

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING **03** OCTOBER 2023

See you at the Officers Ball!



INSTITUTE TEACHERS

Lothar Narins
Levi Jackson Rose (U.S.)

Denise Heenan
Pinewood Two-Step (Scotland)

Craig Kurumada
Bon Odori no Uta (Japan)
Matsumoto Bon Bon (Japan)

Alan Rothchild
Tzanah (Israel)

Marian Snyder
Cowboy Hustle (U.S.)
Watermelon Crawl (U.S.)

Loui Tucker
All Promenade Mixer (U.S.)

Harvest Hoedown!

** October 21 **

Registration form on p. 15



Let's Dance!

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

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

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Send to:

Folk Dance Federation Treasurer

153 Race Street

San Jose, CA 95126

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

Individual: \$35/year

Household: \$45/year

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

Group/Club: \$40/year

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.

Marcia Rosenblatt, Membership

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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.

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

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WELCOME OUR NEW FEDERATION MEMBERS

Sadly, none this month 😞

(although a lot joined LAST month!)

PRESIDENT'S MESSAGE

by Ulrike Narins

When Lothar and I lived in a Buddhist temple in Yamaguchi prefecture for an extended time, we danced with local groups every week. Mr. Hagi led a group that consisted only of women. He arrived early for each dance evening and practiced the dances he had prepared. At the exact start time, he would lead the group through warm-up exercises. He usually taught several dances, then reviewed them with everyone for the next two or three weeks, and eventually taught new dances.

When Mr. Hagi returned to his hometown for two weeks, the group became leaderless. I was quite interested to observe the changes that took place. Several women chose dances that they wanted to teach and brought music, assisting each other with the instructions. The women laughed and joked a lot, striking me as a much looser environment. When Mr. Hagi returned, the atmosphere became more serious again.

Last year a similar situation occurred in Changs, our San Francisco folk dance club. Three people who lead dances, including me, went out of town, so other group members had to fend for themselves. On those leaderless dance evenings, many people collectively led dances, or everyone figured out the steps together. They reported joyfully that the announcement time had shrunk to about 30 seconds, leaving them time to do 42 dances, which proved to be a lot of fun.

About 10 years ago, a different scenario took place at our club. While the main teacher and some experienced dancers attended Stockton Dance Camp, the rest of us tried to get through our dance session. I was still a beginner and could not lead a single dance. We played beautiful music and moved around, but it was more an aimless, confused walking this way and that, trying a grapevine or a step-lift . . . not real dancing. We yearned for our dance leaders to return.

As one takeaway, I think it would help if everyone learned to lead a few dances. Another is

that those experienced dance leaders might consider sometimes just joining the line of dancers in the middle or waiting until someone else has started leading the dance before joining the line. Also, if an experienced leader would leave the leading position after one

or two repetitions of the pattern and join the end of the line, this could ease a less-experienced dancer in the second position into leading a dance.

In the end, we all grow into leadership positions differently, but the absence of a leader or a gentle push from a current leader may be all that is needed to move a new leader up into position.



AND NOW A CURRENT OPPORTUNITY TO DANCE TOGETHER

You do not want to miss this fun event! **Register** for the Officers Ball that is coming up on October 21 in Pleasanton. There will be an afternoon workshop with local teachers, a delicious on-site dinner with entertainment, and a dance party! **Turn to the flyer on p. 15 for more details!**

A PLEA FROM THE EDITOR

About this time each year, members of the Federation Board start panicking because there are not enough dancers registered for the Officers Ball. "What's the minimum we need to make it work? Should we cancel? What's the last day we can pull the plug?"

Even if we know from experience that local dancers tend to wait until two weeks or 10 days before the Officers Ball to register, the panic is real every year!

PLEASE do what you can to relieve the stress: sign up today! Make the commitment, and either write the check, or go to the website, and register.



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

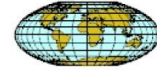
ISRAEL: March 3-13, 2024 Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Safed, Golan Heights. Led by Lee Friedman and guided by Joe Freedman

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

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

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

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

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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).

- SEPT. 30-OCT. 1** **MOSAIC FESTIVAL SILICON VALLEY.** Mexican Heritage Plaza, 1700 Alum Rock Avenue, San Jose. 3-10 pm both days. Dance performances, food trucks and vendors, workshops, visual arts and crafts. All ages welcome! Live music by Da! Mozhem on October 1 and audience participation in some folk dances (see schedule online). Info: mosaicamerica.org/festival. **IT'S FREE!** See ad on p. 11.
- OCTOBER 1** **DANCING TO LIVE MUSIC WITH JANAM.** Park Hall, 9400 Mill Street, Ben Lomond. 7-10 pm. \$20. Info: janamband.com or call/text 831-251-1194.
- OCTOBER 4** **BASQUE WORKSHOP WITH ROO LESTER AND DANCE PARTY.** St. Bede's Church Hall in Menlo Park. 3:30-5 pm, on-site dinner break (bring your own dinner), followed by a party 5:45-8:30 pm. \$10 for the workshop; \$10 for the party. Info: clem.dickey@gmail.com.
- OCTOBER 8** **CAFÉ SHALOM MONTHLY 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.
- OCTOBER 20** **DANCING TO LIVE MUSIC WITH BULGARIKA.** Park Hall, 9400 Mill Street, Ben Lomond. 7-10 pm. \$20. Info: Bulgarika Band on Facebook, or call/text 831-251-1194.
- 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. See ad and registration form on p. 15. Info: 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. See ad on p. 16.
- OCTOBER 23** **DANCING TO LIVE MUSIC WITH BULGARIKA.** Hermann Sons Hall in Petaluma, 7-9 pm. Info: 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 10-12** **FALL CAMP.** Brandeis-Bardin Campus, Simi Valley. Teaching staff: Steve Kotansky (Balkan) and Gergana Panova (Bulgarian). More on p. 21.
- NOVEMBER 24-25** **THE 72ND ANNUAL KOLO FESTIVAL.** Croatian American Cultural Center, 90 Onondaga Avenue, San Francisco. This year's teachers are Cristian Florescu and Sonia Dion (Romanian) and Anna Angelova (Bulgarian). Singing, instrumental and dance instructions, jam sessions, culture corner, and more. Info: kolofestival.org. See ad on p. 14.



