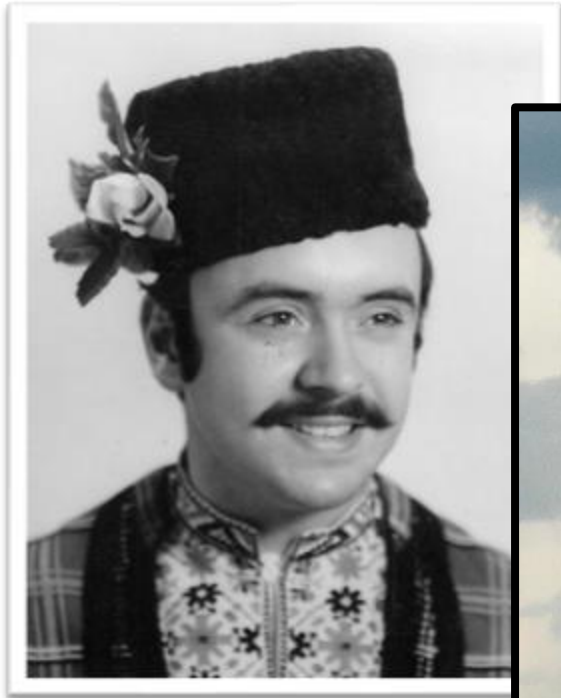


# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING **63** NOVEMBER 2023



**Yves Moreau  
(1948-2023)**



# Let's Dance!

Volume 80, No. 9

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

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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

Santa Cruz Old Time Collective - Santa Cruz

Annie Bacher - Santa Cruz

Christine Jensvold - Murphys

Vannamaria Kalofonos - Berkeley

# PRESIDENT'S MESSAGE

by Ulrike Narins

It was in my very early days of folk dancing that I went back to Austria to visit my family, as I did every year, and looked up where I could do some folk dancing near my hometown. I found a group in St. Pölten and joined them for an enjoyable evening of dancing. At the end I got to chat with one of the dancers, and for some reason she asked me if I knew Yves Moreau. I said no, and she was shocked and could not believe that some folk dancer would not know Yves Moreau!

Today, I can understand her surprise because since then I have heard his name countless times mentioned with all the dances that he had brought the folk dance community and watched videos of him teaching dances and some of his hilarious appearances on the talent show of the Stockton Folk Dance Camp.

Yves Moreau passed away recently and left us to live in a world without him. He was one of the great ones, a charismatic and exceptional teacher. When he gave a workshop teaching, for instance, 12 dances, people wanted to retain all 12 of those dances, and not just the two or three best ones!

He brought us the foundation of our current Bulgarian folk dance repertoire. Here are just a few things from his life that thoroughly impressed me.

In 1969 he received a scholarship from the Bulgarian government which allowed him to spend a whole year in Bulgaria, travelling to each region of the country, learning the dances and styles of each region and making tapes and films of those dances. He went back to Bulgaria almost every year until 1985 to collect dances and music. And he taught mostly unchoreographed village dances all over North America and internationally.

In 1980, Bulgaria awarded him the Order of Kiril and Metodi for his work in popularizing Bulgarian folk culture in North America. In 2006, he received the Preserving Our Legacy award by the National Folk Organization U.S.A. (NFO) for a Lifetime of Work and Achievement in Folk Dance

and Folk Arts. In 2008, when Yves turned 60, he got the Presidential Medal and a congratulatory letter from the Bulgarian president, Georgi Parvanov.

He is very much missed by all folk dancers. It is a wonderful thing that we have had him among us and have received so many beautiful dances!



## To read more about Yves:

- [socialfolkdance.org/master\\_teachers.htm](http://socialfolkdance.org/master_teachers.htm) has an extensive biography of both Yves and France, including a list of the over 200 dances he taught during his long career of over 50 years.
- There is another lengthy biography of Yves and France at [sfdh.us/encyclopedia.html](http://sfdh.us/encyclopedia.html).
- There is a shorter bio on his own website: [www.bourque-moreau.com](http://www.bourque-moreau.com).
- Also visit [YouTube.com](http://YouTube.com) and search for "Yves Moreau" to view dozens of dance videos as well as several recent posts of memorial services held for him.







## Jim Gold International Folk Tours 2024

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



### Middle East

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

Led by Ventsi Milev or Lee Otterholt

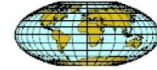
**ISRAEL:** March 3-13, 2024 Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Safed, Golan Heights. Led by Lee Friedman and guided by Joe Freedman

### North America

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

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

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



Travel broadens one!

### Eastern Europe (The Balkans)

**ALBANIA, GREECE, MACEDONIA and KOSOVO:**

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

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

Sofia, Plovdiv, Bansko, Veliko Turnovo, Varna.

Led by Ventsi Milev.

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

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

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

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



### Western Europe

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

(Elsinore), Copenhagen. Led by Lee Otterholt

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

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



### South America

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

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

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

Led by Hilary Almeida

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# Calendar of Events

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



- OCTOBER 21** **THE OFFICERS BALL.** The Folk Dance Federation’s annual festival of folk dance with an afternoon dance workshop, on-site dinner, and dance party! This year’s theme is *Harvest Hoedown*. Veterans Memorial Building, 301 Main Street, Pleasanton. 1-10 pm. \$55 for the entire event if registered by October 17, or pay for workshop/party at the door. Info: [folkdance.com/event/officers-ball-2023](http://folkdance.com/event/officers-ball-2023).
- OCTOBER 22** **DANCING TO LIVE MUSIC WITH BULGARIKA.** Strawberry Recreation Center, 118 E. Strawberry Drive, Mill Valley. 2-4:30 pm. \$15. Hosted by Kopachka Dancers.
- OCTOBER 23** **DANCING TO LIVE MUSIC WITH BULGARIKA.** Hermann Sons Hall in Petaluma, 7-9 pm. Info: [cjay@horizoncable.com](mailto:cjay@horizoncable.com).
- OCTOBER 27** **FAMILY FUN AND DANCING.** A night of music and dance for the entire family, sponsored by Changs International Folk Dancers. Fun dance activities for all ages to music from around the world 7-8 pm, followed by international folk dancing 8-10 pm. \$8 adults (first time free!); kids are always free!
- NOVEMBER 11** **PENINSULA COUNCIL FOLK DANCE PARTY.** St. Bede’s Church Hall, 2650 Sand Hill Road, Menlo Park. 7-10 pm. \$10. Info: [adony408@gmail.com](mailto:adony408@gmail.com).
- NOVEMBER 11** **CAFÉ SHALOM ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. \$10. Info: [udy@yahoo.com](mailto:udy@yahoo.com) or 669-444-1284.
- NOVEMBER 19** **THE FOLK DANCE FEDERATION BOARD MEETING.** 3-4:30 pm via Zoom. All are welcome to attend. The Zoom link to join is on the calendar at [folkdance.com](http://folkdance.com).
- NOVEMBER 24-25** **THE 72ND ANNUAL KOLO FESTIVAL.** Croatian American Cultural Center, 90 Onondaga Avenue, San Francisco. Teachers are Cristian Florescu and Sonia Dion (Romanian) and Anna Angelova (Bulgarian). Singing, instrumental and dance instruction, jam sessions, culture corner, and more. Info: [kolofestival.org](http://kolofestival.org). **See ad on p. 17.**
- DECEMBER 9** **RAZZMATAZZ ANNUAL CHRISTMAS FOLK DANCE PARTY.** Monroe Hall, 1400 College Avenue in Santa Rosa. 7-10 pm. Info: [marilynmsmith@sbcglobal.net](mailto:marilynmsmith@sbcglobal.net).
- DECEMBER 14** **SARATOGA FOLK DANCERS BLACK & WHITE BALL.** St. Michael’s Church, 18870 Allendale Avenue in Saratoga. 7:30-10:15 pm. Dress in black or white or a combination – it makes for great photos! Refreshments for the table are welcome.
- DECEMBER 25** **THE ANNUAL CHRISTMAS DAY PARTY.** 7-10 pm. St. Bede’s Church Hall, 2650 Sand Hill Road in Menlo Park. No fee; come celebrate the holiday with us.
- DECEMBER 31** **ANNUAL NEW YEAR’S EVE DANCE PARTY AND LUCY CHANG SECOND HARVEST FOOD BANK FUNDRAISER.** All Saints’ Episcopal Church, 555 Waverley Street, in Palo Alto. The Moveable Feet team will host their annual potluck and dance party. **IT’S FREE**, so please consider making a generous donation to the Second Harvest Food Bank instead. **See ad on p. 20** for information about how to donate.



