

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING **63** MAY-JUNE 2023

*Berkeley Folk
Dancers get
the next
generation
dancing!*

See p. 7.



Photos by A. Partos

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

Randal and Martha Pendleton – Lafayette
Sheila Dickson – Santa Rosa

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 also popped in to see my host family in Okazaki, where I had stayed nine years earlier for a month. During this visit, Kumiko, my former host mother, arranged a get-together of the English Conversation Club, and she designated Lothar and me the special guests. We learned that Lothar and I were also expected to teach everybody one folk dance. Luckily, this time we could do so in English.

The party started with a meal, and people changed seats a few times so that more of the group could sit close to us and enjoy conversations in English. Then one person who was studying to become an opera singer sang an aria.

Finally, it was our turn to teach a folk dance. We had chosen Chilili, as it seemed fun for a party and was not too difficult. But we had not taken into account one crucial thing: by then people had had quite a bit to drink. They were not their usual, disciplined Japanese selves but a more unruly crowd that kept chatting and giggling.

After a while, and various attempts to show and tell them the steps, we started the music. Oh, it was a chaotic scene, with people aimlessly walking back and forth, laughing, and shouting. Although the Japanese



seemed to enjoy themselves, the event was not terribly satisfying for us. I think we will never again agree to teach a dance at a party that involves alcohol if the teaching is not scheduled for an early part of the event.

The Okazaki experience made me realize that I have never attended a folk dance event where alcohol disrupted the affair. At most dance events, no one drinks alcohol at all, and that strikes me as sensible. Drinking must make people less sure-footed than they need to be for dancing. I am amazed and grateful that folk dancers seem able to enjoy their dances thoroughly (and also be silly on occasion) without needing alcohol.

NFO F.O.L.K. Chat & The Mentoring Project present

Internationally renowned dance educator

Bianca de Jong

Joining us from The Netherlands, Bianca will lead us to consider why and how dance teachers make a positive difference.



May 13, 2023

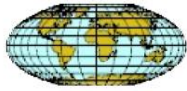
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Registration at

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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).

- April 22** **BLOSSOM FESTIVAL.** San Francisco City College, 50 Frida Kahlo Way, Wellness Center, 3rd Floor, Studio 301, San Francisco. 12:30-1:30 – Dancing for All Ages; 1:30-5 pm dancing to recorded music. **IT'S FREE!** See ad on p. 24.
- May 6** **CERRITOS FOLK DANCERS 14TH-ANNIVERSARY FESTIVAL.** Cerritos Senior Center, 12340 South Street, Cerritos. 1-5:30 pm. Info: CerritosFolkDancers@gmail.com.
- May 7** **FEDERATION BOARD MEETING.** Held via Zoom. 3-4:30 pm. Join the Folk Dance Federation Board online and discuss event planning, membership, publicity, insurance, and more. See Federation meetings behind the scenes! Meeting ID: 821 4223 9442; Passcode: 147746.
- May 13** **PENINSULA COUNCIL FOLK DANCE AND TEA PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 3:30-4:15 pm – tea party; 4:15-6:30 pm – folk dancing. \$10. Info: adony408@gmail.com.
- May 13** **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.
- May 19-21** **2023 STATEWIDE FOLK DANCE FESTIVAL – HARBOR VIEW.** Wigwam Hall, 543 Shepherd Street, San Pedro. Featured teachers will be Bata Marčetić (Serbian) and Joan Hantman (Israeli). Contact: Diane Baker 949-244-0666 or see pp. 19-21.
- May 27-29** **THE LAND DANCERS 43RD ANNUAL FOLK DANCE WEEKEND.** Campground off Skyline Boulevard in the Santa Cruz Mountains. **IT'S FREE!** Info: eambetsy@gmail.com. See ad on p. 15.
- June 1-4** **JUNE CAMP.** Trinity International University, Deerfield, IL. \$30-\$200. Guest teachers Tineke and Maurits van Geel. Info: JuneCampIFD@gmail.com.
- June 10-17** **SCANDIA CAMP MENDOCINO 2023.** Norwegian dancing/singing with Silje Risdal Liahagen and Lars Fivelstad Smaaberg. Norwegian fiddle classes with Øyvind Brabant. Swedish dance/singing with Beret Bertilsdotter and Jens Holmström. Swedish music with Anders Olsson. Plus American staff! Visit www.scandiacampmendocino.org to find out more and to register.
- June 10** **PALOMANIANS' ANNUAL ICE CREAM SOCIAL.** St. Bede's Church Hall, Menlo Park, 3:30-6:30 pm.



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THE FAMILY PHOTO ALBUM

Photos by A. La Fetra and L. Tucker



Richard Graham and Greta Chang enjoyed the Berkeley Folk Dancers' "Going Green" Party.



Denise Heenan won the \$25 gift card for having the best "green" costume at the Saratoga Folk Dancers' "It's Easy Being Green" party.



Also at BFD's "Going Green" party, from left, Janis Plotkin, Tina Feiger Moss, Andy Partos, Cornelia Ghafur, and Diane Feiger.



Dancers gathered at the Laguna Festival in early March. From left, Terry Gucwa, Valerie Daley, Julie East, Cristian Florescu, Sally Martin, Sonia Dion, and Ping Chun.



Dancers gathered at Ashkenaz in Berkeley to enjoy the Balkan Plus Memorial Dance for Gary Anderson. See p. 7.

BFD'S FAMILY FOLK DANCE CLASS

by Marian Snyder

Reprinted, with permission, from the Berkeley Folk Dancers' April Bulletin.

Photos by A. Partos.

On **Sunday, March 19**, Berkeley Folk Dancers hosted the first Family Folk Dance Class at Live Oak Park. This was made possible by a generous donation from Mel Mann to promote folk dancing.

At 1:00 pm sharp, Cornelia Ghafur was at Live Oak Park to help me set up tables and chairs, put out nametags, prepare the dance cards, and get the music going. Mel and Esther Mann arrived before the class started to welcome and register our dancers.

In they came, family by family, ready to join in the fun of folk dancing. Yvonne Lasack came with granddaughter Daphne; Athalia Sachowitz (who also dances in the Beginner class on Thursday evenings) with twin daughters, Octavia and Melika; Ilene Goldman and Peter D'Angelo with Ilene's adult daughter Beth and granddaughter Amber; and Ying Yang with her granddaughter, Coco.

We danced up and down the hall and around in a circle doing Huayno, Cumberland Reel, Qashqai, Oklahoma Mixer, and Pata Pata.



Many thanks to Mel and Esther Mann for their generous support.

Part way through the class, Andy Partos surprised us with camera in hand. He captured many amazing pictures of these young dancers. I think that Qashqai, the Persian scarf dance we learned at the Festival of the Oaks, was a favorite!

We will be dancing for the next nine weeks, except for Easter and Mother's Day, from 1:30-2:30 pm. Come and join the fun!

P.S. The following Sunday, Yvonne Lasack brought another granddaughter, Charlotte. On the third Sunday, we had two more new dancers! New Berkeley Folk Dance member Ying Yang, whom I mentioned earlier in the article, brought her neighbor Linda and Linda's nine year old son, Nidaan.



Yvonne Lasack with granddaughter Daphne.

GARY ANDERSON MEMORIAL DANCE PARTY



Some of the dancers who enjoyed the Balkan *Plus* Memorial Dance Party for Gary Anderson stand behind the hosts, from left, Bill Croft, Carol Toffaleti, and Eric Anderson. Photo by L. Tucker.

