

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING **3** APRIL 2024



*Photos by A. Partos.*

## FESTIVAL OF THE OAKS 2024

See p. 7

Who is Alex Shadle and  
why is she important to  
our community?  
See p. 18.



# Let's Dance!

Volume 81, No. 4

APRIL 2024

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Read more about this fund and download an application at www.folkdance.com under the **Services** tab.

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Individual: \$35/year

Household: \$45/year

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Group/Club: \$40/year

Mail applications, renewals & checks to:

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Marcia Rosenblatt, Membership

927 Springfield Drive, Millbrae, CA 94030

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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153 Race Street  
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## WELCOME OUR NEW FEDERATION MEMBERS

None this month  
(but there were seven last month)

# PRESIDENT'S MESSAGE

by Ulrike Narins

In the February 2024 issue of *Let's Dance!*, one part of the article "Why I Started Folk Dancing" truly resonated with me: "The music was played, and my body started to move in time to the music. In that instant, when I felt the movement in my body following and flowing to the music, I was hooked."

Indeed, the music in folk dancing is essential for me. At one time Lucy Chang taught Četvorno (a dance introduced by Yves Moreau) in the half hour before the regular Palomanian class. I was still too inexperienced a dancer to master the steps at that point, but I liked the music so much that I later took time to learn the dance. My son Lothar slowed down the music significantly so I could get the hang of the rhythm. It was exhilarating when I finally felt like the music was moving my feet.

Several years later, Četvorno was on the playlist at a dance event. The steps to the dance were the same, but the music was different, and it did not move me at all. For that music I would have never gone to all the trouble of learning Četvorno.

In the same vein, Greek dances were a mystery to me in my first few years of folk dancing. I just could not feel the rhythm. Doing the steps felt like mechanically trying to plant each foot at the same time as the experienced dancers did. Only after many years could I hear the beat in Greek music, which made those dances much more enjoyable.

Sometimes we would learn a dance with a complicated rhythm, and before I mastered it, I would decide that I did not like that dance. But if it thrilled Lothar, I would give it another try. Whenever it finally clicked and I could feel the music move my body, it was thrilling.

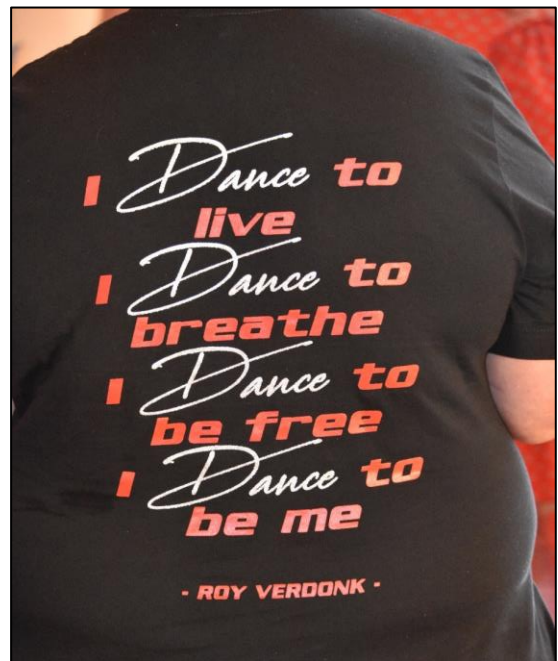
For many dances there are at least two versions of the music, or an alternate piece of music (like the ones provided by Murray Spiegel) is available. It is important to me to find the version of the music for a dance that makes me want to dance. Recently, I came across the music for Ketri Ketri that Lothar and I brought back from Japan.

I found that version to be much more exciting than the one in our music library at Changs, and I became obsessed with the tune for about a week. I danced Ketri Ketri to this newly re-discovered version at every opportunity – even while waiting for tea water to boil.



When I love a piece of music, I often wish there were a dance to it, and sometimes I do find that someone has choreographed one. That happened with Despacito lately. And there is Conquest of Paradise by Vangelis, which is the main theme of the movie 1492. I love that music and never even thought that there could be a dance to that. But at Stockton in 2023 Richard Powers put on some music for a cross-step waltz, and it was a modified version of Conquest of Paradise. I was in heaven! Now I can dance to this music!

I am thrilled that my life includes this rich marriage of music and movement, also known as dance!



If you spot a dance-related t-shirt, take a picture, and share it!

# Jim Gold International Folk Tours 2024

\*\*\*\*

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

**WESTERN CANADA:** April 11-23,  
2024 Calgary, Banff, Vancouver.  
Led by Cathie Donnel-Dunkel  
With Sonia Dion and Christian Florescu

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

**ALBANIA, GREECE, MACEDONIA  
and KOSOVO:** May 22-June 3-5  
Tirana, Durres, Vlora Folk Festival,  
Kruja, Gjirokaster, Saranda, Berat,  
Lake Prespa, Ochrid, Kosovo extension.  
Led by Lee Otterholt  
Guided by Kliti Zika

**BULGARIA and Black Sea Coast**  
**July 22-August 4, (4-8).**  
Sofia, Plovdiv, Bansko, Veliko Turnovo,  
Varna. Led by Ventsi Milev  
With Bulgarian folk dance teacher Niki  
Enchev, and musician Ventsi Andonov

**ROMANIA:** Sept 29-Oct 13  
Bucharest, Brasov, Sibiu, Cluj, Sighet  
Marmatiei  
Led by Nancy 3. Hoffman  
Guided by Virginia O'Neil

**GREECE:** Oct.18-30  
Athens, Nauplia, Sparta, Olympia,  
Delphi, ~~Nauplia~~, Meteora, Thessalonika  
Led by Lee Otterholt.  
Guided by Maroula Konti

**SCANDINAVIA:** June 18-July 1  
Oslo, Gothenburg,  
Helsingborg. (Elsinore),  
Copenhagen  
Led by Lee Otterholt

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

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

**PERU with Nazca and  
Peruvian Amazon:**  
**May 20-29**  
Lima, Cusco, Machu Picchu,  
Puno, Sacred Valley, Lake  
Titicaca, Peruvian Amazon,  
Nazca extensions.  
Led by Martha Tavera

**BRAZIL:** Oct 21-Nov 1  
Rio de Janeiro, Salvador,  
Iguassu Falls.  
Led by Hilary Almeida |



Dance on!