THE FAMILY PHOTO ALBUM



The Berkeley Folk Dancers know how to party! Arnie Stoper, Marian Snyder, Cornelia Ghafur, and Deborah Tatto showed their stuff at the Polka Dot Parade in August. *Photo by A. Partos.*



Howard Young and Bonnie LeMat at the Peninsula Council's Bulgarian workshop with Iliana Bozhanova and Todor Yankov in August. *Photo by L. Tucker.*



Richard Powers and Laura Douglass dressed up for Stockton First Week's Saturday Croatian-themed party. *Photo by J. Croco.*



Carolina Dickinson is shown performing Tai Chi: The 32 Sword Forms at the Saturday Talent Show. She has studied Tai Chi since 2011. *Photo by C. Dickey.*



Bill and Julie East at Stockton Camp in July. *Photo by L. Tucker.*

LISTEN TO YOUNG VOICES

The young people who wrote these essays received scholarships from the Folk Dance Federation this spring and used the funds to attend Stockton Folk Dance Camp. Although the topic is Stockton Camp, they have a lot to say about dancing, dance events, teaching, and the future of folk dance. *Photos for this article by L. Tucker and C. Dickey.*

Sophia Gilbert

This was my second time attending Stockton Dance Camp, but it still felt like my first because every year is different and I learned new things. Last year was the Big 75th Camp, so there were more classes and teachers, and it was hard to keep up. This year, I found I was excited because it felt like a second home of sorts, and it was more relaxed. The number of teachers was more manageable and, if I wanted a slow dance, there was a dance that day that would fit my mood.

One of my favorite parts of the whole experience was probably the auction because Gracella and I were allowed to display items. We did it in a fun way that made people laugh and want to buy more or enjoy watching.

The whole week I was wishing it would never end and somehow this dance camp could last the entire year. I got to eat good food with wonderful people, dance fun dances, have a good laugh, or learn something new. I learned so many dances it might take a year to teach them all to people I know.

The teachers taught all of their dances in just four classes. Each teacher had his or her own style and personality. If I couldn't quite learn a dance the first time, there would be an evening review, an after-party, and a review day. It was really hard to go back to the real world and socialize with non-dancers and go back to saving money so I can do this whole thing all over again – but it's worth it. If anyone I knew wanted to go to Stockton Folk Dance Camp, I would direct them to the NFO, Northwest Folk Dancers Youth Fund, Camp work scholarship, and the Folk Dance Federation of California.

Sierra Gilbert

So today you will be reading about my favorite parts of Stockton Folk Dance Camp 2023. I love meeting new people who also enjoy folk dancing and forming new friendships with those people. I am happy I chose to learn waltz the first thing after breakfast, so my brain was ready to learn. This class was very calming, and it taught me a type of dance that I have wanted to do since I was a child. I also just really liked Richard Powers' teaching style. Next, I really enjoyed learning new Polynesian dances from Kau'i because I got to learn about what the movements meant.



Sophia and Sierra Gilbert, with Ella Farrell (see next page) performed at the Saturday Talent Show. *Photo by L. Tucker.*

The Thursday night Hat Kolo was fun for me because we could see all the amazing hats people wore. I wore my stuffed animal koala as a hat! I also liked the Camp Bazaar because, if you forgot an item, you might find a temporary replacement for it there. I forgot to bring a belt for Bulgarian dances, so I bought one at the Bazaar. There were Stockton Folk Dance Camp t-shirts from previous years for sale too.

Finally, a huge thanks to these amazing organizations: Stockton Camp Work Scholarship, the NFO, Northwest Folk Dancers Youth Fund, and the Folk Dance Federation of California. Thank you for your support, which enabled me to attend Stockton this year.

continued on p. 8

Young Voices – continued

Ella Farrell

It was an amazing experience to attend Stockton Folk Dance Camp for the second year in a row. Just like the year before, I was blown away by the wonderful people I met and the beautiful dances I had the privilege of learning. It was so inspiring to be taught by so many teachers, including Kau'i, Roberto, Iliana, Kyriakos, and Željko.

To list off all of my favorite moments is difficult, but a few of the best would include the registration process where I assisted the registrar, the auctions that were held at camp, and the Saturday evening banquet.

The Sunday before classes started was the day everyone signed in, and I enjoyed seeing people I had met the year before and reconnecting with them, as well as meeting the new people.

I was involved in the two auctions (one is a live auction and the other is silent). My duties for my work scholarship included setting up the items so they looked attractive, making sure the auctions ran well, and helping to take them down. These auctions were one of my favorite memories of last year and did not let me down this year. I left with a new costume, a dress, and several gifts for my friends and family.

The Saturday evening banquet was another highlight of the camp for me, with the Croatian theme and amazing food. It was fun to sit and talk to new and old friends, celebrate the week spent at Stockton, and join in the dance leading us from the banquet to the dance floor as the real party began.

After our return, I taught one of my favorite dances from the week to my dance troupe, and I hope that it's not the only one I'll teach.

I want to thank the Folk Dance Federation of California for helping me be able to take part in such an inspiring dance event, and I hope to be able to return to Stockton next year.

Kai Jimenez

My name is Kai Jimenez and I'm 13 years old. I'm a member of the Süssefüsse dance troupe in Portland, Oregon, an international folk dance troupe. We perform in retirement homes, folk festivals, and private events. Dancing takes all my middle school troubles off my mind. I love being a part of the troupe.

This is my second year attending Stockton Folk Dance Camp. This camp was a great source of enjoyment for me, and the biggest reason was the teachers. They were all dedicated to their craft and their dances were terrific, especially the dances of Kyriakos (Greek), Kau'i (Polynesian), Željko (Croatian), and Roberto (International) dances. The dances they taught were some of the camp's best. It meant a lot that the teachers cared so much, were so patient, and made it easy for everyone to learn.

I would like to perfect my dancing and teaching techniques and take on more responsibilities in my dance troupe. I want to teach new dances to my mates and share the joy of folk dancing with others. I plan to continue my dancing experience in Texas, so more people can enjoy folk dancing, and teach others about other cultures.

Before attending Stockton Camp, I didn't see many other folk dancers. Since then, I have realized that folk dance is a dying art. I realize how important it is to continue folk dancing. In essence, our performing troupe carries the weight of folk dance. I would like to be a teacher at Stockton Camp someday. It looks like a way to spread happiness. Until then I'll keep performing and sharing dance with my friends.