On **Saturday, April 1**, Eric Anderson, Bill Croft, and Carol Toffaleti sponsored a nostalgic dancing get-together for fans of Gary Anderson's Balkan *Plus* dance parties. Gary Anderson was married to Bill's mother, Irene Croft, from 1998 to 2012, and Bill and his wife Carol, who live in New Mexico, continued to visit Gary here in California and attend dance events with him after Irene died. Eric Anderson is Gary's son by Marie, his first wife.

This **Balkan *Plus* Dance Memorial Party** was modeled after the yearly dance party that Gary and Irene, and later just Gary, hosted in March each year from 2004 to 2018. While the program featured many classic dances from Bulgaria and Macedonia, dancers also enjoyed such dances as a Hambo, La Bastringue, Çobankat, and Erev Ba. About half way through, there was a short break to share some memories of Gary Anderson and the almost 13 years he dedicated to publishing *Let's Dance!* magazine for the Folk Dance Federation. The event was like a family reunion, with dancers greeting and hugging after many years apart.

SPEAKING OF DANCING

In Search of the Real Chililín (Part I)

by Gigi Jensen

Chililín (mistakenly called Chilili by our folk dance community) is a popular folk dance all over the world. I was introduced to it about five years ago in California. “Gigi! Come dance this! It’s really easy and it’s from Bolivia.” Initially, I politely declined. Yes, it is fun, easy, and the music is engaging, but my gut sense questioned its authenticity.

I checked with a few South American dance professionals, one being a Peruvian master dancer who is also versed in Bolivian dances. He replied, “Mire el video ... la música corresponde a una melodía de la cultura Qalcha de Bolivia. Los pasos y la coreografía no tengo ni idea de donde habrán sacado pues no es así como normalmente se baila ... pero bueno...” Translation: “Looking at the video ... the music corresponds to a melody of the Qalcha culture of Bolivia. The steps and choreography I have no idea where they got them from, but they don’t normally dance like that ... but well ...”

I also shared video links with an Argentine folk dance teacher in the province of Jujuy, which borders Bolivia. He also thought this was not traditional choreography, instead European in styling. That led me on a knowledge quest.

I found that Yves Moreau introduced this dance at Stockton Folk Dance Camp, and this is what he told me:

“My wife, France, and I introduced the dance Chilili to North American folk dancers at the Stockton Folk Dance Camp in 2007. We learned the dance in Italy in 2006 from Silvio Lorenzato, a folk dance teacher from Vicenza in Northern Italy. We understand that he had learned it from an immigrant Bolivian dance group based in Italy.”

Yves added, “Bill Wadlinger, a folk dance leader and musician from Philadelphia, loved the dance and the music and decided to find out more. He told me that he had contacted some musicologists specializing in Andean music and found out that the actual name of the dance/tune was Chililín from the region of Potosí in South Central Bolivia.”

I kept digging and this is part of what I found: The dance is named “Chililín Campanita,” which refers to the sound that the little bells hung on oxen horns make during the ceremony asking Pachamama (Earth Mother) for a bountiful corn harvest. It includes ritualistic acts such as digging a hole in the ground and placing in it various items. The ceremony includes a procession of dancers performing movements that suggest planting and harvesting corn. I will detail the choreography in Part II of this article, as well as information about the music, costumes, and ceremony.

It is important to understand that the Bolivians are very proud of their dance. It was declared a national treasure in 2017 by act of the Bolivian Congress.

There are very few Latin American dances in the repertory of most folk dance communities. Let’s explore those. How about the cumbia, an Afro-Colombian courtship dance, or the Tahitian-rooted dance of Sau Sau from Chile’s Easter Island?

First, however, let’s get to know the real Chililín. Look for more in this column in the next issue.



El baile de Chililín, de Caiza D, Bolivia
https://elpotosi.net/cultura/20160828_danzas-del-pais-se-presentan-hoy.html

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Inside Turlock's largest International folk dancing group



Turlock Journal

Published: Feb 14, 2023, 10:32 PM

On Friday nights, it may seem like there isn't much going on inside the walls of the Carnegie Arts Center in Turlock, but stepping foot in one of the rooms will reveal an environment full of energy and liveliness, all thanks to the art of international folk dancing.

Every Friday from 7:30 p.m. to 9:30 p.m., dozens of dancers from Turlock and the surrounding area come together to form the Village Dancers, moving their hips and tapping their feet to the traditional music of countries like Russia, Greece, Sweden, Poland, Romania, Albania, Scotland, Bulgaria Mexico, Israel and more. And not only are the songs and dances diverse, but so are the dancers themselves.

DANCERS IN THE NEWS

Back in February, the Village Dancers in California's Central Valley found themselves the subject of a newspaper article in the *Turlock Journal* (left). You can read the entire article by doing an internet search for "Turlock Journal Folk Dance."

The Village Dancers' membership has been slowly rebuilding after the COVID-19 pandemic and as several members have aged out. Judy Kropp, the group's coordinator, encourages anyone interested to swing by on a Friday night.

"It's a great way to keep in shape, socialize with friendly people and listen to unusual music," Kropp said. "Come join us and bring a friend."

WHOSE DANCE IS THIS?

by *Loui Tucker*

As both a long-time dancer and a dance teacher, I am having difficulty with some recent additions to our local repertoire, dances that came from the Sacred Circle Dance community. (Raise your hand if you've heard of this group.) I will admit that I like these dances and they are played regularly at local dance events. What I am struggling with is where to put them in our framework of dances. Let me back up a bit and provide some background for my dilemma.

Back in the early days of international folk dance, before 1960, **dances were fairly easily assigned to a country of origin.** Dances were brought to us by natives of that country, or teachers who studied dance and dancing in that country (Seljančica Kolo, Syrtós, The Crested Hen, Veleta Waltz, Danish Family Circle).

Fairly early on, international folk dancers even knew that Serbians, Croatians, and Macedonians were ethnic groups within the political boundaries of Yugoslavia (Bela Rada was identified as Serbian in 1955).

There were choreographies by master teachers based on research (Hopak, Russian Peasant Dance, Skaters' Waltz). There were dances from the United States (Blue Bonnet Waltz and Black Hawk Waltz) that were not assigned a foreign country. We also accepted **dances done by natives living in the United States**, even dances created in the United States by those immigrant populations (Wooden Shoes, Sweet Girl, Miserlou).

There were also dances that were **arranged/created/choreographed by incorporating several short sequences** that were sometimes individual dances done in neighboring regions. In addition, some teachers chose figures from dances that were done freestyle in the country of origin and formalized a specific sequence that was memorized by folk dancers. These dances were not done in the country of origin, but they had an authentic foundation. Folk dance communities also embraced dances choreographed for the stage, or taken from a large performance piece, as long as those dances were choreographed by natives of that culture (Békési Páros, Vidinsko Horo, Ciuleandra).

Side issues cropped up from time to time pitting choreographed dances against what were perceived to be authentic village dances. Some felt that English, Scottish, Irish and Welsh set dances were less authentic, although the term "devised" is

used instead of "choreographed." Israeli dances were similarly dismissed. Due to the country's youth, there was no centuries-old dance tradition, so all their dances were, by necessity, choreographed. To many, Israeli dances were not true "folk" dances.