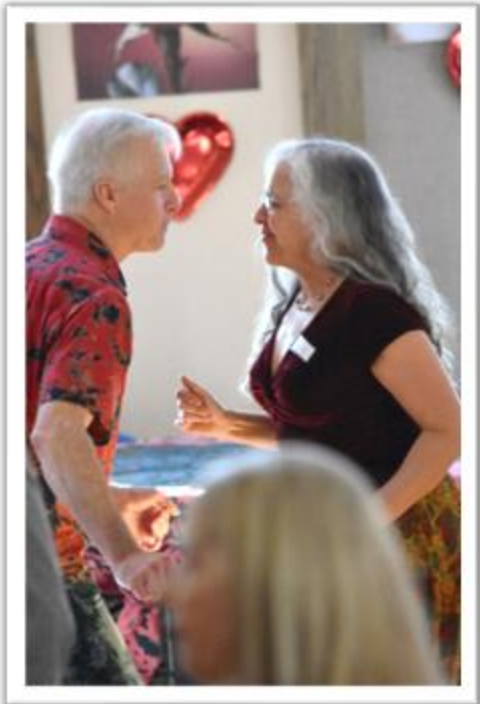
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# Calendar of Events

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).

- MARCH 28**      **END-OF-QUARTER PARTY WITH LIVE MUSIC.** St. Archangel Michael Church in Saratoga. 7:30-10:15. Recorded music alternates with live music by Da! Mozhem. \$8-\$10 sliding scale, plus tips for the band. Theme: Flower Power. Info: [loui@loutitucker.com](mailto:loui@loutitucker.com).
- APRIL 12**      **VISITING BULGARIA WITH JAAP LEEGWATER & FILIP FILIPOV.** House Concert at Cope-a-Cabana, 433 S. Henry Avenue, San Jose. Potluck 6 pm; program 7-9:30 pm. Info: [bill@cope-a-cabana.com](mailto:bill@cope-a-cabana.com).
- APRIL 13**      **PENINSULA COUNCIL WORKSHOP WITH JAAP LEEGWATER.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 3:30-8:30 pm. \$10 (workshop); BYO dinner; \$10 (party). Info: [PFDCParty@gmail.com](mailto:PFDCParty@gmail.com).
- APRIL 13**      **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.
- APRIL 15**      **JAAP LEEGWATER WORKSHOP.** Hermann Sons Hall on Western Avenue in Petaluma, 7-9 p.m. Sponsored by the Petaluma Dancers. Info: [cjay@horizoncable.com](mailto:cjay@horizoncable.com).
- APRIL 16**      **BULGARIAN DANCE WORKSHOP WITH JAAP LEEGWATER AND FILIP FILIPOV.** Monroe Hall, 1400 W College Ave, Santa Rosa. 7-9 pm. \$10 for non-members of Razzmatazz. Info: [marilynmsmith@sbcglobal.net](mailto:marilynmsmith@sbcglobal.net).
- APRIL 19-20**    **LYRIDS FOLK DANCE FESTIVAL.** Pitt Meadows Heritage Hall, British Columbia. Staff: Cristian Florescu and Sonia Dion (Romanian) and Tom Bozigian and Sheree King (Armenian). Info: [LyridsFolkDanceFestival.org](http://LyridsFolkDanceFestival.org). **See ad on p. 17.**
- APRIL 20**      **BLOSSOM FESTIVAL.** City College of San Francisco, 50 Frida Kahlo Way, Wellness Center, 3rd Floor, 12:30-5 pm. *The Festival is free*, but on-campus parking is \$5. Use of public transit is encouraged (BART Balboa Park Station or SF Muni). Info: [crb2crb@comcast.net](mailto:crb2crb@comcast.net). **See ad on p. 21.**
- APRIL 20**      **CABRILLO FOLK DANCERS 55TH ANNIVERSARY PARTY.** Live Oak Grange in Santa Cruz. 3:30-9:30 pm. Two bands: Da! Mozhem and Hector Bezanis, Dena Bjornlie, and Friends. Live music, break for a potluck, and more dancing to live music! Info: [rothdance@hotmail.com](mailto:rothdance@hotmail.com).
- APRIL 21**      **ZABAVA AT KOPACHKAS.** Folk Dance Party with Orkestar Zabava. Dance to soulful music from the Balkans and beyond with Bill Cope and his band. Strawberry Recreation Center, 118 E. Strawberry Drive, Mill Valley. 2-4:30 pm. \$20; \$10 for students. Lots of free parking. Info: [kopachkafolkdancers.com](http://kopachkafolkdancers.com). **See ad on p. 20.**
- APRIL 26**      **INTERNATIONAL DANCE DAY CELEBRATION IN TURLOCK.** Carnegie Arts Center, 250 N. Broadway in Turlock. \$10 (students free). International folk dance, belly dance exhibition discussion, and lesson, followed by more folk dancing. Info: [judykropp40@gmail.com](mailto:judykropp40@gmail.com).
- MAY 11**        **PENINSULA COUNCIL TEA PARTY AND DANCE PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 3:30-4:15 Alice-in-Wonderland-Themed Tea Party; 4:15-6:30 pm Dance Party. \$10. Info: [PFDCParty@gmail.com](mailto:PFDCParty@gmail.com).
- MAY 17-19**    **STATEWIDE FESTIVAL.** Newark Pavilion, 6430 Thornton Avenue, Newark. Teachers: Yannis Konstantinou (Greek/Macedonian), Cesar Garfiaz (Salsa Rueda and more), Kurt Gollhardt (squares). **See flyer and registration form on pp. 10-11.**

# THE FAMILY PHOTO ALBUM



Tom Williard and Lisa Bell flirted while dancing Cupid Shuffle at the Peninsula Council's February party. *Photo by L. Tucker*



Berkeley Folk Dancer President Gillian Belcher with Carol Hayden at BFD's annual Monte Toyon retreat. *Photo by A. Partos.*



George Fairbrook (97 years old!), followed by Adony Beniares, led a line of dancers, at the Festival of the Oaks. *Photo by L. Tucker.*



Someone noticed that all the men dancing on a Friday recently with the Village Dancers in Turlock all wore hats - mostly English styled ones. Back row, from left: Robert Rudholm, Bob Benjamin, Carlos Canto, and Dale Philips. Front row: Don Kropp, David Raube. George Fairbrook is not pictured, but he usually attends, and always wears a hat. *Photo by A. Phillips.*



Roberto Bagnoli and Giulia Acciaroli shared a photo taken at their wedding in in late February.

# 75th FESTIVAL OF THE OAKS 2024 DREW A CROWD

by Laura Richardson

Photos by C. Dickey and J. Croco.

It was Saturday, February 10, at Live Oak Park in Berkeley, a beautiful day and perfect weather to be dancing in Berkeley. It was also auspiciously the first day of the Lunar New Year welcoming the Year of the Dragon. Folk dancers from near and far (as far away as Fresno and Seattle) gathered to move, learn, and laugh together at Live Oak Park.

Our talented and warm-hearted dance instructor, John Morovich, travelled from Seattle to be with us, bringing his accordion and teaching Croatian dancing with a sensitive, methodical, enthusiastic approach that left no one in the dust. A Croatian-American born into the vibrant Croatian community in Seattle, he has danced, performed, and taught Croatian music and dance since childhood. He is currently the artistic director of the Seattle Junior Tamburitzans, a 50-member youth ensemble that he performed with in his childhood. He has also directed the Tamburaški Orkestar Kišobran since 2013 and has conducted the Jele Croatian Women's Choir and Klapa Ruzmarin in Vancouver BC, Canada.