# THE FAMILY PHOTO ALBUM

*Photos by L. Tucker unless otherwise noted.*



Owen and Barbara Saxton danced at Changs 85th Anniversary Celebration in September.



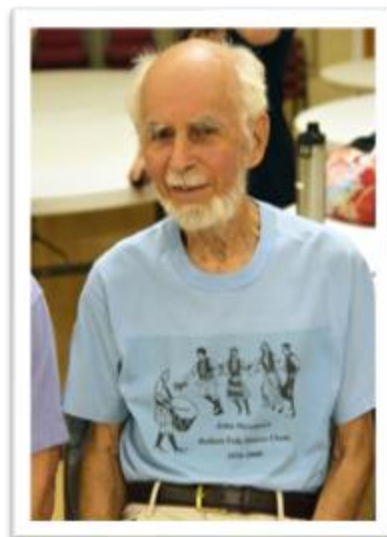
Betsy Moore, Erika Opper, and Ulrike Narins enjoyed an evening of dance in San Francisco at Café Shalom in September.



Hollis and Lon Radin dressed for the occasion of the Peninsula Folk Dance Council's (mostly) Basque workshop with Roo Lester in early October.



In September, Berkeley Folk Dancers invited the public at the Solano Stroll to dance with them.  
*Photo by a friendly passer-by.*



John Nicoara recently wore a t-shirt he received from the class members when he retired from teaching his dance class in 1989!

# REMEMBERING YVES MOREAU

There were rumors in early August that Yves Moreau had been ailing, was hospitalized, and had a liver condition that was being treated. Too many of us did an internet search and gasped, "Wait, wait, wait! This can't be! He's only a few years older (or younger) than I am!"

Then, about a month later, news of Yves Moreau's death sent shock waves through the international folk dance community, racing through social media, and bringing forth a tsunami of grief, heartbreak, and loss. Very few could say, "Yves who?" because he taught and connected with thousands of dancers around the world for over 50 years. Our dance world is richer because Yves played such a big part of it.

Yves Moreau (1948-2023) has joined an illustrious legion of dance masters in The Big Folk Dance Party in the Sky. Those who preceded him include Vyts Beliajus, Dick Crum, Dennis Boxell, Atanas Kolarovski, Jerry Helt, Bora Özkök, Ada Dziewanowska, Bora Gajicki, and Andor Czompo.

What follows are memories of and tributes to a man who brought to our dance floors over 200 dances. Yves will be missed on so many levels.

## by Paul Sheldon

When I first started learning from Yves in the 1960s, at Los Angeles' folk dance coffee house The Intersection, his solid grasp of RHYTHM immediately gave me an understanding of dances like Sandansko Horo and Giuševska Račenica. Again and again, he began his teaching by playing the music, clapping and speaking the rhythm, having the students clap and say the rhythm, then walk the rhythm, before he taught any

**I will always carry with me his smile and his desire to celebrate life to the fullest.**

steps or style. He rarely taught for more than a very few minutes without playing the music and emphasizing the rhythm, again and again. Later, in the 1970s, when he returned to Los Angeles to teach a suite of Bulgarian dances from the region of Dobrudza to AMAN Folk Ensemble, again, his emphasis on rhythm distinguished his teaching. Watching him mimic women's styling while teaching Dobrudjanka Reka was also a hilarious source of delight and inspiration.

## by Roberto Bagnoli

I'm not good with words; I just miss him a lot.

For me, Yves was a friend, a close friend. He was a person who taught me so much as a teacher and as a person, showing me the passion and fun that someone can have in doing this job.

In addition to the memories related to dance, which as you can imagine are many, I will always remember my visits to the Moreau house in

Brossard where I was hosted many times, giving me the opportunity to see Yves in everyday life, with his children, his home, and with lifelong friends. I remember all the

traveling we did together, visiting new places and experiencing and learning about new communities.

On the teaching side, he was my mentor, believing in me and working side by side on my dance projects in Italy. He invited me to teach for the first time in the United States and Canada,



With Dennis Boxell (left) and Camille Brochu (below).



Photo credits una vailable.



effectively introducing me to the world of folk dance in America.

It goes without saying that I will miss him a lot, that the world is a little poorer since he is no longer here, that I will always carry with me his smile and his desire to celebrate life to the fullest.

**by Sonia Dion and Cristian Florescu**

It is very kind of you to have thought of contacting us to allow us to include a little note from us in this very special edition paying tribute to Yves.

As you know, we have a very special relationship with Yves. He is our godfather. We feel privileged. We will be grateful to him forever. Our emotions regarding his departure are intertwined. We are speechless. It is difficult to put together sentences that will live up to all our admiration, our gratitude towards this great man with countless qualities.

Our hearts go out to all those who are grieving. Yes, we all already miss him, but let us remember the wonderful times spent with him.

Pour ta passion, ta générosité, ton humour et ta grande bonté, Merci Naşu.

**Thank you, Yves, for all you have given to us...**

**by Marilyn Smith**

Yves Moreau was the quintessential folk dance teacher. No matter how difficult the dance, he made it look easy with his clear teaching style often accompanied by his wonderful singing. When I taught one of his dances, I could still hear the words he used to describe the dance steps. I didn't have to re-invent a way to teach the dance. His words and phrases led me through my own teaching of it. Yves selected some of the most beautiful music, often with haunting vocals which enriched the dances we were learning.

Eric and I had wonderful dinners with both Yves and France when they came out to teach at Kolo Festival. It was a chance to know Yves and France outside the dance milieu, and these were cherished evenings together.

I had the opportunity to be on the same teaching staff with Yves at several dance events over the years. Most of the time we were the only teachers on staff – Yves teaching Bulgarian dances and me teaching French dances. One time I remarked to him that it seemed we were often on the same program together. He replied: “When they asked me who I wanted the other teacher to be, I said you.”