Dance teachers from a particular country created dances based on traditional figures and steps. Some of this was because of increasing pressure from dancers for new dances and more complex ones because one- and two-part dances were no longer a sufficient challenge. These dances began taking up more and more space in our repertoire. The dance teachers include Ahmet Lüleci, Atanas Kolarovski, Cristian Florescu, Iliana Bozhanova, and Daniel Sandu.

In the last 20 years or so, there has been an increasing number of **dances choreographed by non-natives** based on music from a particular country (Valle Hajde Merre Furkën, Ne Klepeći, W Moim Ogródeczku, Valle Shqiptare). Some, but not all, of these choreographed dances have a foundation in the traditional steps of that country. Steve Kotansky is a good example of a choreographer who has a deep connection with the Balkans and Hungary/Transylvania after years of studying and living there, and he builds his dances from existing dance motifs. He identifies some of his dances as his own choreography to music that he liked, but the dances are not ones that you would find being danced in the country by the natives. Other dances in this category, however, are a clear mismatch of music and dance movement (C'est une jeune mariee, Ne Veruje Srce Pameti, Shuj Shuj Zemer).

Now we come back to the Sacred Circle Dance community. An internet search provides some history of this group, and I found my own research to be one of those rabbit holes that took me to some fascinating websites.

Sacred Circle Dance has its roots in Germany with the ballet master and dance educator Bernhard Wosien. Starting in 1976, Wosien introduced circle dances at the Findhorn Foundation in Scotland. He used both traditional dances and his own choreography to develop something he called "group awareness" using "dance and aspects of dancing in spiritual and curative contexts." Wosien's approach

spread across Europe in the 1980s and eventually spread around the world.

Sacred Circle Dance is said to offer an “integrative approach to healing, relaxation and to some, a deeply moving spiritual experience.” It differs from folk dance “through the sacred intention that is held for each dance.” The websites that promote sacred circle dance often also offer massage, therapy, and counseling.

Recently there has been a push to remove the word “sacred” from this activity in order to attract a more diverse group of participants. There are some who want to change the name to “World Circle Dance” because it “draws on the rich and diverse traditional dances of many countries, as well as modern music with adaptations of traditional steps or new choreographies.”

The Sacred Circle Dance repertoire is almost exclusively circle dances. One website includes a list of close to 3000 of their dances compiled from many sources. The list I found includes dozens of dances done in our international dance community: Miserlou, Indijski Čoček, Rumelaj, Pembe, Hora Mare, Šetnja, Opsa, Ramo Ramo, Alunelul, and Karagouna, to name a few. The ethnic origin is of no interest to them, however. The dances are not organized by country or ethnic origin, but by categories such as Female Energy, Animals, Religion, Labyrinth, Closing Dances, and Calendar.

They also have their own choreographers who make dances specifically for their community: Bobbi Bailin, Maureen Atkins, June Watts, Nanni Kloke, Siomara Kronbauer, and Sabine Reisinger. Through the magic of YouTube and other cross-pollinators, a few of the dances from the Sacred Circle Dances have found their way into our international dance repertoire.

Which brings me to two particular dances that have entered our repertoire recently and are creating the difficulty I mentioned at the start of this piece. Fado was choreographed by Nanni Kloke (who is Swedish) and Julud was choreographed by Sabine Reisinger (Austrian).

I have no problem with choreography or choreographed dances. That would be a tad hypocritical of me since I specialize in the dances of Israel. **What I am concerned about is how to categorize these dances.** We appear to have pegged these dances to their musical source. But can we call Fado a Portuguese dance? Can we call Julud a dance from the Western Sahara?

Neither of these dances has any visible connection to the dance traditions of the country that provided the music. Fado is a circle dance and the Portuguese dance repertoire has close to zero circle dances. Traditional Portuguese dances are couple dances. Julud is a lovely dance to captivating music, but the dance reflects nothing whatsoever of the dance styles of any African country. Both dances were created specifically for the Sacred Circle Dance devotees and their repertoire.

If we are going to label dances based on the source of the music, we are going to be relabeling quite a few of the dances in our repertoire. The music for Siriyisko Horo comes from Egypt; the tune for Tokyo Polka comes from Finland, although the music Richard Powers used is from Japan; and the music for Cumbia Semana is by a Mexican artist. What will we do with a Scottish Country dance like Broadway (a medley of U.S. show tunes) and the English dance Sapphire Sea (written by a band based in North Carolina)? Then there is the issue of dances we currently ascribe to the Roma.

Besides, we bill ourselves as international folk *dancers*, not international folk *music appreciators*.

Could we just label them as U.S. or USA the way we label Maple Leaf Rag, Jiffy Mixer, Three’s a Crowd, Istanbul, and Tokyo Polka? Probably not, because not all Sacred Circle dances were created in or for the U.S. market. Perhaps we need a new category: “Sacred Circle.” After all, in the past we have assigned dances to cultures that are not countries (Assyrian; Basque; Rom/Romani) and to countries that have multiple cultures/ethnicities within their borders.

If a culture is said to include the customs, arts, and social institutions of a particular nation, people, or other social group, then the Sacred Circle Dance community would fit that definition. It is a form of dance followed by thousands of dancers in the United States and Europe. That community is the source of dances, so why not recognize them as such?

All I am hoping for is honesty and consistency. When we put these dances on our programs and playlists, can we be honest and state that they are from the Sacred Circle community? That’s what I plan to do.

Perhaps it is also time to connect a dance to its choreographer instead of to its music – but that is a subject for another day.

Karen Bennett contributed to this article.

Bata's Dancing Shoes

by Bata Marčetić, as told to Diane Baker

At one of my regular rehearsals with children aged 5-7, a new boy joined. Usually, children of that age are shy, especially boys who are not really free to dance right away. This boy was very open, quite confident, and immediately got into the circle. During the break he made friends with the other children and joked and laughed.

When he asked me at the beginning of the second half of the rehearsal how I know how to dance, I told him that my jazz shoes dance by themselves. I thought he understood the prank because he immediately started laughing.



Bata dancing in his special shoes at the Heritage Festival in San Carlos in 2018. *Photo by L. Tucker.*

At the next rehearsal, his mom approached me. She told me that her son asked her to take him to a store to buy black shoes for folk dance. At the shoe store, he tried on one pair, then jumped around for a bit. He tried another pair and jumped around again. He tried on a few more pairs of shoes and remained dissatisfied. She didn't understand at all what he was doing or what was wrong. She asked him whether the shoes were too small or too big. He couldn't explain. In the end, he finally admitted what he was looking for: "the same jazz shoes that Bata has, shoes that dance on their own!"

Bata will be one of the teachers at this year's Statewide Festival in San Pedro, California. See pp. 19-21.

The "Problem" of Lerikos

by Karen Bennett

Joe Graziosi mentioned in his Zoom class of December 21, 2022, that what international folk dancers know as Lerikos is a completely inauthentic dance choreographed to a Hasaposervikos in the 1960s. The name "Lerikos" can refer to either a dance or a tune from Leros (an island in the Dodecanese chain), and what we know as Lerikos is neither.

The music we use is a 1950s bouzouki tune sung by Rena Ntalia on the 45 rpm Nina 2500-A. I learned the dance in Toronto at a Mary Ann Herman workshop in January 1977. It is now embedded in international folk dance. People like the tune, they like the dance, and for teachers it's a very useful dance for beginners.

The invented Lerikos "got in" before Joe started teaching Issios—the real Lerikos—around 1986. I transcribed the following from Joe's class.