In the afternoon class at the Festival, he presented six dances presented six dances, four of which were non-partner dances (Seljančica, Hajd' Na Levo, Sviračko Kolo, and Keleruj) and two of which were partner dances (Samoborski Driks, and Štiri Snehe Međimurje). I was impressed that he helped us warm up before dancing – a telltale sign of a serious dancer. Stretching helps prevent injuries and improves range of motion. He emphasized moving “lightly” and making no noise with your feet, gliding over the floor gently.



He paid careful attention to all the 60 or so students, moving at a pace that ensured everyone mastered the steps, starting with simple steps and graduating to more complex movements. He accompanied the dancing with his voice and his accordion, sometimes putting on a recording so he could observe the class more closely. With ample breaks and time to review the new dances, we all added some very fun Croatian dances to our repertoire.

After a delicious dinner prepared by the

Berkeley Festival Committee members, we had a wonderful party emceed by local dance instructors including Neil Collier, Adony Beniares, Ulrike Narins, Cornelia Ghafur, Marija Hillis, Yaqi Zhang, Craig Blackstone, and Loui Tucker, who also taught and called a couple contras for us!

The entire organizing committee for the event should take a bow for hosting a wonderful festival that brought our dance community closer together. The committee and helpers included Marian Snyder, Yvonne Provaznik, Ruthie Gasser, Andy Partos, Arnie Stoper, Clem Underhill, Maryclare McCauley, Naomi Lidicker, Neil Collier, Renee Marchese, Sondra Reinman, and Sonya Provanzik.

Berkeley Folk Dancers is a very active and welcoming community of international folk dancers, with classes offered five days a week and a large cadre of talented teachers who are good at mentoring new instructors. They have bounced back from the pandemic with renewed energy and new students flocking to their classes. The long history of this community of dancers (75<sup>th</sup> Festival!) speaks to the strength and staying power of folk dancing as a means to build resilient communities based on fun, friendship, and shared interests.

I enjoyed the entire day and look forward with a grateful heart to dancing with this welcoming group of skilled dancers again at our next opportunity. Special thanks to John Morovich, who gave us not just new steps but a new appreciation of the Croatian spirit.



# SEPHARDIC CULTURE

by Carol Friedman

After watching a fascinating Zoom session on Sephardic culture, I was inspired to dig deeper into Sephardic music and dance, and to bring back several dances to Sephardic music including La Rosa Enfloresce (the Sephardic language version of the Israeli dance Hashoshanah Porachat). As far as I know, the only dance in the repertoire that appears to be traditional is Alta es Luna; it was introduced as such by Eric Bendix.

The language of Sephardic Jews is Ladino, a romance language that originated in Spain and was preserved by the descendants of Spanish Jews who were expelled from Spain after 1492. It's a very archaic form of Castilian Spanish, mixed with Hebrew, Aramaic, Arabic, Turkish, Greek, French, Bulgarian and Italian. Ladino preserves many words and grammatical usages that have been lost in modern Spanish. It was originally written in versions of Hebrew script, but these days it is written with the Latin alphabet.

In the videos I watched online, only the women dance, no one is holding hands or leading, and it resembles basic belly dancing. The women (called Tanyaderas) led song and dance life-cycle celebrations. A frame drum was used to accompany their singing. Medieval texts and images suggest that Jewish women's song-dance leadership was normative in Mediterranean Jewish communities.

In Sephardic communities such as those in Turkey, the Balkans, Bosnia, and Morocco, Tanyaderas were invited to sing and drum most particularly at weddings where they often conducted the ceremonies and supervised the details. Note that Miriam, the older sister of Moses, wrote the Song of Miriam and led the Israelites in dance and song at the shore of the Red Sea. Jeremiah proclaimed, "You will take up your timbrels and go out to dance with the joyful." I have

always loved this phrase from Ecclesiastes – "A time to weep and a time to laugh, a time to mourn and a time to dance."

Illuminated medieval Spanish *Haggadot* (the prayer books read by Jews for the holiday of Passover) all included a section of images of women dancing. Depictions of Miriam and women celebrating at the shores of the Red Sea appear in the Sarajevo Haggadah in the fourteenth century. In Sephardic communities in Turkey, the Balkans, and Morocco, Tanyaderas sang and drummed at the life-cycle ceremonies, and often conducted the ceremonies and supervised the details.

Sephardic communities had many unique wedding customs. Tanyaderas led these events through their distinctive songs and dances, as they helped the community fulfill Jewish requirements for rejoicing at a Jewish wedding. This included the ritual bath the evening before the bride was to be married. Afterwards, the women, sang, danced, ate sweets, and drank strong liquor. Tanyaderas in Morocco also led singing and dancing at a henna party that involved painting the hands and feet of the bride-to-be.

Today there are still Sephardic communities in Israel and Morocco that employ the Tanyaderas for life-cycle celebrations in Jewish communities. Music and dance continue to play a compelling role in Jewish Mediterranean cultures, and women's leadership outside of the synagogue held great importance for the Sephardim.





# WELCOME KURT GOLLHARDT TO STATEWIDE

*Editor's Note: I attended a beginners square dance class run by Kurt Gollhardt and was very impressed with his ability to get the beginners dancing (their third lesson). Below is the result of an interview with Kurt.*

## **When and how did you get into dancing?**

I started square dancing in 1991 with a group called the New York Times Squares. I had heard about a free introductory night through the gay employees group at AT&T, where I worked, and I decided to give it a try. I fell in love with it immediately, returning for the full beginner class. I've been dancing ever since. No one in my family was into any kind of dancing, as far as I know. This was a venture into unknown territory, but I ended up fitting perfectly.

At the time, there weren't many other social opportunities for gay people outside of private parties or the bars. I was never much of a drinker, and I hated the too-loud noise and cigarette smoke in the bars. I'm also more comfortable when there's a structured activity at the center of a social event, so square dancing was the perfect alternative.



## **Who were your first teachers? How quickly did you climb the levels?**

My teacher for that first class was Howard Richman. Howard was a great teacher, providing a good balance between technical precision and lots of fun dancing. That class got me through the first 68 calls of Modern Western Square Dancing. When the club offered a Plus level class the next year, I jumped at the chance. Along the way, I also learned to dance the other role (starting as "girl" and then adding "boy"), as many dancers in gay clubs do. By 1998, I was working on the first Challenge level.

## **When did you start attending hoedowns?**

After mastering the Mainstream calls, I would regularly attend Friday or Saturday night dances hosted by Times Squares, and also traveled to other clubs, such as the Independence Squares in Philadelphia. That led to attending all the annual weekend festivals in my area. Like your upcoming Statewide Festival, these are great times packed with dancing, socializing, and shared meals.