I would recommend Stockton Camp to anyone who wants to be challenged, gain a sense of responsibility, and become a more mature person and dancer.

Mason Embree

I went to the first week of Stockton Dance Camp with some other dancers in my dance troupe and our teacher. There were seven teachers: Richard Powers, Kyriakos Moisisdis, Željko Jergan, Kau'i Tuia, Tony Parkes, Iliana Bozhanova, and Roberto Bagnoli. I had the opportunity to learn folk dances from all over the world. There were over 100 other campers there, most of them much older and more experienced than I am. Every day, we learned new dances from different teachers and then practiced them at the end of the day with the whole camp.



I think my favorite dances were waltz, the Croatian, and the Greek. I had never been taught how to waltz before, but I attended all of Richard Powers' classes and I think I got much better at waltzing. I got some compliments on my leading! I also liked the Croatian couple dances we learned, and I think they will be very good to perform. I liked the Greek dances because they are still danced in Greek villages and the teacher, Kyriakos included the story and culture behind them. The Greek dances also have various levels of difficulty so everyone in our troupe will be able to learn a few.

I am so happy I got to go to Stockton Camp. I wrote notes for nearly every dance I learned, and I hope I can teach them to the other dancers in the troupe and possibly perform them. I would absolutely recommend it to anyone interested in learning folk dance and other cultures' traditions.

Emma Anderson

I attended the Stockton Folk Dance Camp for the second week. I was able to learn a variety of folk techniques from around the world. One of my greatest take-aways was how folk dance can be incorporated into my life forever. It does not need to be something that I do only in my younger years or while attending university. I can find communities all over the nation where people love folk dancing so that I can incorporate it in my life as long as I can move. I especially enjoyed being able to dance with people who have danced for such a long time and who have put their heart and soul into folk dancing.

The biggest challenge I faced at the event was finding time to rest. I never wanted to miss anything they had to offer, so I found myself exhausted all the time. It was an absolute joy of a problem, though!

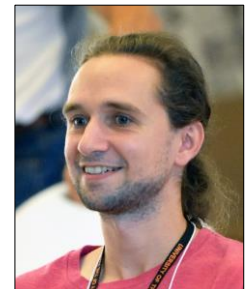
I would recommend Stockton Camp to anyone, not just folk dancers. The range of dances was wide. Some dances were complex enough to be challenging for dancers at any skill level, yet others were simple enough that someone who claims to have two left feet could do them with ease. I am eager to tell others about Stockton Folk Dance Camp!



Lothar Narins

I attended both weeks of Stockton Folk Dance Camp, which has consistently been my favorite dance event of the year. It's two weeks of dancing more than 10 hours per day until my feet hurt, but I love it! The teachers were wonderful, the parties were super fun, and I learned so many great dances, including what I think is my favorite dance of all time, Studiu Macedo-Aroman taught by Roberto Bagnoli.

The teaching in the mornings and afternoons, reviews in the evening, and review days in the middle and end of the week consistently make Stockton the event from which I retain the most dances of any camp or workshop I attend. I would recommend Stockton to any folk dancer without hesitation. I thank the Folk Dance Federation for their generous scholarship that allowed me to attend this camp this year. It was a blast!



Auryn Midnight Voss

I attended Stockton Folk Dance Camp in Stockton, California, in July 2023. I am so grateful to have been there. From the dances I learned, to the friends I made, and everything in between, it was an amazing experience I could not have achieved without the financial help from organizations like the California Folk Dance Federation.

I was interested in the Bulgarian rhythms and I thought the traditional Greek village dances Kyriakos taught were very fun and an interesting view into ethnic dancing.

I found it stressful and demanding to keep up with the pace of dancing, but overall, I am happy with how quickly the dances were taught because it allowed many dances to be included, which meant there was a wider selection to maintain and continue dancing. It was a wonderful experience, with highs and lows, but I hope to be able to return in the future, which is a definite recommendation!



SPEAKING OF DANCING

The Three Chililis

by Gigi Jensen

Chilili Changing Lives

The San Francisco Youth Correctional Administration was one of the worst in the country since its inception in 1859. It was a spawning ground of lost lives. In 1993, San Francisco created a new program: the Detention Diversion Advocacy Project (DDAP). Its goal was to provide the sorts of services to kids that helped them grow into healthier lives, and to keep many from incarceration. The program drew its staff from different ethnic communities which provided a wide range of culturally specific interventions.

DDAP was so successful that it won numerous awards and recognition, including the San Francisco Delinquency Prevention Commission's "Agency of the Year" award, and the "Diversity Award" from the Center on Human Development. It became a standard for the rest of the U.S. with other cities adopting similar programs.

One of the people who worked with these high-risk juveniles was a man identified as Eddie Navio, a 60-something Ecuadorian man who was a social worker. Together, Eddie and the juveniles created a variety of dance choreographies, including the dance he called Chilili. Sadly, I was unable to find Mr. Navio. Given that he was in his sixties 30 years ago, odds are he's passed away. Perhaps he returned to Ecuador. However, someone in the folk dance community did in fact meet him, or else the truth about Chilili would have been lost.

Getting the Chilili Word Out

Luc Vandenheede was living in Belgium and had a sister living in San Francisco, California. While visiting her in either spring 1996 or spring 1998, he saw a performance of Chilili by these young people in an open-air plaza in San Francisco. He talked with Mr. Navio, who shared the dance with Luc. Eddie gave Luc a cassette of the song, but it wasn't very good quality. Luc found a shorter, cleaner version of the song on Unidisc by Los Gringos. When he returned to Belgium, he suggested the dance Chilili for the CD "Werelddance."

Various teachers proceeded to teach Chilili, including Regula Leupold (Switzerland), who learned it from someone in the Netherlands, Adrian Gut (Switzerland), and Silvio Lorenzato (Italy). It was Silvio who taught the dance to Yves and France Moreau (Canada), who in turn taught it at Stockton Folk Dance Camp in 2007. It's a fun little dance, to be sure, and it became very popular with folk dancers all over the world. In part, that popularity comes from it being one of very few Latin American dances that are available to international folk dancers.