"There is a really common international folk dance that is called Lerikos—from the 1960s, I think. That was a choreography that came out of international folk dance circles here in the United States. I think the choreographer might have been Sonny Newman, but I'm not sure. Lerikos is a made-up dance. It doesn't exist in Greece; it certainly doesn't exist on the island of Leros. I'm not sure why they called that one Lerikos. The tune that they used is a Hasaposerviko tune from the 1950s, composed by the great rembetiko bouzouki player Yannis Ioannou. They just do a medium-speed Hasapiko to it in Greece.

"The tune for the international folk dance Lerikos was first recorded in the United States when Yannis came and lived in the United States for many years in the 1950s. But it has nothing to do, musically, with the Lerikos dance of Leros. On Leros, they would never conceive that the two have any connection."

More exhaustive versions of the story and lyrics of the international folk dance Lerikos were published by Ron Houston in the 1995, 2004 and 2017 editions of the *Folk Dance Problem Solver*. Ron stated that Sonny Newman (mentioned above by Joe) was taught Lerikos by Ted Petrides, the choreographer. Mary Ann Herman later taught a more complicated version "as done in New York," and that's what I learned in 1977 and is still done today.

FEDERATION NEWS



STATEWIDE 2024?

We didn't expect to get such an enthusiastic response to our request in the March issue for **volunteers to start working on Statewide 2024**. Dancers from the Hayward-Fremont-Union City area of the East Bay jumped at the chance! **Rebecca Tsai, Christine Mao, and Evan Chu** did some preliminary investigation into possible venues, talked to Federation representatives who had put on Statewide events in the past, and made a presentation at the Federation Board in mid-April. It was clear that these three dancers would be perfect for the job. They have some great ideas and are looking forward to the challenges ahead.

If you have any interest in helping them, please get in touch with them: Rebecca's email: tungtungrebecca@gmail.com.

AMAZON SHUT DOWN AMAZON SMILE

If you do a lot of your online shopping on Amazon, and you set it up so that a small percentage of your payment is re-directed via Amazon Smile to your favorite charity – well, that program was **shut down in late February**. According to the company, it needed to cut costs and “rethink its strategy.”

If you want to continue to make donations to the Federation from time to time, there are two easy ways:

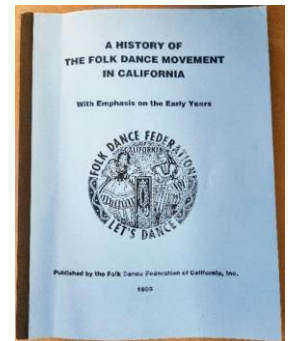
- **Go to folkdance.com/donate**. And click the DONATE button at the bottom of that page.
- **Round up the number on your check** when you renew your membership this year. If 100 members add just \$5 to their membership, that would mean \$500 extra for the Federation. In 2022, the Federation received over \$2,400 from members above and beyond their membership dues.

A HISTORY OF THE FOLK DANCE MOVEMENT IN CALIFORNIA

Larry Getchell was involved in the Federation for many decades, beginning in the 1940s. He took the time to write a history covering the early years, and it was published in 1995. It is full of interesting data, wonderful anecdotes, and quotes from dance leaders.

- The median age of the folk dancers in 1946 was 34.
- A young male dancer from Minnesota got to bed at Stockton Camp at 5:30 am, only to be roused by the other Minnesotans in his group at 5:45 am and told to meet at the van in 30 minutes. He made it to the van on time!
- As January 1944 rolled around, President Ed Kremers and Secretary-Treasurer Clarice Dechant felt it was time to start thinking about a monthly publication for the fast-growing Federation. Not only did they think the time had come, but they sat down and wrote a two-page paper, giving it the title **Federation Folk Dancer, Volume I, No. 1**. (It sold for 5¢ a copy.)

A copy of this history of the folk dance movement was donated to the Federation in April. In exchange for a modest \$10 donation, it can be yours! Please contact editor@folkdance.com to arrange for delivery.



Want to attend a dance camp or workshop, but don't have the funds?

The Federation offers scholarships!

Scholarships are open to all dancers. You do NOT have to be a Folk Dance Federation member. All interested dancers are encouraged to apply, so pass this along to a friend! For more information or to download an application, visit **FolkDance.com**, click on the **Services** tab, and select **Scholarship Fund** in the dropdown menu.

NEWS FROM AROUND THE BAY . . .

NORTH BAY

by Carol Friedman

I am excited to announce that **I'm launching a new folk dance class** in my hometown at the Dance Palace Community center in **Point Reyes Station** on **Wednesdays, 4-5 pm**, April 12-May 10. The class will be a mix of Balkan and Israeli dances. This feels like a full circle; I taught my very first class there 23 years ago.

Prior to that, I had been taking folk dance classes in Petaluma taught by **Carol Hirsch**. I'm grateful for everything I learned from her, and happy to be continuing a long tradition of Monday night folk dancing at Hermann Sons Hall in Petaluma. Recent dance favorites and requests have included Valle Jarnana, Rum Dum Dum, Dolgoto Oro and Del Boca Del Dyo.

Israeli folk dancing continues at Hermann Sons Hall on Thursday afternoons. Lately, I've been having fun resurrecting some oldies we haven't done in a while, including Al Sadenu, Haroa Haktana, Hineh Ma Tov, and Naomi. And I've been enjoying dancing to old (but new to me) musical versions of Erev Ba and Sulam Yakov that I got from Alan King (the literal king of Israeli oldies in the Bay Area!).

RAZZMATAZZ

by Marilyn Smith

On **Saturday, March 4**, we celebrated our annual **Red and Black Ball**, always a joyful party with many former folk dancers attending making it feel like a reunion. There were more than 75 people decked out in red and black, including some Bay Area folk dancers who drove up on a rainy night to dance with our group.

The highlight, as always, was the singing and music of Gradina. Their singing repertoire included Glava Li Ta Boli, Kostursko, Jeni Jol, Jovano Jovanke, Mori Odajo Šarena, a pajduško, a kopanica medley and the beautiful Dimitro sino Dimitro. We enjoyed dancing to their instrumentals as well: a pravo, a Thracian račenica and a wonderful version of Djanguritsa.

Also in March, we had a special evening to **celebrate the name day of Karen Guggenheim**, folk dancer, member of Gradina, and incredible Bulgarian bagpiper. Karen passed away in 2019. We danced to her recordings of a pravo and daichovo. Long-time

friend Jana Muhar led the pravo and dancing next to her was Karen's daughter, Kalina, who drove up from San Francisco for the evening. Jana brought many photos and mementos of Karen and displayed them in the hall.

We also danced Nestinarsko, the "fire dance." Steve Ayala brought a home-made replica of burning embers using candles and red/orange cellophane sheets of paper, which he placed in the center of the hall as we dimmed the lights and danced around it. We followed this with the very moving Mom Bar, Armenian candle dance, each of us holding one of the (battery powered) candles as we moved to the music. It was a special time for us to stop and think about Karen and to honor her memory.

Our Spring session will end May 16. We'll take a couple of weeks off and then, in June, we'll begin our summer drop-in, all-request dancing hosted by Gloria Coté. This is Gloria's 23rd year being "Dance Mom" in the summer.