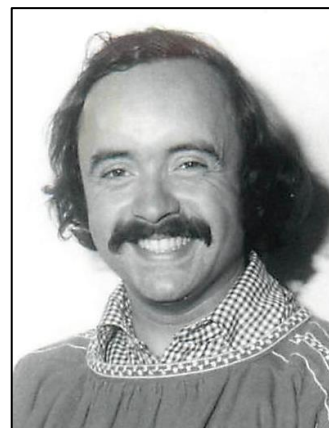
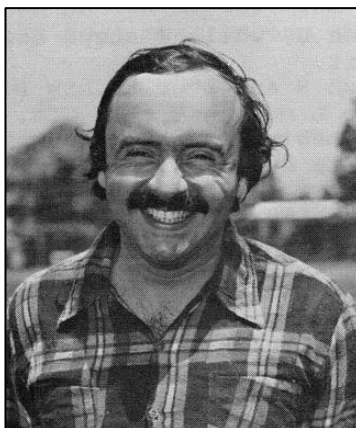
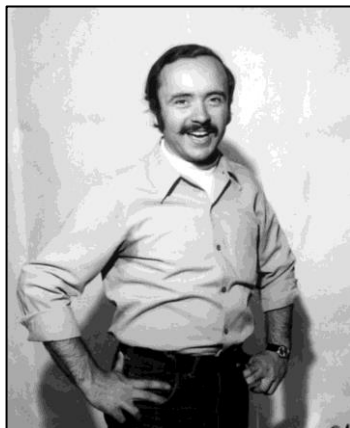
“Oh,” I said, “When they asked me who I wanted the other teacher to be, I said you.” So, happily, we got to teach together many times!

Thank you, Yves, for all you have given to us as a teacher, researcher, lover of Bulgarian dance and music, and for doing all of this with such warmth and generosity of spirit.

**by Sherry Cochran**

I am heartbroken. My story with Yves Moreau as a dance mentor is not unique. I met him in 1970, two years after I started folk dancing. I learned the Red Album dances from him at San Diego Folk Dance Camp as well as Bistrica Kopanica, Bâtutâ, and many more favorites when we hosted him at my group in Tucson soon afterwards. It was a huge workshop, and the excitement there was palpable.

Yves was young and definitely a rock star and was absolutely a mentor and helped to cement my love of Balkan dance. I continued to follow him after I moved to Los Angeles. I went to every workshop and festival where he was featured.





I started organizing and helping with workshops and camps, including Idyllwild Camp, and hosting him at those, at my classes, and at the various coffeehouses where I taught. I was so excited and honored when he agreed to teach at my L.I.F.E. camp in 1995. What a thrill it was having him there!

In my 50-plus years teaching Balkan dance, I have accumulated a large repertoire of Yves' dances and yet there are still so many I don't know because he was so prolific and taught all over the world!

In recent years, I hosted Yves a number of times on Zoom. He agreed to do both my Blast from the Past segment for Texa-Kolo 2020 and my Dance with the Teachers segment for Texa-Kolo 2021. We all had a fabulous time, and Yves and France could not have been more gracious. As usual, Yves was so witty and generous with his time and his presence and masterful in his communication. These video segments can be viewed on YouTube by typing "Yves Moreau Kolo Festival" in the search bar.

Most recently, I knew he was ill, and I have some experience with this condition in my job, which only made it harder to know he was not well. I was really hoping that he would be able to improve. I got the news on September 8, right before Željko Jergan started his workshop. I held the grief and sadness until after the workshop and shared it with the group. There was a collective sigh and many tears as we cried and hugged each other and danced many dances for him. He is so well-loved. I cannot believe that he is gone, and I cannot imagine what France and his family are feeling. I hope they feel our love for the man he is and our gratitude for his many contributions to our world.

**The significance of life is found through joyful play and the love shared between family and friends.**

*by Bonnie Lemat*

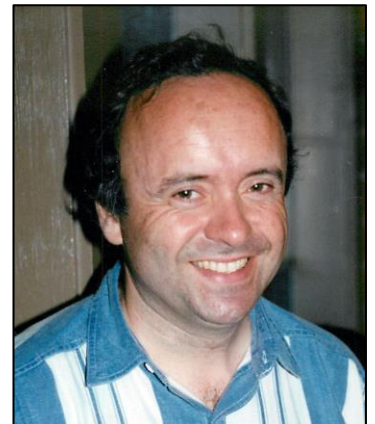
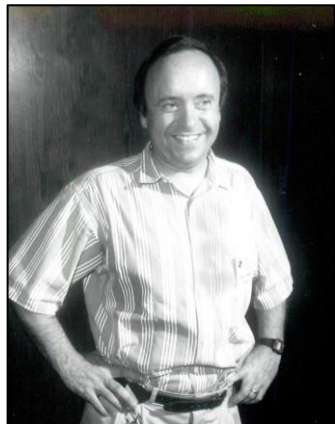
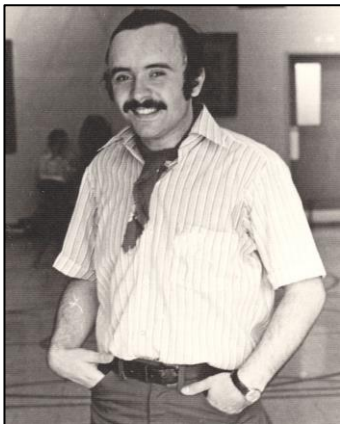
It was the 1997 Stockton Folk Dance Camp when I first met Yves Moreau and France Bourque-Moreau. By then, Yves had taught at the Stockton camp for 10 years, presenting over 90 dances. He was admired, respected and well-known at Stockton Camp and at venues around the world.

I attended every class Yves taught. He made dances fun, challenging, and doable for beginners, experienced dancers, or those unfamiliar with Bulgarian rhythms. He sang! During teaching and parties, he often vocalized the word "Ker-plunk" to help us remember, capture, and enjoy the bent-knee "side-behind-side" step. At late night parties, he'd join while we did dances just learned, or dances he'd taught over the years. By the end of the two weeks, everyone had heard Yves call out "Ker-plunk" and dancers began saying "Ker-plunk" while dancing or practicing in the hallways.

During the first days of camp, a skunk took up residence and roamed around the UOP campus areas where we were located. When doors were opened during teaching sessions, parties, or courtyard happenings, the slight (sometimes strong) aroma of skunk wafted into the rooms and hallways.

The skunk became our mascot and the topic of daily humorous conversations. A "Name the Skunk" contest was organized, and skunk names were put into a suggestion box. The

nightly newsletter contained daily funny comments and skunk name suggestions. At midweek, a stuffed toy skunk appeared on a table in the Camp office. It became the grand prize for the lucky winner to be announced at the Talent Show.



Names included Coquette, Petite Stinké, Aroma, Miss Peubutt, Stinky, Pepe LePeau, and Sir Smellsalot. My submission of “Ker-plunk The Skunk” won! Bruce Mitchell presented the prize to me to the sound of the crowd’s applause and laughter.

In December 2019, Yves and France came to the San Francisco Bay Area to surprise Denise Heenan at her 80th birthday party. Howard Young and I invited Yves and France over for dinner. We sat in the living room and chatted about our histories. We shared photos of our children and grandchildren.

I told Yves and France that I had saved “Ker-plunk the Skunk.” My grandsons play with Ker-Plunk and hear me talk about skunks’ benefit to the environment. It was then that Yves said, “The significance of life is found through joyful play and the love shared between family and friends.”

*by Arlene Imagawa*

I first met Yves Moreau when I attended his classes at my first Kolo Festival circa 1972. It was the first of many workshops I attended and my introduction to the amazing world of Bulgarian music and dance. I was able to see him many times over the years, and it was always such a treat.