## **How long did you dance before deciding you wanted to call squares?**

Prior to their convention, the GCA (Gay Callers Association) runs a caller school. I attended that school in 1995 and 1996, then started calling gradually, first doing review walk-through sessions before a class, then occasional guest appearances. The first club I called for regularly was the Garden St8s, a club I helped found in New Jersey. I decided to try calling because I realized I could see the patterns and the structure of the choreography and, as a computer programmer, the idea of putting new sequences together was compelling. It would also let me pursue one of my other passions: singing.

## **Have you done any other kinds of dance?**

Since I started square dancing, I've also dipped my toes into other dance forms: contras, line dancing, and waltz, to name a few. I keep coming back to Modern Western Square Dancing. Many things about it appeal to me: the broad range of patterns, the cooperation between a group of dancers, the wide variety of music, and especially the challenge of extemporaneous choreography. The dancers respond on the fly to the calls as the caller says them.

## **Do you still just go to dance or are you exclusively a caller?**

Even though I love calling, I still love to dance, and try to do as much as I can fit into my schedule. That's one of the reasons I love going to conventions. I can get in a lot of dancing in between my calling slots.

## **What is it that keeps you coming back to square dancing year after year?**

I've been square dancing for almost 33 years now, and calling for most of the last 28, and I can't imagine ever stopping. For me, it's the perfect mix of motion and music, and just the right amount of mental challenge to keep me interested and take my thoughts away from the day's problems. It's always a friendly group of people in a relaxed environment.

*For more information about square dancing at Statewide, see p. 23.*

# STATEWIDE 2024 FOLK DANCE FESTIVAL Friday-Sunday, May 17-19, 2024



Newark Pavilion, 6430 Thornton Avenue, Newark, CA

**Yannis Konstantinou**  
Greek/Macedonian



**Cesar Garfiaz**  
Salsa Rueda and More



**Kurt Gollhardt**  
Sunday Hoedown



## Evening Parties with Orkestar Unbound

Square Dance Hoedown - Sunday Afternoon  
(Social, Mainstream and Plus Levels)

Friday night dinner: Mexican  
Saturday lunch: Dim Sum  
Saturday dinner: Greek  
Sunday lunch: Gourmet Burgers

Dance lessons, culture corners, performances, parties

**Host Hotel: Chase Suite Hotel**  
39150 Cedar Blvd., Newark, CA  
(For special pricing use "folk2024")

Info and register online: [statewide.folkdance.com](http://statewide.folkdance.com)

Statewide Festival 2024 is sponsored by the  
Folk Dance Federation of California, a non-profit organization.

Registration  
form



# STATEWIDE 2024 FOLK DANCE FESTIVAL

May 17 - 19, 2024

Newark Pavilion, Newark, California

Registration Form

(Please register individually, one form per person)



Name: \_\_\_\_\_ E-mail: \_\_\_\_\_

Phone: \_\_\_\_\_ Name of Group, if any: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

**FESTIVAL PACKAGE** (Includes ALL workshops and parties (not meals), **\$155 at the door**)

\$150 when payment is received by April 30 (final day to preregister)

**All Day events** (ONLY WITH early registration)

\$50 All day Friday (\$60 at the door)

\$90 All day Saturday (\$100 at the door)

\$50 All day Sunday (\$60 at the door)

**Individual Events** (ONLY WITH early registration) +\$5 each at the door

\$30 Friday special workshop

\$30 Friday evening party  \$30 Saturday evening party

\$40 Saturday AM instruction  \$40 Saturday PM instruction

\$40 Sunday AM instruction  \$15 Sunday afternoon square dance hoedown

(Federation coupons are good for Half day or Evening Party or \$35 discount on Festival Package)

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

**Additional offerings:** (meals only available with pre-registration, \*\*        **\$85 for all 4 meals** \*\*)

\$30 Mexican dinner Friday  with chicken or beef  vegetarian

\$25 Chinese dim sum lunch Saturday  with meat (seafood)  vegetarian

\$30 Greek dinner Saturday  with chicken or beef  vegetarian

\$25 Gourmet Hamburger lunch Sunday  with Angus beef  vegetarian

\$25 Festival video access on Google Drive

\$25 Special Statewide T-shirt Size: S, M, L, XL Man  Woman  Crew neck  V-neck

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

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

**To register with this mail-in form:** Send with your check (made payable to **Folk Dance Federation**) to:  
Statewide Registrar, 153 Race Street, San Jose, CA 95126.

**On-line Registration:** At [statewide.folkdance.com](http://statewide.folkdance.com).

**Visit the Statewide 2024 webpage** [statewide.folkdance.com](http://statewide.folkdance.com) for the latest information about schedules, teachers, hotels, restaurants, parking, directions, etc.

Masks are optional and proof of vaccination requirements  
will follow CDC, State, and County COVID regulations at the time of the event.  
Statewide 2024 is sponsored by the Folk Dance Federation of California, a non-profit organization.

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



Can you identify BOTH men in this photo? The **THIRD** person who correctly identifies both of them wins a \$25 gift card. Send your answers to [editor@folkdance.com](mailto:editor@folkdance.com) or [loui@louisutucker.com](mailto:loui@louisutucker.com).

### Last Month's Photo



That's Laura Douglass and Joe Croco at the Moveable Feet New Year's Eve Party caught at just the right moment doing a distinctive hand gesture in Lambeth Walk!

## WE HAVE A WINNER!

Alicia La Fetra correctly identified **Lambeth Walk** as the dance in the photo contest in last month's issue. In addition to getting a \$25 gifts card, she was given the opportunity to share her dance journey:

My dance journey pretty much started at birth. Both of my parents were dancers (mostly ballroom), so dance has always been a part of my life. I was born in the Philippines, and learning some of the native folk dances was part of physical education classes in school.

Fast-forward to our immigration to America. In the 8th grade, we had dance class once a week. It was taught by a Miss Washburn who had wonderful posture and always wore a skirt with petticoats underneath (see *Let's Dance!* Sept 2018). She mostly taught cha cha and waltz, which came easily to me, having grown up with parents who danced. More importantly in my mind, Miss Washburn also talked to us about dance etiquette – teaching the boys how to ask a girl for a dance (this was 1968/69 after all), how to politely cut in, and to be sure to thank your partner after a dance.

Fast-forward again to my college years when a teacher named Miriam Lidster further opened up my dance world when I took her international folk dance classes at Stanford. How wonderful to learn dances from eastern Europe and the Middle East! There was so much variety in steps that were completely new to me. My classmates and I had so much fun and also danced outside class at different locales on campus.