The annual Red and Black Ball drew dancers from the North Bay and beyond to Santa Rosa. *Photo by M. Smith*

BERKELEY FOLK DANCERS

by Ann Moghaddas

Our **BIG NEWS** is the beginning of our Family Folk Dance, which began in March and continues every Sunday except Easter and Mothers' Day until mid-May. It was attended by several adults and their young children and grandchildren. A favorite dance was Qashqai, the Persian scarf dance that BFD members enjoyed learning at Festival of the Oaks.

... AND BEYOND

Family Dance was preceded by our “Going Green” Advanced Intermediate Annual Dance Party on Friday, March 17. Many dancers dressed greenly and danced favorite dances and, through thoughtful decorations, learned different ways to “help bring healing to our natural world” (Marija Hillis).

SAN FRANCISCO DANCE GROUPS

by Linda Milhoan

Craig Blackstone, Changs member and avid folk dance teacher, will be teaching two classes in beginning folk dance, starting mid-April, at the **Waldorf School, a private high school in San Francisco**. One class is for 9th graders, and the other for 10th graders.

The focus of the class will be mixers and easy circle dances from around the world. The classes are part of the school’s regular physical education program, and 20 students per class are expected.

Wednesday Dance Circle filled up in early Spring registration for SFRecParks. Our Spring session ends on May 10. Our Summer session begins on June 21st at the Upper Noe Playground, continuing at our usual time of 10:45 am-12:15 pm.

PENINSULA FOLK DANCE COUNCIL

by Clem Dickey

Denise Heenan won the costume contest at Saratoga Folk Dancers “It’s Easy Being Green” party held March 30 at the St. Michael’s Church. In keeping with the green theme, Denise combined her Romanian green embroidered blouse with a green skirt, shamrock socks, and a flashing green lights necklace. (See photo on p. 6.)

The Saratoga Dancers narrowly avoided an act-of-God cancellation on March 16 when a storm cut off power to most of Saratoga and fallen trees blocked one of two the roads giving access to the church! Power was restored just in time.

Da! Mozhem provided live music and singing, opening with Šetnja and closing 26 songs later with Makedonsko Devojče. The amalgam of regular Saratoga dancers and many visiting for the live music barely squeezed into the dance space, and the more popular circle dances needed a second, inside circle.

Leaders from Changs Dancers emceed the Peninsula Council Party on April 2. **We welcomed six new dancers who found us via Meetup**. Craig Blackstone, Ulrike Narins, and Lothar Narins wove followable dances and mixers into the usual mix, which included several dances also to be featured at the Blossom Festival.

continued on p. 16

43rd year

Land Dancers

...and it's free!

Folk Dance Weekend in the Santa Cruz Mountains

Come join us for dancing on our big redwood deck (mostly international and Israeli folk dance, but you never know...), singing, playing music, camping and enjoying our beautiful wooded spot by the creek. All ages welcome. Plenty of fun for non-dancers.

Memorial Day Weekend, May 27-29, 2023
(and every Memorial Day and Labor Day weekend)



Contact: Betsy Moore eambetsy@gmail.com, 408-507-7177

<https://www.folkdance.com/community/where-to-dance/land-dancers/>

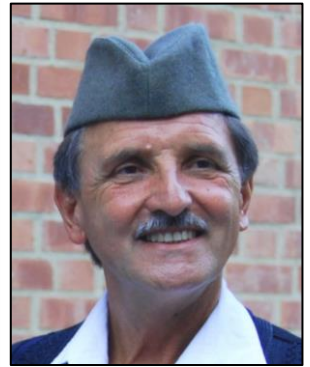
FROM THE *LET'S DANCE!* PHOTO ARCHIVES



Can you identify the two girls in a photo from the 1970s? Both are still active in folk dance in California.

Send your answer to editor@folkdance.com or loui@louisutucker.com. The **FIRST** person who can name both of them wins a \$25 gift card.

Last month's photo



That's Bata Marčetić, then and now (2014). Yes, we are sure. Bata supplied the black-and-white photo himself.

There was no winner of the contest this time, but it was not for lack of trying. There were fourteen guesses from ten different readers. Among the guesses were Israel Yakovee, Tom Bozigian, Jas Dziewanowski, Nico Hilferink, and Theodor Vasilescu.



NEW FROM AROUND THE BAY *continued*

The Palomanians have recently learned or reviewed Račka (Bulgaria, from Nikolay Tsvetkov), Galaonul De La Bârca (Romania, from Sunni Bloland), The Breakdown (Scottish), and Zigeunerpolka (Netherlands/Germany).

The Palomanians also invite you to **their annual Ice Cream Social** on Saturday, June 10, 3:30-6:30 pm at St. Bede Church in Menlo Park. Denise Heenan will emcee the party, and the Palomanians will provide the ice cream, toppings, and decorations.

The Peninsula Folk Dance Council is delighted to again host our newest annual event, the **Folk Dance and Tea Party**. The Council tea fiends will serve teas and accompanying delicacies from six themed areas: **London, Paris, New York, Kyiv, Singapore, and the Taj Mahal**. Come to enjoy the decorations, the beautiful tea service, the teas, the food, and the company. We will even fit in some dancing around the edges. It's on Saturday, May 13, 3:30-6:30 pm, at St. Bede's Church in Menlo Park.

ADVENTURES IN MEXICO

by Ed Stern

I'd like to share some of our experiences during a recent group trip to Mexico. My wife and I started in Oaxaca in southern Mexico on December 18. Getting there took about 17 hours, about 2/3 of the time in airports, so we were exhausted. Upon arrival, we crashed in the hotel for many hours. Having one or two "recovery" days before the program started was really necessary!

In addition to relaxing, we did a little walking around and orienting before the program started. Oaxaca is known for its delicious cuisine and for being the home of mole. The word *mole* (pronounced *MOH-leh*) comes from "molli," the Nahuatl word for sauce. I learned a lot about *mole*, including that there are over a dozen types, some of which don't seem related to any of the others in any obvious way.

While we did a lot of things in Oaxaca City, we also went to quite a few nearby towns. Maybe you already know this, but the state of Oaxaca is one of the poorest states in Mexico. It has many indigenous people from the Zapotec and Mixtec groups, and many towns are populated primarily by speakers of one of those languages. Many of the place names are derived from words in those languages, too--not Spanish.

Once the tour got started for real, we went to several towns to see crafts being made, archeological sites, etc. There were churches of interest in most of the places we went. Specific towns are known for the production of one craft or another, and the towns tend to have market days that do not compete, so if a person has a specific need, they can go shopping for one type of thing on Mondays in town A and for another type of thing on Tuesdays in town B.

A few of the outlying towns we visited were:

- San Antonio Arrazola, famous for hand-carved and painted wooden *alebrijes*. These usually have tiny dots all over them, and you may have seen some because they seem to be in lots of shops. Gerardo Ramirez was carving a small figure with a big machete-like knife. He and his family have become well known (and I think relatively wealthy) because of the imaginative and fanciful carvings they produce, which go well beyond what would be considered traditional.
- Teotitlan del Valle, a town known for its weaving, and the shop of Josefina Méndez López. She showed us a lot about the natural dyes that she uses and the spinning and weaving of yarn. As I understood it, she grew up as a Zapotec-speaker and learned Spanish as a second language. Her husband went to the United States for better-paying work and she wanted to bring him home, so she started this weaving business which turned out to be quite successful. Now he works for her. I think we were told that women entrepreneurs were not very common, even today.



