

Bonnie Battaglia's Story (*continued from p. 23*)

After doing more than six years of contras and annual balls, the students decided that they wanted to come to folk dance on a regular basis. Starting in January 2009, they chose the second Friday of the month to fit between the contra dances.

Some of the dances enjoyed by the older students are Bohemian National Polka, Double Sixsome, Ijswals, Moskwa, Salty Dog Rag, Maple Leaf Rag, Postie's Jig, Doudlebska Polka, Dana, Syp Simeon, and Zemer Atik. The new, younger dancers love Hashual, Ankellini, Savila se bela loza, Troika, Zemer Atik and Syp Simeon.

Of course, COVID-19 stopped our dancing, as it did elsewhere. In recent months, the parents and youngsters have been after me to start teaching folk dances again. I did not have a proper sound system or the time to look for a place to dance. The parents, with encouragement from Kimberly Hoel, a Garden Valley resident and mainstay of both the dancing in Garden Valley and the contras, worked very hard to restart a folk dance group last summer. We have been dancing once a month since then, on the first Friday of the month.



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A BLAST FROM THE PAST – 49 years ago!

The page below is from the July/August issue of *Let's Dance!* magazine in 1974, just shy of 50 years ago. It's a review of Statewide over Memorial Day Weekend that year. Don't we all long to see again the numbers (attendance and time) from those days?

IN REVIEW...

STATEWIDE '74

The recent STATEWIDE Folk Dance Festival, "Dancers' Carrousel" held May 24 through 27 in San Jose, was a highly successful affair, as any of the nearly one thousand people who participated will attest. Each day offered a varied and well-balanced dance program. The Saturday afternoon Institute, coordinated by Bill Landstra, was attended by 220 eager dancers. Institute participants were delighted by the new material presented: Eugene Ciejka taught two dances which he recently brought from Poland; Ned & Marian Gault taught three dances they recently acquired from Switzerland.

The highlight of Saturday evening's festivities, and perhaps of STATEWIDE, was the live music provided by the Ardeleana Group at the Afterparty. It was a thrill to dance to the wide variety of live international folk dance music in Ardeleana's repertoire. The many dancers who stayed for the Afterparty were reluctant to stop dancing in time to vacate the building by 2 AM. Many thanks to Kathy Kerr for engaging Ardeleana.

Exhibitions, presented by twenty groups with well over 200 dancers, were most enjoyable. It was especially interesting to see some of the dances taught at the Institute presented in polished form.

While many participants were on their way home Monday (or were already at home, recouping), a group of 100 avid folk dancers enjoyed the Picnic at Brahmhall Park, ending the four days of STATEWIDE activities by dancing on the grass.

Those of us who enjoyed STATEWIDE so much thank the members of the Committee who organized a great STATEWIDE Festival. Thanks are also due the San Jose Civic Auditorium management and the San Jose Chamber of Commerce for their cooperation, for providing the auditorium facilities, and for the shuttle-bus service to the LeBaron Hotel.

Pat Lisin

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*Socrates learned to dance when he was 70 because
he felt that an essential part of
himself had been neglected.
~ Author unknown*

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