And now for the Other One

Alan P. Knoerr wrote an extensive article about Chilili that was published in February 2022 in *Folk Dance Scene* magazine. He wrote:

In any case, "Chilili" is not the indigenous dance that authentically accompanies the indigenous song Chililín. Video evidence demonstrates that the indigenous dance which does so is found in more than one locality in the Potosí region of southwest Bolivia, is associated with more than one song.... Such dances do not have a fixed choreography and encompass variations governed by the dancer, their community, and the circumstances in which they're dancing.

What Chililín is, however, is a day of collaborative labor within a village where a family hosts a day of work with their neighbors and friends, providing food, drink, and childcare. It also includes a ceremony asking Pachamama (Mother Earth) to bless their efforts with a resulting bountiful corn harvest. Using traditional farm implements, the plowing is done by oxen who often wear little bells hanging from their horns. The tinkling sound created is "chililín, chililín".

If you want to know more, there is the Bolivian congressional document that outlines that "Declara Patrimonio Cultural e Inmaterial del Estado Plurinacional de Bolivia a la Danza del Chililín del Municipio de Caiza D de la Provincia José María Linares del Departamento de Potosí." Loosely translated, that means they've declared this dance to be an intangible national treasure. It's written in Spanish and Quechu.

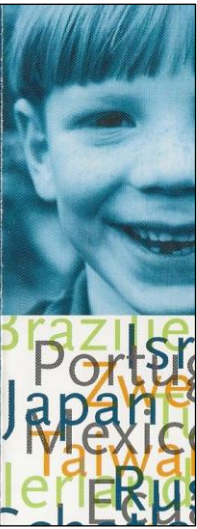
The Music is the Only Constant

The song that we dance to in the worldwide folk dance community is the same one that Eddie Navio and his teenage students used (albeit a shorter version), and that Luc Vandenheede shared with the Werelddance festival



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6	Pera stous pera kambous (Griekenland) Griakse school Amsterdamm	2.53	19	Tanko Bushi (Japan) Copyright control - Victor / Japan	3:08
7	Sirtaki Ta Dakria (Griekenland) Tassos Mavroudis / Licentie: * Wim Bosheck	2.50	20	Gustavs skål (Zweden) Duo Leja / Licentie: * Skåne Tan Forlag Sverige	2.14
8	Ai Giorgis (Griekenland) Licentie: * Fonti Musicale	2.11	21	Highland promenade (Schotland) Rob Gordon and his band / Licentie:	4:37
9	Hashual (Israël) orkest Suico	2.15	22	Muirsheen Durkin (Ierland) Paddy McNamara's Band / Licentie:	2.14
10	Arabische Rij-dans (Marokko) Mohammed Azrouit	2.10	23	O, Regadinho (Portugal) Licentie: * Fonti Musicale	2.34
11	Atotonilco (Mexico) orkest o.l.v. Theo van Tol / Licentie: * Syncoop Producties	2.10	24	Golubuschi (Rusland) Licentie: * Syncoop Producties / Stichting Barinya	1.45
12	Leylim (Turkije) groep El Ele	2.05	25	De Kolom (Vlaanderen) Licentie: Danskant vzw - België	2.11
13	Üsküdar (Turkije) Licentie: * Tikva	2.07		Totale speelduur	66.43

EDITING Studio Sonare - Lille Studio Ron Konings - Vrouwenpolder
 PRODUCER Jan Mijsbergen - Arnhemuiden LAYOUT Suzanne Menheere - Grave
 STICHTING NEVOFOON



(the first song on the CD), and sometimes is the song used by the Bolivians for their *minck'a* (communal day of corn planting). One name I found for that is "Chililín Campanita" (Tinkling Little Bells). It's a pity that Los Gringos, the French group who recorded that for Unidisc, doesn't get the credit they deserve. The next time you dance Chilili at your club, please mention them.

A few comments about Alan P. Knoerr's article and where it falls short. He clearly did a great deal of well-done research. Adrian Gut did not create the dance. The dance was not based on La Chacarera (which I teach), though similar figures are common throughout the northern Argentina provinces of Santiago del

Estero and Salta, as well as in Peru and Bolivia.

The version created in San Francisco was most likely not influenced by Spanish flamenco. Eddie Navio may, or may not, have known about the song's connection to Bolivia. My personal take is that he liked the song and used it. Given that many of the serious juvenile offenders in the mid-1990s were from Latin American nations, it is possible that someone in that group was from the Andean region.

Dale Adamson, who has listened to me for months talk about Chilili, said to me recently that she hopes I won't let what I've learned get in the way of enjoying this fun dance. Now that I know that it was created to help young people envision a better life, you bet.

It's in my nature to ask, "Why?" Now I know.




MOSAIC FESTIVAL
SILICON VALLEY

Belonging, Healing, Harmony

2023

SEPT
30
Saturday

OCT
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Mexican Heritage Plaza
1700 Alum Rock Ave, San Jose, CA
<https://mosaicfestival.org>



Presented by Mosaic America in partnership with School of Arts and Culture at Mexican Heritage Plaza

Join Hands for World Dance!
Folk Dance Workshop and Party
October 1, 2023 3:00 - 5:00 PM
Mexican Heritage Plaza Dance Studio
with live music by *Da! Mozhem*

Explore, learn, and participate in simple social dances from Europe, the British Isles, Latin America, the Middle East, Asia, the USA and other places and cultures.

Emphasis is on fun, not skill.
No partner or experience necessary.
Wear layered clothing and comfortable shoes.

<https://folkdance.com/join-hands-workshop/>
Sponsored by the
Folk Dance Federation of CA, North




NEWS FROM AROUND THE BAY . . .

RAZZMATAZZ

by Marilyn Smith

Our summer folk dance group had a wonderful birthday party for me in August. The dining room at Monroe Hall was decorated by Cliff Ives, Andy Toplarski, Lynne Paulus, and Victoria Nash. The table was filled with cupcakes baked by Gloria, Andy, and

Victoria. and drinks were provided by Lynne. Gloria presented me with my own small chocolate fudge cake to take home. There is no happier sound than being surrounded by folk dancers all singing “Happy Birthday”!

Gloria also had a special birthday apron she put on me with a picture of cupcakes on it and fireworks that lit up. I enjoyed dancing in that all evening.

Our Fall folk dance classes started the first Tuesday in September, and I was happy to be back with both my beginner and intermediate classes. I’m excited to teach some of the new dances I learned at Stockton

Folk Dance Camp in July as well as some of Yves Moreau’s classics from the 1980s and 1990s.