- In the town of San Bartolo Coyotepec, known for its black pottery. We visited the famous workshop of Doña Rosa, who developed a unique technique to burnish or polish the clay, making it exceptionally beautiful. When making the pots, no wheel as we know it is used. The clay is placed on a slightly curved dish (concave upward), which is balanced on a second dish (concave downward). The top dish is spun by hand as the wet clay is worked into the desired shape. What skill!

We also saw a lot of interesting things within the city of Oaxaca itself. This included a Christmas Posada ritual. It began with a nighttime procession around a park by a fairly large group of people: actors, singers, musicians, local residents and us. At the beginning we lit sparklers, which I associate with the Fourth of July but in Mexico they are associated with Christmas. The actors included people playing Mary and Joseph looking for a place to stay for the night, carrying a (real!) baby; there were a couple of "shepherds" who had young horned goats on leashes; the goats stole the show several times by their bleating. At the end of the parade the company put on a play in the middle of the park portraying the coming in of the Three Wise Men, and a lot more. There was a large group of singers, and several musicians; and the play was pretty long. When it was over, we went into our hotel and destroyed a couple of piñatas.

continued on p. 18

The following night we walked down to the Zocalo to see the Noche de Rábanos (Night of the Radishes) Festival, with a huge number of booths displaying scenes created from carved radishes – big radishes, small radishes, red ones and white. I think this is unique to Oaxaca, and it was quite amazing. The event had not occurred for several years due to the COVID restrictions on public gatherings. Since this was the first one, it was mobbed! People were lined up for blocks to get into a special walkway that had been built around the square for crowd control. To see all the displays probably took over an hour. I understand that people were going through until about three in the morning. In addition to the radishes, some displays were made of corn husks, and other displays made of flowers. Spectacular!



I was glad that the tour organizers included some dance in the program. We attended a Guelaguetza (from the Zapotec language; means “reciprocal exchanges of gifts and services”) show on the last night before we left Oaxaca to go to Puebla. The real Guelaguetza occurs in the summer, and groups from all the different parts of the state come to perform their own local dances. This show was in a hotel, put on for tourists by a group of young dancers who changed costumes to represent the different places between dances. It was a long show, but I thought it was good, and it had many things I’d never seen before. I could see some similarities to dance and costumes from Veracruz, a state east of Oaxaca, with which I am a little more familiar, but it was definitely different from Veracruz.

We saw a lot more during the time spent in and around Oaxaca, including several wedding parties parading down the streets, each with its own band playing loudly and 10-ft tall papier mâché body puppets of the bride and groom, and elevated paper balloons or lanterns on poles. We went to a couple of archeological sites such as Monte Albán and Mitla, including a very impressive museum exhibit of artifacts collected from Tomb 7 at Monte Albán.

After our eight days in Oaxaca, a five-hour bus trip took us to Puebla City, where we stayed for three days. Puebla was described as a Spanish city, and in many ways the architecture felt like that of New Orleans. Although we saw a lot, I think we barely scratched the surface. My favorite place turned out to be a restaurant with a built-in museum. La Casa del Mendrugo is in a building that was remodeled in 2010. During the remodeling process, the floor was removed and excavations made that showed a prehistoric structure below. Recovered artifacts now reside in a museum located on a floor above the restaurant, which include a collection of carved bones including skulls carved with patterns similar to those seen on modern sugar skulls (except these were real human remains). I would have liked to spend more time in the museum, but we had to go downstairs and eat dinner.

Another bus trip took us to Mexico City for our final three days.

- We visited the Frida Kahlo Museum (“The Blue House”) where she and Diego Rivera lived.
- We went to the Anthropology Museum for too-brief several hours; it would probably require several days to really see it all.
- We went to the Soumaya Museum to see fine art from recent centuries; this building is a spiral and somewhat reminiscent of the Guggenheim. I thought the Soumaya Museum also deserved many more hours to see than we gave it.
- We visited the Basilica where the actual poncho with the Virgin of Guadalupe image on it is displayed.
- A day trip took us to the pyramids of Teotihuacan, and we looked at some archeological sites within Mexico City itself such as the Templo Mayor.

Our entire trip was pretty heavily scheduled and we packed in a lot. It was worth every minute!



HARBOR VIEW

STATEWIDE 2023

SAN PEDRO

Featuring:
Miroslav "Bata" Marčetić
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, 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**)

\$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.

Subtotal: \$ _____

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

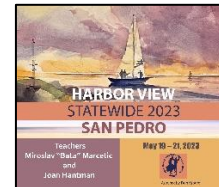
\$12 **Saturday lunch** Gourmet sandwich, salad, fruit with meat vegetarian

\$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**. Online registration will be available starting January 20, 2023.

Visit the Statewide 2023 link on webpage at 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 –

EVEN MORE REASONS TO ATTEND STATEWIDE May 19 – 21, 2023

by Diane Baker

Sixteen dancers of the Academy of Serbian Folk Dancing in Toronto, under the direction of Miroslav “Bata” Marčetić, will entertain Statewide attendees with their energy and precision during Saturday’s pre-dinner concert. A generous gift from Henry Rasof has made it possible for these young dancers to travel to San Pedro for Statewide. Henry established a trust in memory of his mother, Beatrice Leplin Rasof, and her partner Emil de Portimo. Bea and Emil led the Southbay Folkdancers in the 80s. They managed the equipment and music set up for the Friday dance sessions. We are hopeful that Henry can travel to San Pedro, enjoy the dance concert, meet these young dancers and receive our expressions of gratitude in person.



The Festival committee gathered feedback from previous festivals, generated fresh ideas, and researched the historic San Pedro harbor area to plan a stellar event. Elements include just enough instruction by personable teachers to keep our brains buzzing, opportunities to socialize, parties in the dance hall, excellent music, locally sourced meals, and refreshing ocean breezes.

Clear your calendars and get ready for a joyous event!

Parking and Shuttle Service

James Kelley will shuttle Festival-goers to and from Wigwam Lodge from both the **Studio 6 motel and the public parking lot** at 22nd and Miner Avenue. The Federation obtained a permit from the Port Authority to use the lot (2 miles from dance hall) until 11:30 pm. All folks who have pre-registered will receive an email with the shuttle schedule for the weekend. If you’re not pre-registered, find the van schedule on socalfolkdance.org. James and his comfy passenger van usually transfer passengers from the airport to the cruise terminal in San Pedro. **You may also park on the streets** in the neighborhood around Wigwam.

Waivers

The Federation South waiver (Form “W”) is posted on our website Socalfolkdance.org. Please download, print, and sign in advance.

Sunday lunch

During harbor renewal, the renowned San Pedro Fish Market has re-located to the Brouweij in the warehouse adjacent to Crafted at the Port of LA. Think shrimp trays and smash burgers besides the ethnic food trucks for our post-dancing party.

Harbor Cruises

Yes, harbor cruises are still available; \$10 is the senior rate if you reserve online (lawaterfrontcruises.com). Board the boat near the Maritime Museum for a narrated 45-minute harbor cruise on Friday afternoon.



Check socalfolkdance.org for a list of cultural and natural attractions in San Pedro.

MIXED PICKLES? FOLK MOOT? What's that?

Ray LaBarbera of New York edited and published a folk dance newspaper consisting largely of his own folk dance directory and calendar, but including pieces contributed by folk dancers across the United States. *Mixed Pickles* was published 1976-79.