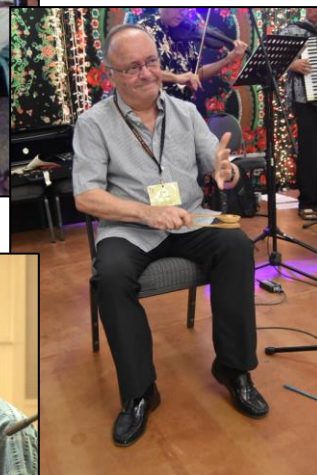
Yves taught many of the dances from his album Bulgarian Folk Dances, also known as the Red Album. This was the beginning of my absolute love of Bulgarian culture. Because of Yves, I’ve made five trips to Bulgaria, and I spent one week at the Plovdiv, Bulgaria music and dance seminar.

A highlight of our friendship came at the music and dance camp in Mendocino 2003 when Yves Moreau was on staff as the Bulgarian dance teacher, and I spent an entire week with him. What a thrill to get to know him better! One of the things I asked him was, “What started your interest in Bulgaria?”

He told me that his parents gave him a short-wave radio when he was a teenager. One night he was listening to different radio stations, and one of these stations turned out to be in Sofia, Bulgaria! He had never heard this kind of music before but was intrigued and wrote to the radio station. They wrote back and told him that they were excited that he was interested in their music and invited him to visit them. He ended up doing just that!

He toured the music studio, and the people there asked him if he had any other plans. He didn’t and they offered to find a way for him to stay longer. They found him a job and a place to stay and, as they say, the rest is history!

I will truly miss him. His smile and enthusiasm were infectious. Yves, thank you for the gift of introducing me to your wonderful world and changing the direction of my life!





*by Kamrin MacKnight*

Yves will always be remembered by everyone attending Stockton Folk Dance Camp as an expert in Bulgarian dance and culture, as well as an accomplished musician and comic. His 1997 role as a roving “CNN reporter” after a fire alarm disrupted a dance and everyone had to evacuate the building was so creative and entertaining. I’m sure that everyone who was there has fond memories of that evening. It’s even available to watch on YouTube (highly recommended). His many Talent Show skits were very entertaining, from a musical number with three other musicians in 1983 to a “Three Faces of Yves” skit in 1987, just to name a few. His humor and friendliness were legend, as was his expertise in Bulgarian and French Canadian dances and culture (among others).

Gordon and I always greatly enjoyed co-hosting wine and cheese tasting with Yves, France, and Jerry and Kathy Helt. Of course, French wines and cheeses were spotlighted. The expenses sometimes ended up costing an arm and a leg, but it was always worth it!

***The world has lost a treasure.***

Yves is greatly missed and will always be remembered for his amazing contributions to the folk dance world and to Stockton Folk Dance Camp. Our sincere condolences go out to France and the rest of the Moreau family. The world has lost a treasure.

*by Suzanne Rocca-Butler*

Yves Moreau was a legend. He was known and respected all over the folk dance world for his dedication to preserving traditional folk dances, music, regional variations, and customs in his areas of expertise, namely Bulgaria and French Canada.

He was so much more than a respected folk dance researcher and teacher. With his expertise he brought his love of dance and music, his joy, and his humor, and it was infectious. His teaching sessions always had humor – usually self-deprecating, so as to not offend others – and participants in his classes often found themselves laughing. Memorable is his story of how he became involved in Bulgarian dance and music at an early age. He and his lovely wife, France, gave so much to the world of folk dance, and his dances have been part of the basic folk dance repertoire for many years and shall remain as we continue to honor his legacy.

*by John Filcich*

Just to add a bit to the Yves Moreau history, Dennis Boxell brought Yves to our Festival Records store in San Francisco on the eve (no pun intended!) of Kolo Festival in 1967. Dennis introduced him and asked me if Yves could teach a dance at Kolo Festival. Since there was no fee involved, well, why not?

It was not a simple dance, but a dance that became very popular and you still see on the dance floor. That was the beginning of his popularity on the West Coast, and it continues to this day.

His dances will be on dance programs as long as we are all dancing.

*More memories on p. 16*





# Yves with his many friends . . .





... and family.



France on his left, daughter on his shoulders.



Yves and France with their daughters.



# NEWS FROM AROUND THE BAY . . .

## RAZZMATAZZ

by Marilyn Smith

Our Fall folk dance classes are in full swing at Monroe Hall in Santa Rosa. This Fall I'll be teaching some of Yves Moreau's dances from the Red Album, and it will be especially poignant now to revive these dances as a tribute to Yves. I can still remember his inimitable teaching style which made learning even complicated dances easy. I am happy to have a DVD of Yves dancing these dances so I can dance with him in my living room.

**We look forward to our annual Christmas folk dance party**, which will be on **Saturday, December 9** from 7-10 pm at Monroe Hall. Our local Balkan singing and music group, Gradina, will be performing during the evening in keeping with a treasured tradition over the years. It is always a special treat to dance to their beautiful songs and music. And, yes, I will read *The Night Before Christmas*.

## PENINSULA FOLK DANCE COUNCIL

by Clem Dickey

The Peninsula Folk Dance Council skipped their September party to **join Changs Dancers in celebrating their 85th anniversary**. Richard Powers taught the Palais Glide, Hot Pretzels, and the Lambeth Walk. Rebecca Tsai and the Smile Dancers performed a suite of Chinese dances, and Changs ended the afternoon with a coda of Yves Moreau dances in remembrance of his life.

Thanks to all who attended the Palomanians English/Scottish workshop on September 17. Bruce Hamilton taught English dances: Barbarini's Tambourine, Fine Companions Waltz, and Mr. Hamilton's Inauguration. Moving north of Hadrian's Wall, Fred DeMarse taught New Brudenell Jig, Culla Bay, and Pennywhistle Hornpipe. Lyle Ramshaw and Ben Jackson provided music on keyboard and fiddle. This was the first English/Scottish event hosted by the Palomanians, and the first on the peninsula since COVID.

The Saratoga Folk Dancers celebrated "The Power of Words" with a surfeit of verbal shirts in late September. The passages ranged from single words to paragraphs to long lists, and one ran to novel-length! Myrna Ehrlich took the night's prize for "best wordy shirt" with a hand-stenciled design with sections

variously mislabeled FRONT (on the back), BACK (on the front), LEFT (on the right arm) and RIGHT (on the left arm).

The Saratoga Folk Dancers' next party is their holiday party on **Thursday, December 14**. They will be reprising their popular "**Black and White Ball**" theme, which always makes for great photos!

Coming up on Saturday, November 11, the Peninsula Council is hosting an International Folk Dance Party at St. Bede's Church Hall in Menlo Park 7-10 pm. There's no special theme this time; we're saving the themes for December.

## BERKELEY FOLK DANCERS

by Ann Moghaddas

**September began with the lively and successful Solano Stroll on September 10**. Dancers from all levels were joined by people strolling up and down Solano Avenue in Albany. The energy of all dancers was infectious, and some participants have since attended both the Beginner and Intermediate classes, plus the Friday Family Class.

**The Berkeley Folk Dancers' Inaugural Ball** had to be moved from the original date in September because of an inadvertent scheduling conflict at the venue. The Inaugural Ball, affectionately referred to as the I-Ball, is an evening of dance where we will celebrate outgoing and welcome incoming BFD officers. The I-Ball was finally held on October 15.

On October 27, we will celebrate Halloween, and BFD members will gather to watch, consider, and vote on new trial dances.