Our annual Christmas party will be Saturday, December 9, 7-10 pm at Monroe Hall. I hope you can join us!

PENINSULA FOLK DANCE COUNCIL

by Clem Dickey

The Peninsula Council sponsored a workshop with **Iliana Bozhanova and Todor Yankov in August.** Iliana taught Elitsa, Gankino Horo, Pal Andreevata, and Dragana, all from her recently-released video and music collection. We received several positive comments on Iliana’s careful attention to our dancing. Thank you to Howard Young and Bonnie LeMat for hosting Iliana and Todor.

The Palomanians have recently learned Sunt Din Bucovina (“I am from Bucovina”, by Daniel Sandu and taught by Roberto Bagnoli at Stockton), Kirčo Na Čardak Sedeše (by Jaap Leegwater) and several variations of Čičovata.

The Saratoga Folk Dancers have recently reviewed two older Israeli dances: Keshenavo (Avi Perez) and Tzanah (Moshiko, with “hand jive” gestures). Newer dances taught include Good Time (American line dance), “Three Stones” Tsamiko, Troyro, and Sunt din Bucovina.

The Saratoga Folk Dancers’ **Fall All-Requests Dance Party is Thursday, September 28** and the theme is “The Power of Words.” Wear a t-shirt (or some other garment) with a quote, slogan, or just some text and, if the assembled dancers see fit, you might win a \$25 gift card! Refreshments and dancing from 7:30-10:15 pm at St. Michael’s Church in Saratoga.

The Peninsula Council welcomes **Roo Lester for a Basque Workshop and Party** on Sunday, October 8 at St. Bede’s Church Hall in Menlo Park 3:30-5 pm, followed by a party from 5:45-8:30 pm.

Roo was the last master teacher to visit the Bay Area before the COVID lockdown. She taught Basque dances and the Hambo at the Saratoga Folk Dancers on Thursday, March 12, 2020, just one week before California issued a statewide “stay at home” order. She had been scheduled to teach at the Heritage Festival that weekend as well. Roo currently lives in the Chicago area and, during COVID, adapted the Hambo for small, carpeted areas.



Marilyn in her birthday apron. *Photo by R. Bitton*



The well-attended Bulgarian workshop with Iliana Bozhanova and Todor Yankov. *Photo by C. Dickey.*

... AND BEYOND

CHANGS FAMILY NIGHT

by Erika Opper

Changs Folk Dancers resume their popular **Family Fun Nights on October 27**. From 7-8 pm, Michele Hardbarger leads dancers of all ages in fun dance activities. **Kids get in free, so bring the kids and grandkids!**



Following that first hour, from 8-10 pm is the regular evening of dance with international dances from the Changs repertoire. Come to the Miraloma Park Improvement Club Clubhouse at 350 O'Shaughnessy Blvd. in San Francisco, where there is on-site parking (so rare!).

By the way, **Ellis Bruxvoort, who grew up in Changs Family Program** and has attended Stockton Folk Dance Camp several times, recently became Changs' newest Young Adult member. Ellis demonstrated excellent teaching skills to the group with the Greek dance Troyro, learned at Stockton Camp.

The San Francisco Dance Circle's fall session began on September 6 at Harvey Milk Center for the Arts in San Francisco. Join us any Wednesday 10:45 am-12:15 pm. It's FREE!



Ellis Bruxvoort leading a line of young dancers at Stockton Camp in July. *Photo by C. Dickey.*

BERKELEY FOLK DANCERS

by Ann Moghaddas

September was a busy and fun month for Berkeley Folk Dancers! We began with a **New Years Party on September 1**, which celebrated the beginning of the 2023-24 Dance Year.

Shortly thereafter we danced in the streets at the **Solano Stroll on September 10**. BFD always has a strong presence at the Stroll, and many of the thousands of people who come to the Stroll join us. We have discovered that this is a great way to recruit new members as several of Stroll participants have ended up joining our club!

BFD's **Family Folk Dance Class** resumed on September 8, and runs for eight weeks. This is a one-hour folk dance class for families with children, on Fridays 6:30-7:30, before our regularly scheduled All-Requests dance night (Live Oak Hall in Berkeley). Many thanks to Mel Mann for making this Family Folk Dance Class possible with his generous grant, and to Marian Snyder for being the teacher. Info: Marian Snyder at kindermar54@sbcglobal.net.

Finally, on September 16 was the **Inaugural Ball**, a major dance at which we thank our out-going officers and welcome the new ones.

On Friday, October 27, BFD is planning a **Halloween Party**. Details will be provided soon.

NORTH BAY

by Carol Friedman

I'm writing this after returning from a wonderful Folk Dance Weekend at The Land, dancing and singing, telling jokes and hanging out with old and new friends. It is always an amazing and special time.

Many new young folks have been coming in the last year or so. I had lots of fun teaching a basic beginner session geared towards getting them out on the dance floor. The plan is to keep doing this regularly. These weekends are also always an opportunity to learn some new dances from other teachers; this will be fun homework for me.

With my August break over, the Thursday Israeli class resumed September 7 and the fall session of the Balkan/International class at Hermann Sons Hall resumed September 11. We will be reviewing Changulovo (Macedonia) and Talima (Bulgaria) plus learning L'Homme Qui Marche (France).

The fabulous Bulgarian band Bulgarika will be returning to Petaluma next month on **Monday, October 23, 7-9 p.m.** Come join us that evening in dancing to the beautiful melodies and exciting dance tempos.

KOLOFESTIVAL.ORG

Kolo Festival 2023

FRI-SAT
NOVEMBER

24-25



SONIA & CRISTIAN

ANNA ANGELOVA

2023 will be our 72nd Kolo Festival!

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!

We welcome back our beloved teaching team of Sonia Dion/Cristian Florescu and introduce an exciting new Bulgarian dance teacher, Anna Angelova!

Dance, vocal, & instrumental classes, along with dancing, sing-alongs, culture corners, instrumental jam sessions, kafanas & parties. Musicians from around the world playing folk dance music from Albania, Bosnia, Bulgaria, Canada, Croatia, Greece, Hungary, Israel, Macedonia, Norway, Romany communities, Romania, Serbia, Sweden, Turkey, United States.