Drew Herzig, who wrote a humor column for *Mixed Pickles* that he called Folk Moot, lived and danced in the Sacramento area until moving to Santa Fe and later to Oregon. While in Sacramento he taught folk dance classes that were attended by many current Sacramento-area dancers. He also directed the performing group Maika Zamja. Forty-five years later, Drew's columns still have the ability to make folk dancers chuckle!

FOLK MOOT: THE PEOPLE'S COLUMN

Folk Dance Humor by Drew Herzig (MIXED PICKLES January 1979)

The results are in! According to pollsters, the five most popular new dances of 1978 were: (1) AXOLOTL, the Basque amphibian dance, discovered on a hydroponic sheep ranch on the shores of Lake Titicaca; (2) AWFYLLYDL, the Welsh coal miner's dance that gives you black lung; (3) LI'L LOTTE, the Norwegian couple dance composed entirely of introductory walking steps; (4) BOFFO OTTO, the Swiss yodeling Dreistreyrer for two pregnant women and an Italian castrato, and (5) THANXALOTO, the new disco choreography, also known as "The Sacto Sting" or "The Take-The-Money-And-Hustle."

Folk Moot's Purple Heart citation of 1978 goes to Sunni Bloland, for injuries sustained in the LOD during a years' service to the cause.

Sorry, but we're all out of the "Honk if you Drmeš" bumper stickers ... We do have a few more of the popular "Oh, Andor, Ugros Me Out!" T-shirts available, so order now. Still in the works is our projected "Dick Crum Should Be So Contagious" T-shirts. We're having a little trouble with the AMA ...

A folk dance wedding ended in heartbreak in Missoula, Montana recently when the groom accidentally hung himself while jumping over his handkerchief in a free-style Ruchenitsa.

Disc Breaks – Folkdance Overboard has a new super LP out. It's a yard in diameter, 48 dances per side. Send 25¢ and a "Kiss me – I'm Croatian" button to F. O. Also, just released is the fascinating Rorschach Zweifacher, three minutes of music and an hour's analysis of the pattern. Not beginner's fare, but great for advanced free-associators. Send dreigroschen and a case of hysteria to B and F Music, Vienna. Syllabus not included. The Butterfly Float, a new contra dance with recorded calls, has just been recalled, due to faulty calling. Several dancers have been injured trying to execute the spurious "Whup your corner" figure.

The FDA, in an alarming report, has just announced its finding that Florecica Olteneasca causes cancer in rats.

Miscegenation in High Places – The new Yugoslav dance Zujderzi Oro is causing consternation in the ranks of discriminating dancers. At last count, there were seven different choreographies being taught to the same piece of music. The dance may have to be put on the Unfit for Human Consumption list, along with Pledjariski Kolo and Albanian Bogus Medley.

The X-rated Israeli dance Hora Gomorrah is still making little headway in its struggle for acceptance at conservative folk dance groups, despite the prestige of its avant-garde choreographer, Chaim Geschmukt. The dance first appeared in the recent Travolta vehicle "Yemenite Fever," and is considered to be one of Chaim's sleazier efforts.

The First Annual Down Home Kolo Round-up and Bar-B-Q is scheduled for an early summer date in a parking lot near Vacaville, California. Featured attractions will include:

- * Dueling Gajdas of Narodno, Missouri
- * Kentucky's Own Calușarii Cloggers
- * Whose Wind's sensational new Frijole Suite and many more. See you there!

EDITOR'S NOTE: I found Drew Herzig! I hope to have an article about him in the July-August issue.



HIGHLIGHTS FROM THE NFO CONFERENCE MARCH 27-APRIL 1

by Roo Lester

What a treat it was to spend time in Concord, Massachusetts! The overall focus of this year's conference was music and connections.

- Each evening was filled with dancing to live music provided by local singing and music groups.
- Jose Mateo, the keynote speaker, directed a ballet company for a number of years and then started international dance festivals where groups performed and the audience had the opportunity to jump up and participate.
- Eden MacAdam Somer shared her story of growing up with classical music traditions, being introduced to dance, and the influence it made in her life, travels, performances and studies.
- Tom Pixton spoke about finding community through music and dance. His work transcribing and playing music for dancing revolutionized his life and those of the dance community.
- The NFO Mentoring Project gave a presentation on the history and work of the members and welcomed input from attendees. They will be compiling contributions from the audience and submitting that to the upcoming issue of the NFO *News*.
- Jacqueline Schwab spoke and played music to demonstrate how she modifies music to inspire, support, and perhaps even tease the dancers, including playing for an English and contra dance party.
- Martha Forsyth and Helen Snively talked about and showed us the Bulgarian custom of giving Martenitsas in early March each year. We had the opportunity to make them too.
- Pierre Neville shared his collection of Bulgarian costumes.
- Tony Parkes led us through squares and contras that are good for international folk dancers.
- Members of Pourparler taught a selection of dances for people of all ages.
- Bill Cope hosted a discussion on "Whose music is it anyway?" There will more about this topic in an upcoming F.O.L.K. Chat in June.
- Jeremy Carter Gordon introduced some Balfolk dances in a fun and light-hearted manner with respect for the dances and evolving traditions.
- Michael Ginsburg taught dances and provided cues for how to hear the rhythm and dance with the music.
- The final evening was a Boston Balkan Night and featured three sets of musicians and a visit by the Kukeri! Great adventures all around!



Recipients of the NFO's Heritage Award: From left, Tom and Barbara Pixton, Michael Ginsberg, Susan Snyder-Kotansky and Stephen Kotansky, Joe Graziosi, Martha Forsyth.
Photo by K. Bruni.

Blossom International Folk Dance Festival

Saturday, April 22, 2023!

Free admission!

Returning to:

CCSF Wellness Center

50 Frida Kahlo Way

San Francisco, CA

(entrance at Ocean Ave & Howth St)



Schedule:

12:30pm – 1:30pm: Dancing for All Ages

1:30pm – 5:00pm: General Dancing

COVID policy: Vaccinations and all boosters required

Masks strongly encouraged but not required

Because of parking limitations, you may want to consider carpooling or public transportation. For campus parking, see:

<https://www.ccsf.edu/campus-police/parking-information>

Questions? Contact us at changsdancers@aol.com

Changs Int'l Folk Dancers, City College of San Francisco & Folk Dance Federation of CA

Arkanul

(Severnjaško, Bulgaria)

Arkanul (ahr-kah-NOOL) comes from Romania and refers to a family of dance. The word “Arkan” means “custom.” Tineke van Geel learned this dance from Julian Stanev and presented it at the 2022 Stockton Folk Dance Camp held at University of the Pacific.

Music: 4/4 Meter Contact Tineke van Geel for the music. Email at: vangeel@xs4all.nl

Video: 2022 SFDC Downloads. To view, contact a camper who purchased them. A search of the internet and/or YouTube for “Arkanul dance” will yield several videos.

Another interesting video can be found by searching for “Arcanul Romanian” for a very similar dance attributed to Romania.

Formation: Mixed line, arms down in V-pos, facing R (CCW).

Steps & Styling: Energetic and active, with high knee lifts.

Grapevine: Step R across L (ct 1); step L to L (ct 2); step R behind L (ct 3); step L to L (ct 4).
Can be done with opp ftwk.