Looking toward the future, **BFD's Monte Toyon Weekend is January 26-28, 2024**. This will be a fine weekend of dancing in the redwoods with teacher Adony Beniares. BFD members can register now, but everyone else has to wait until December 31. Please contact Lone Coleman 510-621-8845 or [loncoleman3@gmail.com](mailto:loncoleman3@gmail.com) with any questions. You can also register at [www.berkeleyfolkdancers.org](http://www.berkeleyfolkdancers.org).





# ... AND BEYOND

## CHANGS FAMILY NIGHT

by Linda Milhoan

**Changs International Folk Dancers** celebrated its 85th anniversary at City College of San Francisco's Wellness Center on Saturday, September 9. The program began with a set of dances taught by Dr. Jeanne Hughes, CCSF Dance Instructor and Changs member, followed by a full afternoon of dancing to the music of two bands, Da!Mozhem and Bill Cope's trio, with drummer Dan Auvil and vocals by Emily Saletan.

In addition to live music, Craig Blackstone presented a dance program of recorded music from Changs' playlist. Stanford professor of dance Richard Powers graciously accepted our invitation to teach three vintage dances, popular at the time of Changs 1938 founding: The Palais Glide, Hot Pretzels, and The Lambeth Walk. Rebecca Tsai's Smile Dancers filled out our program with their graceful Chinese dancing.

Sadly, the night before our big anniversary party, we learned of the death of Yves Moreau, well-known and beloved teacher of Bulgarian dances since the 1970s. The playlists for both of the bands included dances that had been introduced by Yves. To further celebrate him, we added an extra half hour to dance only Yves' dances!

On behalf of Changs, I want to express our gratitude and appreciation to our folkdance community (125+ attendees) for joining us to celebrate our anniversary. So many thank-you's: to Luiselle Yakas for her vision in planning this event; to Adony and Becky Beniares for sharing their party lights and decorations with us; to Douce Massenkoff for making a special wall hanging for our anniversary, as well as baking over 100 special cupcakes; to all the Changs and Dance Circle members who helped with the party from setup to cleanup; and to everyone who contributed to making the party a memorable event!

In other news from Changs, our first official **Family Night was held on September 22**, with teaching coordinated by Luiselle Yakas, Jamie Ramirez, and Clarissa Miller. Changs members joined in with our five guests, and there were smiles all around. Our membership voted to change **Family Night to the first hour of the fourth Friday of the month.**

**Changs** meets every Friday, 7-10 pm at the Miraloma Park Improvement Club (MPIC) Clubhouse, 350 O'Shaughnessy Blvd, San Francisco. **San Francisco Dance Circle** is back at Harvey Milk Arts Center, 50 Scott Street, San Francisco, Wednesday 10:45 am-12:15 pm.



## NORTH BAY

by Carol Friedman

Yves Moreau's death has touched all of us. For so many years he has been central to our folk dance community. When I heard that Yves had passed away, I cried. Then I took time to search for the dances he introduced during his long career. I was amazed! So many of them have been enduring favorites in Petaluma: Dospatsko Horo, Sandansko Horo, Dobra Nevesto, Dzangurica, Trakijska Račenica, Varnenska Tropanka, Sadi Moma, Koljovo Horo, and Rodopsko Horo. All are embedded in our Monday night dance sessions. On the other hand, there are so many more to bring back into our weekly repertoire.

Yves was a wonderful dancer and a wonderful teacher, and his impact on the folk dance community was phenomenal. May his memory be a blessing.

If you get this magazine in time, please join us when we will be **hosting the wonderful Bulgarian band Bulgarika on October 20.**

Join us on Mondays, 7-9 pm, at Hermann Sons Hall in Petaluma.

## REMEMBERING YVES MOREAU – *continued*

*by Denise Heenan*

Having met and made many friends in the folk dance world, Yves and France were very special to me. Over the years, cruises, the Trakya trip, workshops, and Stockton Folk Dance Camp made for treasured bonds.

In December 2019, the generous members of the Palomanians arranged to have France and Yves travel from Canada to help me celebrate my 80th birthday. Over that weekend we shared stories, dances, laughter and so many memories. It is a gift of friendship that I will always cherish.

*by Barbara Bevan*

What a sad shock to learn of Yves Moreau's passing. He was a treasure to the folk dance world. We will think of him every time we do his beautiful, mostly Bulgarian dances, a few exceptions being Chilili and La Bastringue. I used to refer to Yves as "My Balkan Guru."

My husband Hadi and I were fortunate to go on the 2013 folk dance cruise with Yves, his wife France, daughter Catherine, and Željko Jergan to Italy, Croatia, Sicily, and Malta. What a great trip that was! (That was also Hadi's last of eight cruises. He died Dec. 6, 2022.)

I took classes from Yves whenever I could at Stockton Folk Dance Camp and local workshops. I remember one workshop in Sacramento when there were so many dancers, we had three concentric circles. Yves was such a pro: he had the circles exchange places frequently, so everyone had a chance to follow him. I also remember when a group of us met him at the airport with signs welcoming him and singing Sadi Moma.

There are so many more stories about our beloved Yves. He was such a wonderful teacher and made classes so much fun with his delightful and funny personality. He was an inspiration to those of us who teach dance. We will always remember Yves and miss him so much.

**He was an inspiration to those of us who teach dance.**

*by Betsy Moore*

I don't think it's possible to overstate the impact Yves Moreau had on the International Folk Dance Community. For my part, he taught at my first Kolo Festival 25 years or so ago, and his warm and engaging teaching style and the great dances he introduced are a big part of what hooked me on folk dancing.

*by Lynn Miller*

We were fortunate to have Yves and France come to Anchorage, Alaska in the 70s and they were so gracious and charming. They left a lasting impression of what levels of refinement and kindness could be achieved in the social realm. At events down through the years, they always remembered us, which was so touching as their lives must have been filled with so many important people. So many of his dances were solid gold, and memories of them fill my heart and my feet with happiness, though because of a severely broken ankle I can barely dance anymore. But that is the beauty of the body memory of dance. Your nerves and muscles remember, and I still dance inside myself when I hear the music.



Dancing the Polish dance Trojak with France and Michèle Brosseau at Stockton Folk Dance Camp in 2013 where Ada Dziewanowska taught it.



Yves with the famous Red Album.



KOLOFESTIVAL.ORG

# Kolo Festival 2023

FRI-SAT  
NOVEMBER

24-25



**SONIA & CRISTIAN**

**ANNA ANGELOVA**

Help us celebrate the 100th Croatian birthday year of John Filcich in person!

Location: Croatian American Cultural Center, 60 Onondaga Ave, San Francisco.  
For the health and safety of attendees, the number of on-site participants will be limited. Register early to reserve your spot!

Limited Zoom will be available, but we really want to see ALL of you in person!

We welcome back our beloved teaching team of SONIA DION/CRISTIAN FLORESCU and introduce an exciting new Bulgarian dance teacher, ANNA ANGELOVA!

Expect amazing evening party live music by John Morovich's SINOVI from Seattle (Kolos & beyond), SPAGÂ ROMANIAN TRIO (Marco Ghezze Andrew Cohen & Janie Cowan), KF BULGARIAN BITOV BAND (Dan Auvil, Hector Bezanis, Dena Bjornlie, Bill Cope & Ivan Velev), and ORKESTAR UNBOUND (Dan Auvil, Asaf Ophir, Janie Cowan, Emily Saletan, Ralph Iverson & Bill Cope).