This year we have matching grants funded by Mitch Allen, Diane Baker & Bill Cope for a total of \$3k! 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 or contact Bill@KoloFestival.org

THE ANNUAL OFFICERS BALL

HARVEST HOEDOWN

Saturday, October 21, 2023

Veterans Memorial Hall, 301 Main Street, Pleasanton

Doors open 1 PM Institute 1:30-5:30 PM

On-Site Dinner 5:30-7 PM Dance party 7-10 PM

Afternoon Institute \$25

Dinner with entertainment by Bill Cope \$20

Evening Party \$25

All-Three Package Price \$55

(must register by Oct. 17 for package price or dinner)

INSTITUTE TEACHERS

Lothar Narins

Levi Jackson Rose (U.S.)

Denise Heenan

Pinewood Two-Step (Scotland)

Loui Tucker

All Promenade Mixer (U.S.)

Alan Rothchild

Tzanah (Israel)

Marian Snyder

Cowboy Hustle (U.S.)

Watermelon Crawl (U.S.)

Craig Kurumada

Bon Odori no Uta (Japan)

Matsumoto Bon Bon (Japan)

Name #1 _____

Name #2 _____

Pre-register \$55 x ___ = _____

Workshop \$25 x ___ = _____

Dinner \$20 x ___ = _____

Evening Party \$25 x ___ = _____

TOTAL \$ _____

[New members with coupon pay for dinner only]

Any dietary issues we should know about?

Make checks payable to Folk Dance Federation

Mail check and form to Federation Treasurer

Sabine Zappe, 153 Race Street, San Jose, CA 95126

Or pay online at <http://officersball.folkdance.com>

**50/50
Raffle**



FROM THE *LET'S DANCE!* PHOTO ARCHIVES



There is no request to identify the *dancers* this time, but *can you identify the dance they are practicing?* The boys were with the Viking Swingsters based in San Francisco (date and photographer unknown).

Folk Dance Federation PROMOTION FUND

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

- ✓ Projects should promote folk dance in the broadest sense.
- ✓ Grants will be made up to \$2000 with a maximum annual expenditure by The Fund of \$6000.
- ✓ Applicants must be individual or family members of the Federation or belong to a member club.
- ✓ Application procedures are available from any member of the Committee (see list below) or from the Folk Dance Federation's website, www.folkdance.com, under the **Promotion & Publicity** tab

Promotion Committee:

(Chair) Marija Hillis (marijahillis@gmail.com)

BULGARIKA



BULGARIKA is back for a return visit: Donka Koleva, Nikolay Kolev, Temelko Ivanov, Nikolay Kodzhabashev and Marin Chalamov. The group features five maestros with decades of performing experience. They are all steeped in Bulgarian music and rhythms from a young age and bring the very best of the Bulgarian folk-music tradition for your enjoyment.

Additional parking at Strawberry Point school across street.

Masks optional, but encouraged (N95, KN95, KF94); vax, boosters required.

Contact: president@kopachkafolkdancers.com or 415-497-4890

**Sunday,
OCT 22, 2023
2pm-4:30pm**

Doors open at 1:30pm

\$15

\$7/students (kids free w/ supervision)

**Live Bulgarian
Folk Dance Party**

Kopachka Folk Dancers

**Strawberry Recreation Center,
118 E. Strawberry Dr, Mill Valley**

www.kopachkafolkdancers.com

HETTY MITCHELL (1934-2023)

by Loui Tucker

The name Hetty Mitchell was brought to my attention by Trevor Nelson, a long-time folk dancer in the San Francisco Bay area. He wrote: “In a recent conversation with Stan Isaacs, I learned that Hetty Mitchell died recently. Her class with Ricky Tejada-Flores on Potrero Hill was the premier class of its time. Ricky was a spectacular dancer and Hetty the most beautiful female ever to grace the folk world. Or planet. *Let’s Dance!* should run a story. Stan’s ex-wife Julia seems to have information, as she was a long-time friend of Hetty.”

When I contacted Stan Isaacs, he wrote to me, “I agree with Trevor about Hetty Mitchell. Her class on Potrero Hill was by far the best Balkan dancing in the area when I first moved here in 1964... I’ll look around and see if I have any old flyers, but I think most advertising was word-of-mouth in those days.”

Alix Cordray also remembers Hetty: “She was one of my idols, a fantastic dancer. I used to go to her class on Potrero Hill. I rode there and back with Stan Isaacs from Palo Alto before I was old enough to drive. My mom once convinced me to call her up and ask for some private instruction in Macedonian styling. I was terrified to do such a thing, but she graciously complied, and we had a little session at her house.”

Julia Gilden, a long-time friend of Hetty, wrote: “Hetty and I were close friends. We had babies at the same time and had similar dance interests – modern, folk dance (me more Israeli and Russian, but all of it). The classes on Potrero Hill had the best dancers!

“I was sad when she moved to Flagstaff, probably in 1967, pulling a trailer full of her house plants, and not too happy to be moving. Hal Mazursky (her husband) worked for the US Geological Survey, and was transferred from Menlo Park to Flagstaff... Later, she ended up moving to Anchorage and I heard she had a Balkan singing group there. She moved to Tucson to be near her son, Leo, an attorney.”

Of course, I was intrigued, so I dug into the *Let’s Dance!* archives and found a few more tidbits:

- Announcements about Kolo Festival in 1960 and 1961 indicate that both Ricky Tejada-Flores and Hetty Mitchell were on the teaching staff those two years.

- After being advised by Julia Gilden that Hetty had her own performing troupe called Rusali, I found mentions in both the February 1963 and May 1964 issues. Rusali was one of the dozen performing groups at Oakland Folk and Square Dance Carnival at the Oakland Civic Auditorium in 1963, and one of the 19 troupes at the Second Annual Dimensions in Dance presented by the Folk Dance Federation at the San Jose Civic Auditorium in 1964.

I also discovered that Hetty attended Stockton Folk Dance Camp in 1959. There are a few dozen black-and-white photos from that year in the archives, but nobody I contacted was able to identify Hetty in any of the photos of young people who attended that year.

Perhaps some *Let’s Dance!* readers who are old enough to have danced in the 1960s and remember Hetty and the class on Potrero will get in touch!

ZOOM EVENTS

Mark your calendar!

Peninsula Folk Dance Council
GLOBAL FOLK DANCE PARTIES
THIRD Saturday, 3-6:30
Login: tinyurl.com/GFDPparty

CAROL FRIEDMAN
Second Wednesday 7-8:15
Contact: cjay@horizoncable.com

DANCING WITH FRIENDS
Every Monday 7-8:30
Contact: dancingwithfriedsonline@gmail.com

Also see folkdance.com/events

Clip and save!