After college, I didn't dance for several years, but I gradually returned – first by belly dancing with a troupe and then line dancing with Donna Frankel. After I'd danced with Donna for a couple of years, she told our



# June Camp

June 13 - 16, 2024

Lake Forest Academy

(north suburbs of Chicago)

## Roberto Bagnoli

Live music parties with

**Tom Pixton, Ralph Iverson, & Brian Wilson**

Contact: [JuneCampIFD@gmail.com](mailto:JuneCampIFD@gmail.com)

<http://sites.google.com/site/junecampifd/>

class about a New Dancers Festival, an event that was organized by the Folk Dance Federation. Since I hadn't done any folk dancing for years, I thought it would be fun, so I went. That was in 2011 and I've been folk dancing ever since! I have enjoyed several different camps and workshops, dancing with different groups throughout the country during our road trips and learning from master teachers. Occasionally, I have taught outside the Bay Area – De Boka Del Dyo and Yepneni Halay to the Ventura YMCA International Folk Dancers, and Una Aventura Mas to the Omaha International Folk Dancers as well as to the Ventura group.

Folk dancing has kept my body and mind active. Best of all, it has given me lifelong friends all over the world!



## SCHOLARSHIPS ARE AVAILABLE

The Federation Scholarship Committee has funds available to help dancers attend folk dance workshops and camps they might not otherwise be able to afford. Although most scholarships have been used for **Stockton Folk Dance Camp** ([folkdancecamp.org](http://folkdancecamp.org)) in the past, scholarships are available for *any* camp or workshop, including:

**June Camp** in the Midwest ([sites.google.com/site/junecampifd](http://sites.google.com/site/junecampifd))

**Mainwoods** ([mainwoodsdancecamp.org](http://mainwoodsdancecamp.org))

**Statewide** ([folkdance.com/event/statewide-2024](http://folkdance.com/event/statewide-2024))

**East European Folklife Center Balkan camps** ([eefc.org](http://eefc.org))

**Bay Area Country Dance Society camps** ([bacds.org/camps](http://bacds.org/camps))

**Scandia Camp Mendocino** ([scandiacampmendocino.org](http://scandiacampmendocino.org))

**Stockton Folk Dance Camp** ([stocktonfolkdancecamp.org](http://stocktonfolkdancecamp.org))

**Nirkoda Bakarem Israeli Dance Camp** ([nirkoda.com/bakerem](http://nirkoda.com/bakerem))

**Lark Camp** ([larkcamp.org](http://larkcamp.org))

**Fall Camp** ([fallcamp.org](http://fallcamp.org))

**Kolo Festival** ([kolofestival.org](http://kolofestival.org))

**IFC Camp, New York** ([ifc-ny.com](http://ifc-ny.com))

To apply, fill out the form at [folkdance.com/services/scholarship-fund](http://folkdance.com/services/scholarship-fund) at least 45 days before the start of your event. You do not have to be a member of the Folk Dance Federation to receive a scholarship!

# NEWS FROM AROUND THE BAY . . .

## RAZZMATAZZ – Marilyn Smith

I am very encouraged by the turnout for our spring folk dance classes. **The Beginners class is the biggest one I've had in quite a while** and the Intermediate class remains strong. Andy Toplarski from our Intermediate class will teach us Slavonsko Kolo one evening soon. Andy has a wonderful teaching style, very clear and easy to follow. We are lucky to have him in our group.

Our Intermediate class is looking forward to the **special Bulgarian folk dance workshop with Jaap Leegwater and Filip Filipov** on Tuesday, April 16 at Monroe Hall in Santa Rosa. Guests are welcome to attend. We ask guests to contribute \$10 for this special workshop.

In the next issue I'll write about our annual **Red & Black Ball scheduled for Saturday, March 30**. The evening will feature live music with Gradina, our local Balkan choral group, and Yabulka, playing Bulgarian dance tunes. It's always a fun event. Everyone dresses in red and black. Admission is only \$5, but we encourage folks to be generous in their tips for the singers and musicians.

## BERKELEY FOLK DANCERS – Ann Moghaddas

You can read elsewhere in this issue (see p. 7) about our very successful Festival of the Oaks. BFD members worked very hard, and their efforts were appreciated by all. Moving on, we are all looking forward to attending the Statewide Folk Dance Festival in Newark.

While we await these events, many dancers will be attending these BFD dance parties held at Live Oak Hall: (1) the Intermediate class hosts their party on Saturday, May 11, and (2) the Beginners will host their party on Saturday, July 20. The theme for each party will be announced as we get closer to the event.



BFD members dressed for the Dance Your Blues Away party put on by the Advanced Intermediate on March 8. *Photo by M. Hillis.*

## MONTEREY FOLK DANCERS – Marguerite Fishman

By joining the Folk Dance Federation, we now have this exciting opportunity to introduce our group to the community at large. Dancers meet every Wednesday, 4:30-6 pm, at Hilltop Park Center in Monterey. Our instructors, Gabriele Swanson and Marguerite Fishman, lead a variety of easy and more challenging dances. On Valentine's Day we enjoyed dancing, cookies, and the skills of photographer Ginger Chih. Drop in on us anytime!



Monterey Folk Dancers enjoyed dancing Chilili at their recent Valentine's Day party (which explains all the red clothing). *Photo by G. Chih.*

## SANTA CRUZ – Alan Rothchild

**The Cabrillo International Dancers are celebrating their 55th anniversary** at the Live Oak Grange in Santa Cruz on **Saturday, April 20**. Festivities start around 3:30 pm with live music for a few hours. Two bands are already scheduled – Hector Bezanis, Dena Bjornlie & Friends, and Da! Mozhem, and there may be more. A potluck dinner is planned, followed by more live music until 9 pm. Come celebrate with us!

# ... AND BEYOND

## NORTH BAY – Carol Friedman

We had 35 dancers at our Monday evening dance party with Da! Mozhem in February, and it was so much fun! The crowd included newcomers as well as lots of folks we hadn't seen in a long time.



Da! Mozhem played for the Petaluma Dancers in Hermann Sons Hall in Petaluma. *Photo by L. Necker.*

**Jaap Leegwater returns to Petaluma on Monday, April 15, 7-9 p.m.** We are co-hosting this event with Kopatchka. We'll be looking forward to dancing new dances he introduces, as well as reviving some of his old favorites.

From the webinar about Sephardic music in February that I attended (see article on p. 8), I have been including Alta es la Luna, La Rosa Enflorace, and Alekhem Kahem in our playlists. Our spring session runs through May 20. After that, we'll take our customary summer break before starting up again after Labor Day on September 9.

## SAN FRANCISCO GROUPS – by Erika Opper

On Saturday, April 20, Changs International Folk Dancers will again **host the Blossom Festival at City College of San Francisco**. Come enjoy a free afternoon with dancers from all over the Bay Area and dance a great variety of old and new dances MC'd by Craig Blackstone. The first hour will feature Dancing for All Ages especially for new dancers and families.