Singing teachers: MARIA BEBELEKOVA, JOHN MOROVICH, and MICHELE SIMON. IVAN VELEV will be back as Kafanameister hosting more wonderful life music!

This year we have matching grants funded by Mitch Allen, Diane Baker Lew Smith, & Bill Cope for a total of \$3.5k! You can help us receive that money by either a one-time or a monthly contribution. You will find both options on our website [kolofestival.org](http://kolofestival.org) or contact [Bill@KoloFestival.org](mailto:Bill@KoloFestival.org)



# SPEAKING OF DANCING

## When I Danced Tango in Guatemala

by Gigi Jensen

(all photos by G. Jensen)

Argentine culture is popular in Guatemala. Tango dance and music are favorites of the communities proud of their European heritage. That was my experience when I taught and performed there on six different trips from 2007-2011.

This article about my Guatemalan adventures is my nod to Latino Heritage Month (mid-Sept to mid-Oct). I also had the good fortune to enjoy folk dance and tango in Argentina, Mexico, and Colombia. In this month's column, I'll share stories and photos of Guatemala, and save the others for future columns.



I started dancing tango in 1997. I studied several years under the tutelage of an Argentine dance master. In 2005 I received his blessing to teach tango with my husband, Warren, as my partner. I also began teaching Argentine folk dances.

In 2007, my friend, Juan Domínguez in Guatemala City, asked me to teach Argentine tango where he worked as the dance director of ArteCentro Cultural Graciela Andrade de Paiz. I knew Juan from his work at San Francisco Grants for the Arts, and the San

Francisco Ethnic Dance Festival where I was employed.

I found a small group of classically trained dancers. Once we established that social Argentine tango doesn't require pointed toes, they made a lot of progress. I am still proud of them. Over the course of those six trips, the number of attendees grew to "Is there enough space?" They were fun people,



a bit reserved, but eager to experience the adventure of Argentine tango. The classes were multi-generational. Sadly, the foundation changed directors. The new one didn't like tango, so the program was scrapped. Now the building is rented by the Guatemalan Congress for offices. Still, I'm proud of those long-time students who could have held their own at any milonga (tango party) in Buenos Aires.

Guatemala, which includes what is now Belize, El Salvador, Honduras, Nicaragua, Costa Rica, and the modern state of Chiapas, Mexico. The city is full of Baroque architecture, some in preserved ruins and many still in use.

On a couple of those trips, I performed with partners. One was my friend, Juan. He'd learned stage tango from Nora Dinzelsbacher, who taught at Stockton Folk Dance Camp in the 1990s. I'm a technique stickler, so creating a choreography to perform publicly was a test of wills. It came out well and we still laugh about it.



The historic colonial city of Antigua was also on our itinerary. In the early 1600s it was the regional capital of the kingdom of



As for the local dances, Guatemala is like all other Latin American countries. Salsa, merengue, reguetón, and bailes de salón (ballroom variations) are all favorites. The national music is Marimba and there are a few different dance forms. I danced it at a party, and it was fun, but it startled me that men sometimes danced backwards in the line of dance. Still, the music is familiar in the United States.

For those who like videos, I showed several during my presentation for the National Folk Organization's F.O.L.K. Chat presentation in mid-September. Using photos and background music typical from each area, my husband made videos. I believe the NFO will eventually make my presentation public. If you don't yet know the National Folk Organization, check it out at [www.nfo-usa.org](http://www.nfo-usa.org).

As always, your feedback is welcome. I've had positive responses from readers over this past year. Ideas or suggestions for improvements are also welcome at [dance@tangoandmoredance.com](mailto:dance@tangoandmoredance.com).



Photo by R. Clará.

**FROM THE EDITOR:** I have occasionally received emails or heard comments that, "...*Let's Dance!* should include information/articles about X." Please know that I have turned down only one article in the almost seven years I have been editor of *Let's Dance!* I have printed everything else I've received, albeit edited for length. When a specific subject is suggested, I solicit an article from someone I know who has knowledge of the topic and the ability to write about it. If I have a blank spot, I often fill the space with my own writing.

*Let's Dance!* is, essentially, reader-written. Please let me know if there is something you'd like to see more (or less) of and I'll do my best to make it happen, and please consider making your own contribution.



"Geez! Get a ballroom!"

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

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

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

**COST** *This event is free!*  
Please consider making a generous  
donation to Second Harvest Food Bank!  
Help us reach our \$5,000 goal!

**MC** Loui Tucker

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

Info: [MoveableFeetClub@gmail.com](mailto:MoveableFeetClub@gmail.com)

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

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



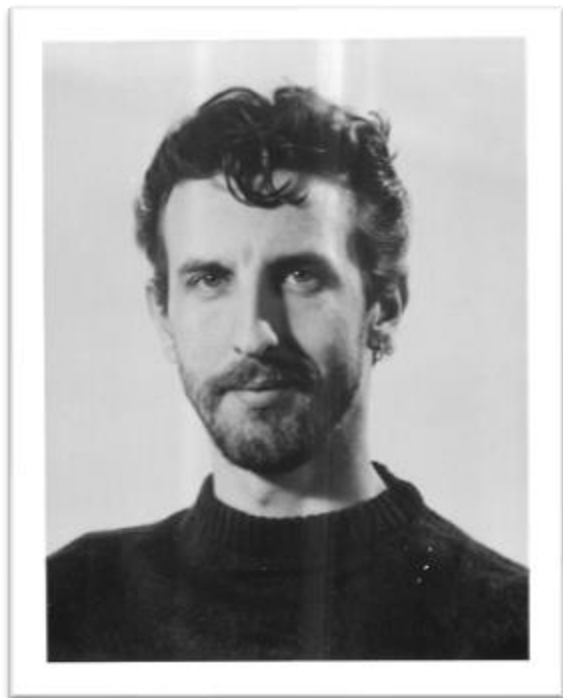
Ring in the new year with  
non-stop dancing!



♪ 2023→2024 ♪ 2023→2024 ♪ 2023→2024 ♪



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



And who might this handsome master teacher be? A \$25 goes to the **THIRD** person who sends the correct answer to [editor@folkdance.com](mailto:editor@folkdance.com) or [loui@loutucker.com](mailto:loui@loutucker.com).



The boys are practicing Oxdansen, also known as Ox Dans and the Ox Dance. There were so many responses to this one photo, there are plans to include “Can you identify this dance?” photos in future issues.



## LETTERS TO THE EDITOR

A selection of the emails that identified the photo above in the last issue (plus one more)

I'm sure someone has sent in that the dance on page 16 is Ox Dans. Our Scandinavian group performed it often. Once, when we were in Petersburg, Alaska, 20+ years ago, we saw an amazing performance of Russian dances done by women. We talked to a woman who was sitting next to us about dance classes. When she heard we performed Scandinavian, she said she wanted to learn Ox Dans for her student group. We said we'd teach her. She invited us to her home for a salmon dinner and a wonderful evening of talk, music, and dance.

~ Judy Kropp, Village Dancers

In the October issue, on page 16, you have a photo of boys doing the Oxdansen. We called it the Ox dance. We have always danced it in our Fresno Danish folk dance group.

~ Martha Nielsen

It appears to me the boys are dancing the Ox Dance.

~ Craig Blackstone

I enjoyed your article “Whose Dance is This?” when it was reprinted in the *NFO News*. It was so well researched, articulate, and—to me—balanced and logical, that I can only hope it has an impact. I am very uncomfortable when others identify dances by the nationality/ethnicity their music is taken from and conflate them with those countries/ethnicities. It feels disrespectful and so Western-centric!