LETTERS TO THE EDITOR



I was happy to see the mention of Page Mason in the last issue of *Let's Dance!* She was such a kind and delightful person. We were both on the organizing committee for a Federation picnic one year; in fact, the two of us were the committee! She was such an easy-going person to work with and we had a lot of fun putting it all together. Your mention of her brought a smile to my face.

~ Marilyn Smith

An undated photograph of Page Mason



Dance On The Water

IRELAND
ICELAND

The North Atlantic

August 4 – August 18, 2024

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



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

www.folkdanceonthewater.org

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

Ispaiche - Испайче

(Pirin, Bulgaria)

Ispaiche (eez-PAH-ee-cheh) is a men's dance from the Petrich region in the Pirin folk area. This dance was presented by Iliana Bozhanova and Todor Yankov at the 2023 Stockton Folk Dance Camp, held at the University of the Pacific in July.

Music: 11/8 meter, rhythm S, Q, Q, Q, Q (1-2-3,1-2,1-2,1-2), counted as 1, 2, 3, 4, 5.
For the music, contact Iliana at iliana33@gmail.com.

Video: 2023 SFDC Downloads. To view, contact a camper who purchased the downloads.

Formation: Open circle, facing center, hands in W-pos slightly above shoulder height and slightly forward.

Steps & Styling: M have high knees on beginning each figure. Movements are graceful, not sharp.

Meas	11/8 meter	PATTERN
4		INTRODUCTION. No action. Begin the dance with the singing.
	I.	FIGURE I. Facing ctr.
1		Lift on L raising R knee high (ct <u>1</u>); lift on L again, softly kicking R down to straight leg and, keeping toes fwd, draw a low circle from fwd to R (ct 2); step R to R (ct 3); step L in front of R (ct 4); step R behind L (ct 5).
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.
4		Lift on R, raising L knee high (ct <u>1</u>), lift on L again, softly kicking L down to straight leg and, keeping toes fwd, draw a low circle from fwd to L (ct 2); step L behind R (ct 3); step R bkwd (ct 4); step L in front of R (ct 5).
	II.	FIGURE II. Facing ctr.
1		Lift on L, raising R knee high drawing a circle in the air from fwd to R (cts <u>1</u> -2); step R to R, bending R knee (ct 3); touch L heel in front of R (ct 4); touch L toe in place, bending R knee (ct 5).
2		Repeat meas 1 with opp ftwk.
3-4		Repeat Fig I meas 3-4.
	III.	FIGURE III. Facing ctr.
1-3		Repeat Fig II meas 1-3.
4		Turn alone L (CCW) with arms pulled in: step L next to R and begin turning (ct <u>1</u>); lift on L (ct 2); step R in place, continuing to turn (ct 3); lift on R (ct 4); step L in place to finish the turn (ct 5).

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

What's Up Down South?

– News from Southern California –

HOPE FOR DANCING INTO THE FUTURE

by Jan Rayman

The Folk Dance Federation has been very responsible about preserving Federation funds for the future, but there will be no future without new folk dancers. Most of us dancers in Southern California are over 70 and many are already in their 80s or beyond. In a few years, the majority of us will be dancing in our hearts instead on the dance floor. We Federation dancers have tried and tried again to bring in new folk dancers. Our beginners' festivals have not brought in many in the last couple of decades.

We need new adult folk dancers, and we need them soon. It doesn't help our immediate situation to teach folk dancing to children at this point, although these efforts may pay off decades later. Our outreach efforts have not been very successful, perhaps because we didn't know what else to do and there appeared to be little interest in folk dancing (except among those of us who already do it). With so little interest among the public, we have been understandably reluctant to pay for serious advertising or to consider encouraging and perhaps even paying a few competent and charismatic dance teachers to teach folk dancing to those who are new to it.

Recently, perhaps as people have emerged from the COVID-19 isolation, interest in recreational and social activities has grown. For example, activity in the five folk dance groups I manage in Meetup.com has increased. In June, Descanso Gardens hosted a performance of the women's chorus Nevenka Folk Ensemble. The event was so well attended that there was standing room only, no more parking spaces, and the line of those wanting to learn a simple folk dance was so long that most people could not see the leader. If I had known there was going to be so much interest, I would have been ready to pass out my group's business cards to those in that long dance line.

I am starting to feel hopeful. This might be the time for us folk dancers to renew our efforts to bring in and nurture new dancers. There are many people

in their 50s and 60s who are emerging from the pandemic and looking for ways to enrich their lives. I see them joining my Meetup groups almost every day, and we often receive inquiries

through our group's website. **There are three distinct ingredients in developing new folk dancers: (1) attracting them to try dancing, (2) having teaching (and more) that gives them a wonderful experience their first time, and (3) supporting and nurturing them so they become dedicated dancers like all of us are.** Those really are different, and each of the three steps requires focused consideration.

Before making a big push to bring in new dancers, we may need to make sure we are able to support them. From my perspective, I see that teaching in our various dance groups is usually fine for experienced dancers, but it is often not appropriate for new ones. Teaching targeted for new participants is not enough. Those people then need further support and encouragement. We may need to have people who are especially good at teaching new dancers to hold a Zoom workshop or two for our existing dance teachers to help them beef up their skills in teaching and inspiring people who are new to folk dancing. Folk dancing is a wonderful way to increase our understanding of other cultures and history.

We certainly want to share some of our knowledge about that with new dancers. Also, a significant proportion of my 1,990 Meetup members are much younger people interested in dancing, and we might be able to attract them too, although they might need their own dance groups, separate from the older generations. That said, our own Foothill group has several regulars under 30.



Shana Winokur and I are organizing an effort to attract and retain new dancers. **Several of us have already made donations to a new Federation Outreach Fund** in hopes that the Federation will have enough members to continue as an active organization in future decades.

Recently the Federation agreed to fund an outreach effort organized by Valerie Daley, which will take place in October. If enough existing folk dancers express an interest in once again trying to revive folk dancing, the Federation might feel more comfortable about contributing additional funds to the outreach fund.