San Francisco Dance Circle began its spring term, led by our team of volunteer teachers. **The group has grown over the last few years with 30-40 dancers** each week ranging from total beginners to very experienced. In April, we will have our

annual potluck lunch, a fun chance to socialize off the dance floor.

Every month, **Cafe Shalom celebrates those having birthdays that month**, usually with delicious baked goods made by dancer Larry Kluger. In March, we celebrated long-time dancer **Jim Horton's 90th birthday** with family and many Cafe Shalom and Changs dancers in attendance. Jim has been involved in the San Francisco folk dance community since the late 1950s, including dancing in and directing performing groups.



In the photo below, Jim, center, in his wheelchair, was surrounded by dancers. *Photo by L. Tucker.*

## VILLAGE DANCERS OF TURLOCK – Judy Kropp

Belly dance artist Stephanie and the Village Dancers of Turlock look forward to celebrating **International Dance Day on Friday, April 26, at the Carnegie Arts Center in Turlock**. Start your trip around the world at 7:30 pm with international folk dancing. Then immerse yourself in a belly dancing performance, followed by a discussion and optional lesson. End the evening with a flourish by enjoying more international folk dancing and light refreshments. There will be something for everybody at this event!

## PENINSULA FOLK DANCE COUNCIL – Clem Dickey.

The Palomanians have recently learned Lucky and Debka Kurdit, and reviewed Četvorka, Shiftin' Bobbins, and Good Man of Cambridge.

The Saratoga Folk Dancers have been reviewing a few more neglected oldies, among them Our Katia, Fatiše Kolo (both the Crum and Joukowsky versions), and Sukačko Kolo (non-partner version).

The Mostly Balkan dance group appears to be missing from the Menlo Park Recreation Center's

~ continued on p. 16

**NEWS FROM AROUND THE BAY** – continued spring calendar, but have no fear – the group is meeting as usual every Thursday.

The Peninsula Council is excited to host a **master teacher April 13. Jaap Leegwater** will teach a Bulgarian dance workshop with **Filip Filipov** accompanying him on the accordion. Doors open at 3 pm. There will be a dinner break 5-6 pm, followed by a dance party until 8:30.

**Coming up May 11, mark your calendar for our annual Tea Party.** We’re working on an Alice in Wonderland theme, so prepare an answer to the Mad Hatter’s riddle, “Why is a raven like a writing desk?” Is it “Because they both produce notes (though they are very flat)”? Or perhaps “Because there is a B in Both”?

\*\*\*\*\*

## **SPEAKING OF DANCING**

*by Gigi Jensen*

### **Why I dance**

Can you see what I can see?  
That sway and twirl let me be me.  
That flowing waltz and lift-step, too,  
are ways to be and not just do.  
That dances quiet or crazy fast,  
to sit and watch, or be the last,  
all draw me in and hold me near.  
They warm my heart with moments dear.  
Do not say dance is only play.  
You make it small, you take away  
the joy, the light, its way to give  
my heart its voice and means to live.  
Think of it as an open door,  
to growing big and feeling more.  
Give to dance its just earned due.  
The gifts it brings can be yours, too.



Dancing at an Israeli dance workshop in February sponsored by Aaron Alpert’s Nirkoda. *Photos by L. Tucker.*





**Here's The Statewide Festival T-Shirt!**

The Statewide Committee has designed a striking t-shirt for this year's festival. The curve in the upper corner reads "Statewide Folk Dance Festival 2024". The drawings are of Cesar Garfiaz posed with his partner, Yannis Kostantinou dancing with his father, and Kurt Gollhardt calling for a group of dancers.

Only **one** color t-shirt will be offered, and the Statewide Committee is asking for your input. If you like one of the colors in particular, please email Catherine Mao at [catherine.smile.peace@gmail.com](mailto:catherine.smile.peace@gmail.com).





Sponsored by:  
**Burnaby International Folk Dancers**

# LYRIDS FOLK DANCE FESTIVAL

NEAR VANCOUVER, BC, CANADA

April 19 - 21, 2024

LIVE BAND!

Featuring...

Cristian Florescu & Sonia Dion - Romanian dances

Tom Bozigian & Sheree King - Armenian dances

Saturday Party Band - Zakuska

IN PERSON!

Pitt Meadows Heritage Hall, 12460 Harris Road

More Info: [LyridsFolkDanceFestival.org](http://LyridsFolkDanceFestival.org)

# ALEX SHADLE IS TEACHING THE NEXT GENERATION

*This article is the result of a phone interview with Alex, and a visit to a rehearsal in Roseville.*

Alex started ballet at Charlotte Bloom's School of Dance in North Carolina at two years of age, and she hasn't stopped dancing. Her family moved to Sacramento when she was seven and she continued with ballet at the Crockett, then Deane Dance Center. She says that ballet was her first love. She performed as a child in the Nutcracker with the Sacramento Ballet and spent several years doing pointe work. She also joined a youth performing company called Galena Street East where she was exposed to musical theater, social, folk, and cultural dance styles.

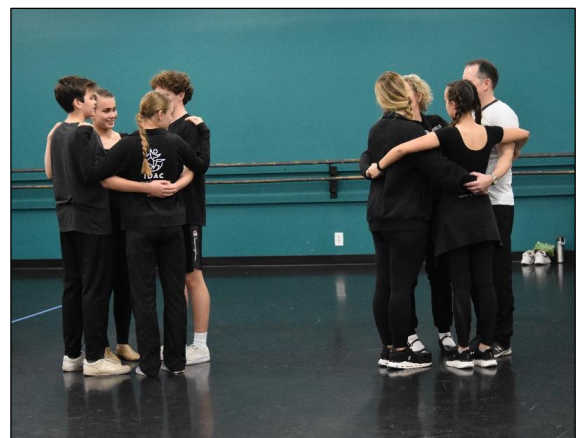
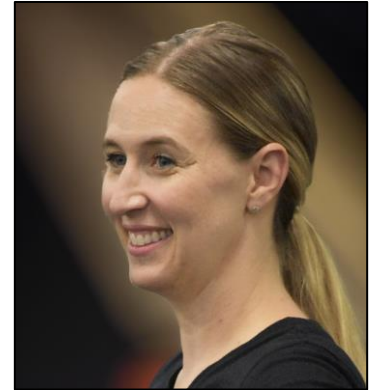
The directors of that company were Jeri and Richard Clinger. The Clingers had retired from Hollywood and devoted their time to teaching dance and music to young people in the Sacramento Area. They routinely hired guest teachers who taught cultural styles such as Scottish and Hawaiian, for example. Gary and Mindy Larsen were a young married couple from Brigham Young University who came and taught Irish dance, and Alex adored them. It was the first time she ever considered wanting to be a folk dancer.