~ Patricia Williams

## FEDERATION T-SHIRTS FOR SALE

Have you seen one of these t-shirts on dancers in your area? Have you wished you had bought one when they were available? Well, there is still time for you to get one, assuming you'd like a men's size large. **There are just THREE t-shirts left!** Dark navy only. If you are willing to part with \$10 in order to own one, please contact Loui at [loui@loutucker.com](mailto:loui@loutucker.com). Free delivery is possible!



## International Folk Dancers



## Dancers Without Borders

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



## *Dance On The Water*

# IRELAND ICELAND

## *The North Atlantic*

**August 4 – August 18, 2024**

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



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

[www.folkdanceonthewater.org](http://www.folkdanceonthewater.org)

Please write to get on our email list: [folkdanceonthewater@gmail.com](mailto:folkdanceonthewater@gmail.com)  
Marija & David Hillis 2147 Parker Street, Berkeley CA 94704 (510) 872-5066



## Vodeno Horo

(Thrace, Bulgaria)

Vodeno Horo (VOH-deh-noh Ho-ROH) is a variation on the widespread Pravo Trakijsko from Thrace. This dance was choreographed by Yves Moreau and presented at the 1999 Kolo Festival in San Francisco, California, as well as at a number of other locations in the following years.

Music: 2/4 meter Bulgarian Folk Dances, Volume 4, introduced by Yves Moreau

Video: Use the search function on YouTube for “Vodeno Horo.”

Formation: Open circle or line, facing R of ctr, weight on L, hands joined in V-pos.

Steps & Styling: Earthy and proud.

---

Meas	2/4 meter	PATTERN
18		INTRODUCTION. No action. Begin with the lyrics.
	I.	TRAVELING PRAVO. (singing)
1		Moving diag fwd R, step R fwd (ct 1); step L fwd (ct 2).
2-3		Beg R, two large steps fwd, with knee flexion (cts 1-2; 1-2).
4-6		Repeat meas 1-3, moving bkwd diag R.
5-24		Repeat meas 1-6 three times.
25-26		Stamp R twice next to L on ct 1 of each meas; hold on ct 2.
	II.	IN PLACE. (instrumental)
1		Facing ctr, strong step R (ct 1); bring L around to front (ct 2).
2		Step L in front of R, turning slightly R (ct 1); small hop on L, bringing R next to L calf (ct 2).
3		Step back onto R, facing ctr (ct 1); step back onto L (ct 2).
4-6		Repeat meas 1-3.
7-9		Stamp R three times next to L on ct 1 of each meas; hold on ct 2.
10-18		Repeat meas 1-9.

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

The Folk Dance Federation has published dozens of dances that were taught by Yves Moreau over the decades. The two dances on these pages (Vodeno Horo, Sâbrali sa se, Sâbrali) are ones that were not previously published but have long been a part of the repertoire of international and Balkan dance groups.



## Sâbrali sa se, Sâbrali

(Rhodopes, Bulgaria)

Sâbrali sa se, Sâbrali (Suh-BRAH-lee sah seh, suh-BRAH-lee) is from the Western Rhodopes, where there are strong concentrations of Bulgarian Moslems. This is a women's singing dance often danced in the small courtyards or balconies. Neda Voda Nalivala is another dance in this category. This dance was presented by Yves Moreau at the 1999 Kolo Festival in San Francisco, California, as well as at a number of other locations in the following years.

Music: 7/8 + 9/8 Meter, (1-2-3, 1-2, 1-2) + (1-2, 1-2-3, 1-2, 1-2) S, Q, Q + Q, S, Q, Q (last slow count is "stretched"), counted as 1, 2, 3, 4, 5, 6.

Bulgarian Folk Dances, Volume 4, introduced by Yves Moreau

Video: Use the search function on YouTube for "Sabrali sa se dance."

Formation: Open circle or line, facing center with weight on L, hands joined in W-pos.

Steps & Styling: Light and proud.

---

Meas	7/8 + 9/8 meter	PATTERN
2		INTRODUCTION. No action.
	I.	MOVING RIGHT.
1		Moving R, step R to R (ct <u>1</u> ); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4); slowly bring R in front of L, with a bent knee (ct <u>5</u> ); hold (ct <u>6</u> ).
2		Step R to R (ct <u>1</u> ); step L in front of R (ct 2); step R in place (ct 3); step L next to R (ct 4); step R, toes first, next to L (ct <u>5</u> ); step L, toes first, next to R while lowering heels (ct <u>6</u> ).
3-4		Repeat meas 1-2.
	II.	MOVING TOWARD CENTER AND BACK.
1		Facing ctr and moving fwd, swing R up and in front of L (ct <u>1</u> ); small lift on L and swing R fwd (ct 2); step R fwd (ct 3); step L fwd (ct 4); step R fwd L, rising onto the balls of the feet (ct <u>5</u> ); slowly step L, toes first, next to R while lowering heels (ct <u>6</u> ).
2		Repeat meas 1 with opp ftwk and moving bkwd on cts 3-5.
3-4		Repeat meas 1-2.

Sequence: Repeat as noted above until the end of the music. The dance ends while doing Fig I to a repeat of usual Fig II music. Music pauses and slows down noticeably, so cts 4-6 should be done to match the slowed tempo.

### Lyrics

Sabrali sa se, sabrali, malkine momi srednine.  
Popreli kolko, popreli, legnali da se zaspali.  
Spali sa, kolko pospali, porvasa moma razbudi.  
Porvasa moma razbudi i si na družki vikaše.  
Stanite, družki, da vidim, mari, komu kakvo e lipsalo.

They gathered, gathered, the school-aged girls.  
They lay down, lay down to sleep.  
They were asleep, how sleepy they were.  
The first girl woke up and called out to her friends.  
Get up, friends, let's see who is missing what.

Mene e, družki, lipsalo na bela šijka gerdanče.  
Vtora mominka vikaše, mari, mene e, družki, lipsalo,  
mene e, družki, lipsalo, mari, na tjonko krošče kolanče.

Friends, I am missing, from my white neck, a necklace.  
The second girl called out, my friends, I'm missing,  
from my waist, a little belt.

Treta mominka vikaše, mene e, družki, lipsalo  
Mene e, družki, lipsalo, mari, na tjonka snažka sukmanče.

The third girl called out, I'm missing, friends  
From my slender body, my sukmanče (dress).



# LET'S DANCE! ♥ LYRICS

Eleno Mome is one of the many dances taught to Bulgarian dance lovers by Yves Moreau. We are so used to dancing to an instrumental version of Eleno Mome that many dancers don't realize the song has words. There are many verses, and some of them are noted below. Note: the repeated lines are not marked and the chorus is repeated after every couplet.

Chorus:

Ah, Eleno mome, Eleno  
Ne gazi seno zeleno

Shtom padne seno zeleno  
Mladi go momtsi kosili

Mladi go momtsi kosili  
A mladi bulki plastili

Mladi go bulki plastili  
A mladi kone paseli

Eleninite ochichki  
Te struvat mnogo zhaltichki

Eleninite klepachi  
Koyto gi vidi vse plache

Eleninite sandali,  
Te vdigat mnogo skandali

Chorus:

Oh, Elena lass, Elena,  
Do not tread on the green hay

As the hay became green  
The young men mowed it

The young men mowed it  
And the young girls stacked it

The young girls stacked it  
And the young horses grazed

Elena's eyes  
They cost a handful of gold

Elena's eyelids  
Anyone who sees them cries

Elena's sandals  
They caused a lot of scandals

## WRITTEN DANCE DESCRIPTIONS FOR YVES MOREAU'S DANCES

If you are looking for written dance descriptions for dances that Yves Moreau introduced, this is a list of those published in *Let's Dance!* magazine, showing the year and issue. Folkdance.com has a complete collection of the dance notes published in *Let's Dance!* under the Resources tab.