We hope you will help us by donating funds and new ideas for how we can bring in new dancers. Even if you don't have funds or innovative ideas, it would help us if you would send us an email expressing your support for our effort. If we want folk dancing to continue in our area, we need to

invest some money, expend our energy, take some risks, be innovative, be bold and be kind and supportive. If you want to make a donation, please send it to Mindy Belli (321 S Vista del Canon, Anaheim, CA 92807). Make it payable to Folk Dance Federation of California, South, Inc., and indicate that you want your donation applied to the Outreach Fund. You should send any ideas or words of support you may have to me (JanRayman@charter.net), and I will share them with Shana and others.

The alternative, as I see it, is bittersweet. We could just enjoy ourselves and spend down Federation funds on events that make us happy. We could all have a wonderful time with these funds in the next few years, and then folk dancing in Southern California will pass into history when we do.

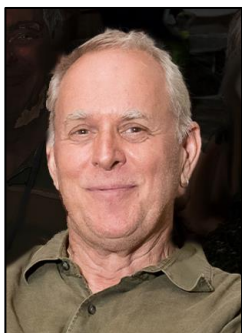


Fall Camp Is Coming Soon!

by Lee Otterholt

I really think you might enjoy attending Fall Camp 2023, which I am leading this year! You will learn great dances from two top-notch master teachers: Steve Kotansky and Gergana Panova.

You might also want to register for Fall Camp just for the *fun* and *camaraderie*! Some of you experienced the fun camps run by Beverly and Irwin Barr at Camp Hess-Kramer, a tradition carried on in Fall Camps led by Marc and Jan Rayman. Now I will be carrying on this tradition and adding my own special flavor to this year's Fall Camp, taking place **November 10-12, 2023**, at the Brandeis-Bardin Campus, near Simi Valley, in Southern California.



Heard enough? Visit our website and register at FallCamp.org.

What? You need MORE encouragement? Okay, just read what Dick Oakes writes about Fall Camp:

Fall Camp had an outstandingly successful debut in 2019 and has continued to provide a wonderful autumn weekend with two master teachers, dance parties, a "potluck band," crafts, and other activities. Camp is held at the Brandeis-Bardin Campus of the American Jewish University near Simi Valley California (40 miles northwest of Los Angeles). It features a delightful combination of a lovely rural setting and creature comforts including motel-style rooms, great food, and more.



Fall Camp has something for EVERYONE! Come JOIN THE FUN. Join me at Fall Camp 2023!

LET'S DANCE! ♥ LYRICS

The dance to this song, Zemjo Makedonska, was choreographed by Clark Wang of Durham, North Carolina, in the early 1990s. Clark was a psychiatrist and a very gifted musician (harmonica, cello, accordion) who unfortunately died in 2011 of lymphoma at the age of 49. The dance was widely taught by Vlasto Petkovski and Ira Weisburd.

The lyrics of the song are based on a poem by Ivan Vazov dedicated to the uprising in Montenegro from 1876-77 against the Ottomans. If the text seems a bit morbid, it should be taken in the context of an old, traditional song from the time of the Ottoman Empire's rule over the country. References to Turks in older songs do not reflect current cultural or political relations with Turkey.

Zemjo Makedonska, uvazavam te.
Zemjo Makedonska, pozdravjam te.
Zemjo Makedonska,
Zemjo-tursko ropstvo, Makedonijo, uvazavam te.

Macedonian land, I respect you.
Macedonian land, I salute you.
Macedonian land,
Ottoman-enslaved land, Macedonia, I respect you.

Uvazavam tvoite, Makedonijo, gori visoki,
Gorite visojte i vo teb, heroite Makedonijo
Sto gi ragas ti.

I respect you, Macedonia, your high forests,
Your forests, your mountains, and the heroes, Macedonia,
That you give birth to.

Po teb se belejat, Makedonijo, bezbroj ni stada,
Stadata belejat a grozdovi zrejat, Makedonijo
Po tvoji ridovi.

Across you there are white, Macedonia, endless herds,
The herds are white, and the grapes are maturing, Macedonia,
Across your hills.

Nisto ne te plasi, Makedonijo, na ovoj beli svet,
Koj dusman ke vleze
Ziv nema da izleze, Makedonijo,
Ti go stavas v grob.

You are afraid of nothing, Macedonia, in the entire world,
Any foe that enters
Will not come out alive, Macedonia,
You send him to his grave.

THE MENTORING PROJECT

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

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

Passing the folk dance torch...

Apply to be a mentor or mentee.
Choose your application to start the process.

Mentor

Mentee

A BLAST FROM THE PAST – 30 years ago!

The Federation has sponsored all sorts of institutes, workshops, concerts, balls, and other dance events. Thirty-two years ago, the first **Presidents' International Grand Ball** was held. It reportedly was such a success that another such ball was held in November of 1993 in Sonoma. Bruce Mitchell was the MC. *Did any of you attend?*

Presidents' International Grand Ball

If you've been remembering the PRESIDENTS' INTERNATIONAL GRAND BALL of two years ago and wishing the event could be repeated, take heart. In response to very favorable reports of a most pleasant evening of dancing and fellowship, plans are afoot for another such event November 20, 1993.

As participants entered the auditorium that was softly lighted, it was a nice approach and it was indicative of a special event. Then being seated at small tables complete with tablecloth and candlelight added to the festive mood. Hearing one of your favorite waltz tunes made your toes impatient and many availed themselves of some free style waltzing before the floor became crowded.

Another special party touch was being enthusiastically welcomed and invited to join old friends or make new ones.

Special efforts are being made to offer a program varied enough to please everyone. The Committee keeps in mind the fact that since formal or semi-formal dress is encouraged what could be more appropriate than swaying with the rhythm of a melodic waltz in a long flowing gown? If you ladies have in the past purchased a dressy fashion that you rarely wear but often gaze at longingly, now is the time to bring it out and dazzle the multitudes.

The most appropriate costume of course is an authentic folk dance costume. So many European and other countries feature a costume worn at State functions. Let us enjoy it with you as you join us Nov. 20, 1993.

Different countries have been featured in our theme and refreshments are planned to emphasize these unusual treats.

Your response following previous balls has been very encouraging and it would be a real delight to have you back again. If you feel this way, surprise us and volunteer to serve with us on the Committee. We want this to become a periodic affair and we keep needing to add new blood and new ideas.

The Committee

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Kids: they dance before they learn
there is anything that isn't music.
~ William Stafford

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