Alex attended Brigham Young University, where she began as a dance major. As a freshman, she performed in one of the backup folk dance teams in Christmas Around the World. That spring she joined the Spring Performing Arts Company and performed two Utah tours with them. At the end of her sophomore year, she was accepted in the BYU International Folk Dance Ensemble. Her first year's tour was post-9/11 and all BYU performing company tours were cancelled. The following year, they were again allowed to tour, and the team performed throughout Belgium and France, including in a castle in Villefranche and in Nice, on a stage looking out over the Mediterranean. Alex was very active in the folk dance scene at BYU, worked as a student instructor, and served on the board of the Folk Dance Club.

She had wanted a career in international relations, but she didn't get any jobs she applied for. Discouraged, she moved back to Sacramento and started a master's in international relations at Sacramento State. She continued to teach and take dance classes, including flamenco. During that time, she choreographed a pioneer hoedown for close to 100 young dancers for an LDS Temple dedication celebration. She also choreographed cultural pieces for Galena Street East including a Hopak piece, a Turkish dance, an Irish piece, and a Bollywood piece, and enjoyed spending time with her lifelong mentors, Jeri and Richard.

One Sunday at church in Sacramento, she sat next to her soon-to-be husband Ben and knew he was the one. They were married six months later and moved to Santa Barbara for his residency.

Alex read an ad for job openings at a local school for a French teacher and a dance teacher. She applied and told them she could do both jobs. She was hired, and she spent over 40 hours per week teaching dance and French. In the evenings, she taught ballroom dance and choreographed for the Santa Barbara Dance Alliance show. She organized cultural dance shows at her school, incorporating cultural dance material she learned at BYU.



Top: Alex Shadle. Middle: three young dancers practicing The Crested Hen. Bottom: Teens learning Firtur fra Vinding.

*Photos by L. Tucker.*

When her first son was born, she took a short break from teaching and dancing. Her family soon moved back to Sacramento. Alex continued to choreograph for Galena as well as for other community dance and theatre groups. She taught dance to the youth at her church, to homeschoolers at a co-op, and had her own dance camps in the summer. She choreographed musicals including *Scrooge* for the local theatre group TakeNoteTroupe. She did nearly every dance gig one could imagine, but her favorite was to choreograph for Galena, which was still directed by Jeri and Richard Clinger.

Sadly, due to many COVID-related complications including not being able to gather for months, Jeri and Richard were forced to close Galena. They had been Alex's mentors, and they had 50 years of costumes, which they initially wanted to give her. Alex had five children, including twin toddlers, and the last thing on her mind was starting any type of business. But, wanting to help, she asked, "What would you sell the costumes for?" She sorted through everything, contacted everyone she knew, and sold what she could not use herself. She gave the Clingers the money from those sales.

With all the costumes, Alex decided to start a dance school for her daughter and her five friends. She cleared out a spare bedroom, installed some Marley flooring, and added some giant mirrors that had been in a bathroom they remodeled. That was the beginning.

They did a little show outside in a local park and asked families in the audience to dance with them. She began hearing, "Are you going to do more classes in the fall?" After some pondering and support from her family, she sent out a few emails to friends about her classes and suddenly she had 30 young students. As the student population grew and her home-based studio became too small, she rented space at a local Parks & Recreation facility.

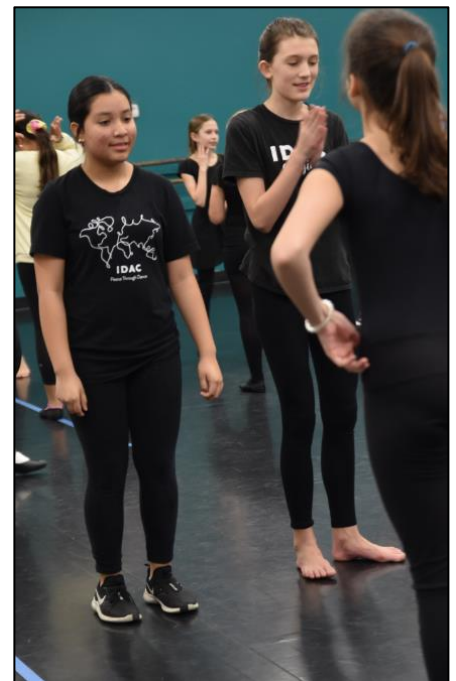
**She met with attorneys, developed a mission statement, filed the necessary paperwork and, in 2021, International Dance Arts Collective (IDAC) nonprofit was born.**

Alex's goal was not to make a lot of money, but to share her love of dance, especially cultural dance, with as many kids as possible in her community just as her mentors Jeri and Richard had shared their love of music and dance with youth for so many years. She met with attorneys, developed a mission statement, filed the necessary paperwork and, in 2021, International Dance Arts Collective (IDAC) nonprofit was born.

The mission statement ([peacethroughdance.org](http://peacethroughdance.org)) reads: "The mission of the International Dance Arts Collective is to foster peace, love and appreciation of all peoples and cultures within our local community through exposure, education, and performance opportunities for children and youth through world, cultural, and historical dance and music."

Alex feels that teaching cultural dance to kids is an important way of keeping these beautiful traditions alive. She also believes exposing young people to international folk dance combats the echo chamber effect in society and helps to build cross-cultural unity. She explains that when kids learn about different cultures, they are more likely to be open-minded and kind when they meet someone from a different culture. Alex recounts that even before the war in Ukraine broke out, one of her students once told her, "My mommy and daddy said Russia is bad. Why are we doing a dance from Russia?" Alex said it gave her the opportunity to explain that wonderful people exist in all cultures (including good people from Russia in our own community) and that cultures are different than political states. For that reason, she explained, we should not completely reject a dance just because the leaders of that country may be making political decisions that we don't condone. In every culture, there are good people. Cultural dance helps us see the good in others.

*~ continued on p. 20*



Many of IDAC dancers wear their dance school's t-shirts.

IDAC has grown quickly and boasts 60 students ages 5-17, plus some drop-in adults. IDAC has performed at many community events including the Rocklin Tree Lighting, the Sacramento Scandinavian Festival, William Jessup World Market, Sylvia Besana Holiday Parade, and school assemblies celebrating Hispanic Heritage Month. Scholarships are given to kids whose families cannot afford dance lessons. Kids are encouraged to discover and share their own heritage and folk traditions.

Alex brings in teachers and experts to teach her students about their culture, music, and dance styles. They most recently hosted Jeanette Geslison of the BYU International Folk Dance Ensemble to teach the IDAC students a suite of Danish dances.

(The photos that accompany this article are from one of those rehearsals.) IDAC has also hosted Cristian Florescu and Sonia Dion, as well as local community members sharing their dance/music/culture.