Meas	4/4 meter	PATTERN
8		INTRODUCTION. No action.
	I.	STEP-SWING AND RUNNING.
1		Step R fwd (ct 1); hop on R, swinging L lower leg slightly sdwd (ct 2); step L fwd (ct 3); hop on L, swinging R lower leg slightly sdwd (ct 4).
2		Beg R, four small running steps fwd (cts 1-4).
3-8		Repeat meas 1-2 three times; face ctr.
	II.	GRAPEVINES TO LEFT AND RIGHT.
1		Four-step Grapevine moving L (CW), starting with R across L (cts 1-4).
2-3		Repeat meas 1 twice.
4		Continuing CW, three-step Grapevine to L (cts 1-3); hop on R (ct 4).
5-8		Repeat meas 1-4 with opp ftwk and direction.
	III.	KICKING IN PLACE.
1		Touch R heel fwd (ct 1); step R beside L, raising L knee (ct 2); touch L heel fwd (ct 3); step L beside R, raising R knee (ct 4).
2		Touch R heel fwd (ct 1); touch ball of R beside L (ct 2); touch R heel fwd (ct 3); touch ball of R beside L (ct 4).
3-6		Repeat meas 1-2 two times.
7		Repeat meas 1, finishing with R leg raised up and behind L in preparation for a brush fwd.
8		Brush R fwd (ct 1); bring R back with bicycle movement (ct 2); stamp R beside L (ct 3); stamp R beside L (ct 4).

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

LET'S DANCE! ♥ LYRICS

Somogyi Kárikázo (SHOH-moh-djee KAH-ree-kah-zoh) is a girls' circle dance from Somogy district in southern Hungary. Sandor Timar, folklorist and choreographer for the Bartek Ensemble in Hungary, was the source of this dance, which was arranged by Andor Czompo. The dance was presented by Andor Czompo at the 1973 North-South Teachers' Seminar, Hidden Valley, CA, and at various other places throughout California in 1972 and 1973.

Éva, szívem Éva, most érik a szilva,
Terítve az alja felszedjük hajnalra.

Eva, my heart, Eva, the plum tree is now ripe,
Underneath are spread plums, we will pick them up by dawn.

Bárcsak ez a hajnal sokáig tartana,
Hogy a szerelemnek vége ne szakadna.

If only this dawn would last a long time,
So that our love would never end!

Szerelem, szerelem, átkozott gyötirelem,
Mért nem termettél volt minden falevélen.

Love, love, cursed suffering!
Why didn't you grow on every leaf?

Azért jöttem ide karikázni,
Ha a babám itt találna lenni,
Keze lába ki találná törni,
Nékem köllne arról számot adni.

I came here to do the kárikázo,
Should my sweetheart be here and,
Should his arm or leg break,
I would be the one responsible.

Mit ér annak a legénynek élete,
Kinek mindig nadrágzsebben a keze,
Nem meri a lányokat megölelni,
Mert azt hiszi, hogy a fene megeszi.

What is the worth of a fellow's life?
Who always keeps his hands in his pockets?
He is afraid to embrace the girls
Because he thinks the Devil will eat him.

Piros alma bele-esett a sárba,
Bele-esett a sáros pocsolyába,
Piros almát kiveszem es megmosom,
A babámat százszor is megcsókolom,
Piros almát kiveszem es megmosom,
A babámat százszor is megcsókolom.

A red apple fell into the mud,
Fell into the muddy puddle,
I'll take out the red apple and wash it,
And kiss my sweetheart a hundred times.
I'll take out the red apple and wash it,
And kiss my sweetheart a hundred times.

WANT TO SEND A MESSAGE TO ALL FEDERATION MEMBERS?

If you are a member of the Folk Dance Federation, you are also a member of the Federation's Google Group. There are a few folks who opt out, but the Google Group membership is at about 95% of the total members.

If you want to send an announcement to the members of the Federation Google Group, you just need to **send an email to FDF-CA@googlegroups.com** and your email is forwarded to the group.

Put **FDF-CA@googlegroups.com** in your address book so you'll have it in the future.

Although these emails are usually about up-coming dance events, you can also ask a dance-related question, ask if another dancer would be willing to share a ride to an event, etc.

A BLAST FROM THE PAST – 75 years ago!

The page below is from page 8 of the June 1948 issue of *Let's Dance!* magazine, a mere 75 years ago! Take a look at some of the details about what we now call Stockton Folk Dance Camp.

PAGE EIGHT

LET'S DANCE

Federation Presents First California Folk Dance Camp

The Folk Dance Federation of California will hold its first Folk Dance Camp on the Campus of the College of the Pacific at Stockton, California, the week of August 2 to 7. This first adventure of its kind promises to be a huge success.

LEADERSHIP

The Federation Committee, with Lawton Harris as chairman, has signed up a number of the leading instructors of both Northern and Southern California to teach both new and old dances. Among the leaders now announced as full time instructors are Paul Erfer, Mildred Buhler, Madelynn Greene, Buzz Glass, Walter Grothe, Vera Holleuffer, Carolyn Mitchell, Sandy Tepfer and Richard Purvis, with others yet to be heard from.

SCHEDULE

The usual day will start with a 7 o'clock breakfast and the first dance session is set for 8 a. m. The hour and a half period is divided into three sections—Squares, General Dances (mostly drawn from *Folk Dances From Near and Far*) and New Dances. This last group will include dances from the Philippines and Palestine as well as some more generally known, such as the Polyanka, Spanish La Jota and others. Paul Erfer will introduce German dances to be included in the new album to be released by Imperial. Sandy Tepfer will introduce Running Sets. A discussion period is arranged for late morning to consider such topics as the proper music and its relationship to our instruction in folk dances, the National characteristics of music, costuming, teaching techniques and trends in the folk dance movement. Time will be allowed for a swim before lunch. All meals will be served in the college dining hall.

After lunch, a free period allows time to browse in the large collection of books being gathered to assist folk dance teachers. This is a good chance to find out what the other sections are doing and to compare notes. In mid-afternoon, the class period of the morning is reconvened, giving each person a chance to get into an additional group. Each section will be repeated. After dinner, we are to "gambol

on the green" with English and Palestinian dances for the twilight hour. Then we move into the gym for two or three more hours of dancing. The evening parties will be largely review of dances taught in the different sections, with some time allowed for briefing by the various instructors.

This schedule allows at least six hours of dancing each day with study and discussion time. It will be the most concentrated instruction we have been able to offer California dancers. With the caliber of faculty recruited it will rank with any school in the country. Squares are being featured.

It has been decided to accept no part-time registrations as such would serve to keep full-time participants away and slow down instruction by necessitating more repetition. It is planned to announce in advance which dances will be taught each day in each section. Registration is limited to 200. At publication deadline, 78 had pre-registered, including 14 from the new Minnesota Federation. A \$5.00 deposit mailed to Lawton Harris, College of the Pacific, will hold a place for you. For any additional information, drop a line to Lawton.

Men will be housed in the North Hall (Men's Dorm) and women in West Hall (the girls' new dorm). Married couples will live in one of the sorority houses. All bedding will be furnished by the college. Total fees include \$15 for registration and \$18 for room and board. Those wishing to move in Sunday evening will be accommodated for an additional \$1.50.

The first session on opening day, August 2, will be the general assembly at 9 in the morning, to be followed by the first dance session.

Mimeographed instructions are being prepared for all dances not published in *Let's Dance*, with the exception of the Squares which are found in the more common books. Any unusual squares will be mimeographed. Dance instruction sheets will not be sold.

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*Just don't plan to marry anyone who
dislikes dancing; it'll probably win in the end!*

~ Kay Teague

advertisement



Folk Dance Scene

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

circulation@FolkDanceScene.org

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