Abdala	July/August	1992	Lalica	April	2010
Andro Retourne (French)	May	1998	Momino Horo	September	2013
Bačkovsko Horo	November	2007	Novoselsko Horo	May/June	1992
Bičak	July/August	1986	Oj Dimitro Le	February	2014
Brasni Carvul	April	1999	Pandalas	April	2002
Bregovsko Horo	September	1975	Pravo Rodopsko Horo	October	1998
Četvorno	November	1990	Preskačanka	September	2016
Chekurjankino Horo	September	2008	Radomirska Lesa	March	1990
Denjovo Horo	February	1971	Radomirsko Horo	November	1971
Devojko Mâri Hubava	October	2007	Razložko Horo	July/August	1990
Dimitrija	September	2009	Sadi Moma	November	1989
Dobra Nevesto	September	1990	Sandansko Horo	May/June	2009
Dobrudzanska Reka	May/June	1983	Sedi Donka	July/August	2011
Dospatsko Horo	June/July	1971	Sej Sej Bop	September	1999
Drianovska Racenica II	December	2009	Sitna Zborenka	July/August	1982
Gavotte d'Honneur (French)	November	2007	Staro Pomashko	September	2009
Kardamska Zborenka	September	2010	Staro Zagorsko Horo	September	1999
Koga Me Mama Rodila	July/August	2005	Stiga mi sa, momne le	May/June	2012
Kokiče	April	2002	Tâkanata	September	2007
Komarevsko Horo	February	2008	Tervelska Râka	March	2005
Krivo Ihtimansko Horo	April	2005	Valle Pogonishte (Albanian)	May/June	2008
Krivo Sadovsko Horo	January	1988	Vidinsko Horo	December	2008
Kulska Šira	February	1990	Vlaško	July/August	1991
Kulsko Horo	February	1971			

# What's Up Down South?

– News from Southern California –

## STEPPING UP TO LEAD

by Margaret Lange

"I'm not rescuing that dance class!"

This was my response to Brenda at her suggestion last year that I take over the International Folk Dance class at the senior center in Santa Maria, California. An offshoot of the Santa Maria Folk Dance Club, the class had been going on for over 20 years. But it was barely hanging on.

Bessie, a lifelong dancer, did her best to lead, but she had health issues and couldn't dance anymore. She selected dances from an unsorted collection of cassette tapes: a painfully slow process of finding the right music and then rewinding the tape before inserting the next. When I attended, I usually led the dances, but when I wasn't there, as Brenda reported, the dancing reverted to the same few steps danced to whatever music was playing.

Besides the tapes, another aspect that irked me was the amount of chatting and breaks that took place. It felt more like a Watching Ladies Chat class than a folk dance class. I questioned whether the dozen or so attendees were interested in dancing at all. My frustrations got the best of me and eventually, I distanced myself from the class. Then, Bessie called and asked if I would take the next class as she couldn't make it. And, well, when dear sweet Bessie calls for a favor, the only answer is "yes."

If I'm going to lead the class, I told myself, I'll do it my way. I developed a program for the 90-minute class, including warm-up exercises. My set list consisted of dances that were mainly two parts, sometimes three. As many of the members had balance issues, I included dances with no turns, pivots, or quick steps. The order was based on length and difficulty of the dances. Understanding that the ladies get tired, three preemptive breaks were included. I brought my own CDs of dance music. Prepared as I could be, I showed up Thursday at 2 pm.

The ladies welcomed me enthusiastically. They were game for the warm-ups. For each dance, I did a thorough review, even for the simplest ones. When they tired after a few dances, I called a break. My discovery during that first class was that the ladies did want to dance. They just needed more guidance and direction. When the class finished, they thanked me and begged me to come back to teach. Far from feeling frustrated, I was elated by the experience.

When I told Brenda about the success of the class, she suggested again that I commit to leading,



reminding me of the lineage of folk dance in Santa Maria that began with Audrey Silva, and that I would honor her by carrying on the tradition. Brenda hit on the truth. Indeed, my mother first learned folk dancing from Audrey when she went back to college in the early 1970s. Audrey taught ethnic dancing at Allan Hancock College. My mother introduced me to folk dance, and Audrey was my first folk dance teacher. Starting in the mid-1950s, Audrey led the Santa Maria Folk Dance Club, and later the Senior Strutters at the senior center. The dance room at the senior center was dedicated to Audrey in 2000, and her photo and plaque grace the walls. To honor Audrey and my mother and to continue the legacy of folk dance in Santa Maria, I decided to take on leading the class.

Now I'm constantly on the lookout for new dances to bring to my group. I aim to keep the repertoire at the level where the dancers feel comfortable and successful while still presenting opportunities for increasing skills. It's a tricky balance. Only one new dance is introduced in each class; it's taught at the beginning of the session and then repeated toward the end. If a dance has evocative music and an intriguing story, it can be simple and still be pleasurable to dance. It's all about the joy of dancing. So, when Shirley exclaimed recently at the end of a dance, "I did it!" we all shared her joy. When we finish a dance and everyone is smiling, I know we are tapping into the communal energy that circle dancing has provided folks throughout the ages.

My class has evolved. I now use a Bluetooth speaker, playing music stored on my phone controlled by my smartwatch. An experienced dance friend helps with the class, sometimes teaching and other times being that all-important anchor at the end of the line. A few absolute beginners have joined us, some in the younger range of seniors. I find the same types of dance and teaching methods used for the older folks work well for the youngish beginners.

Yes, chatting still occurs. Recently, I announced the end of a break by saying, "I'm sorry to interrupt this dance class with dancing, but..." and they all chuckled as they returned to the floor. I've learned that chatting is a necessary part of the class experience.

True, this isn't the class I had envisioned starting. That class would have been in the evening with faster and more challenging dances, appealing to the younger crowd. But as it turns out, folk dance at the senior center is exactly the class I was meant to rescue and lead.



## ***A BLAST FROM THE PAST – 53 years ago!***

Although Yves Moreau's first year on the teaching staff at Stockton Folk Dance Camp was in 1970, his first official year was 1967, when he was Dennis Boxell's teaching assistant. (See photo on p. 7.) Below is the advertisement that appeared in the May 1970 issue of *Let's Dance!* magazine.

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Don't forget the traditional evening lawn parties, the late evening "Once Over Lightly" instructed review of the days dances, the lively After Parties, the Talent Shows.

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ATANAS KOLAROVSKI - Dances of Macedonia  
YVES MOREAU - Bulgarian Dance Specialist ←  
JOSEPH OYEWJSI - Dances of Kenya, Customs, Folklore  
CSABA PALFI - Hungarian Dances, Styles, Techniques  
EMELIO PULIDO - Dances of Guadalajara, Mexico; Folklore  
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Private Room, \$5.00 extra per week.

For Additional Information Contact:

Jack McKay, Director  
Stockton Folk Dance Camp  
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Let joy be unconfined.

~ Lord Byron

advertisement



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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:

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