Alex juggles being a mom of five and weekly teaching five cultural dance and clogging classes in a studio-based setting, and as well as classes at local elementary schools. The IDAC staff of five teaches an additional five classes a week including cultural dance, African dance and drumming, and folk choir. Classes are offered in Rocklin and Roseville. IDAC has a world-holiday-themed performance in November and hosts a family dance open to the public each spring. This year the IDAC Family Dance is on May 3, where you can support IDAC and come enjoy recreational folk dancing, line dancing, and social dancing, and see each team perform what they have learned this semester (buy tickets at [peacethroughdance.org](http://peacethroughdance.org)).



IDAC students in costume. *From the IDAC website.*

Orkestar Zabava

# Orkestar Zabava

## Sunday, APRIL 21, 2024

### 2-4:30pm Doors open at 1:30pm

### \$20 (\$10/students, kids free w/ supervision)

#### Live Balkan Folk Dance Party

#### Hosted by Kopachka Folk Dancers

#### Strawberry Recreation Center, Mill Valley

Orkestar Zabava features **Bill Cope** (gajda, bouzouki, tambura, accordion), **Michele Simon** (vocals, tambura), **Asaf Ophir** (sax, clarinet, kaval), **Emily Salatan** (tambura, percussion, guitar) and **Dan Auvil** (percussion). A long-time Bay Area favorite, Orkestar Zabava plays energetic, soulful and rhythmically dazzling music from Bulgaria, Macedonia, Greece, the Romani, Albania, Armenia, and Romania.

www.kopachkafolkdancers.com

Strawberry Recreation Center, 118 E. Strawberry Drive, Mill Valley

Spacious sprung dance floor - Free parking

president@kopachkafolkdancers.com or 415-497-4890

Covid protocol: Vaxes & boosters encouraged or masks required N95, KN95, KF94

# Blossom International Folk Dance Festival

Saturday, April 20, 2024!

Free admission!

Location:

CCSF Wellness Center

50 Frida Kahlo Way

San Francisco, CA

(entrance at Ocean Ave & Howth St)



Schedule:

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

1:30pm – 5:00pm: General Dancing

Because of parking limitations, you may want to consider carpooling or public transportation. On-campus parking is available for a fee.

For campus parking, see:

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

Questions? Contact us at [changsdancers@aol.com](mailto:changsdancers@aol.com)

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

## ***THEODOR VASILESCU (1932-2024)***

Theodor Vasilescu was born in Transylvania to a well-to-do family. He took lessons on the accordion, piano, and violin as a child, and played music for a folklore group. He joined the Cununa Carpaților Folklore Ensemble in 1947 and within two years he had become more knowledgeable about folklore than any of the other members.

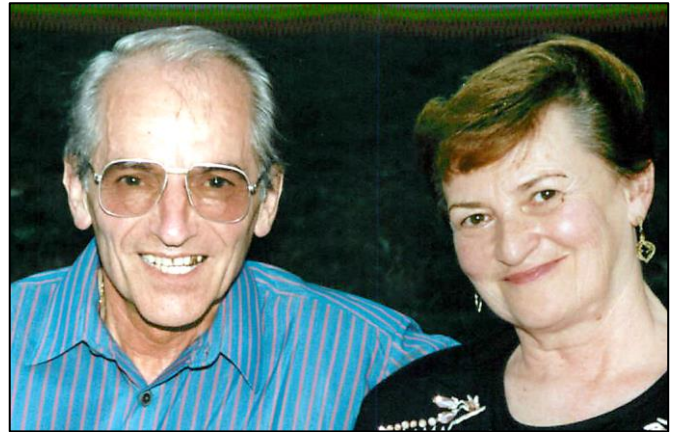
Theodor finished secondary school in 1951 and went to a polytechnical college. He was accepted as part of the youth dance team at the university, whose rule was “no dance without documentation,” requiring him to go into villages to do research, learn dances, and write everything down (no video in those days!).

In 1964, having taken over the position and responsibilities held by a retired ballet mistress, Theodor decided to follow folklore research as a full-time profession. He choreographed for professional dance ensembles such as AMAN International Music and Dance Company (Los Angeles), Budlet (Hong Kong), International Danstheater (Amsterdam), and L’Ensemble national de folklore “Les Sortilèges” (Montréal). He was an independent choreographer and dance instructor as well as the leader of the Folklore Dance Academy and the president of the National Association of Folklore Choreographers of Romania.

He wrote, edited, and published books on dance and methods of teaching folkloric dance, publishing more than 56 volumes. He developed and perfected a dance notation system specifically for folkloric studies that is currently used by professional and amateur choreographers throughout Romania and other countries.

Lia and Theodor met as dancers in the Cununa Carpaților Folklore Ensemble and were married in 1959. The couple worked together in the field of dance research, enriching their knowledge about the traditional life and the creation of Romanian villages.

Theodor and Lia (who died in 2018) taught at Stockton Folk Dance Camp in 1992, 1993, 1995 and 1997. Among the dances they made popular were: Bordeiașul, Joc de Leagăne, Hora Anton Pann, Hora din Câmpie, Dans Țigănesc, and Joc Bătrânesc din Niculițel. Sunni Bloland and Nico Hilferink also taught many of the dances that Theodore researched.



Theodore and Lia Vasilescu at Stockton Dance Camp in 1997. *Photo by G. Milton.*

## ***TED MARTIN (1930-2024)***

*by Gail Martin*

Ted Martin was a fixture in the southern California dance community, especially in those groups that focused on Scandinavian dances. He died peacefully in Irvine, California, at the age of 93.

Ted was born in Madison, Wisconsin. Ted attended the University of Wisconsin in Madison, where he met and married Marlise Kassowitz in 1954. They went on to Cambridge, Massachusetts, where Ted attended graduate school at MIT in electrical engineering.

Ted’s job at Rockwell International took the family to southern California. Their three children, now all of Berkeley, remember their childhood being packed with fun and enriching activities. In addition to folk dancing, they camped and backpacked, played numerous sports and instruments, and attended many performances. Whatever activities Ted was interested in, he gave them his all, whether it was scuba diving, carpentry, running marathons, or folk dancing.



Folk dancing first caught Ted's interest during his college years. In the 1960s, the family of five danced in Whittier and then in Garden Grove on a weekly basis. Ted and Marli were in Polski Iskri, a Polish performing group, for many years. In the mid-70s, Ted saw a need, and started the Sunday night beginners' class, which continued for decades.

Eventually, Ted fell in love with Scandinavian dance, and traveled there and to other parts of Europe to enjoy and learn about local culture and dance. He taught a Scandinavian class that continued until fairly recently. Ted was what some might call a fanatic about dance, attending sessions several times each week. He believed that "there is a way to move around the dance floor that is almost magical," and that "when you make these dances part of you, they will be a joy for life."

In 2003, Ted married fellow dancer Carol Epperson. Together, they enjoyed many, many dance camps and festivals over the years.

There will be a memorial service on Sunday, May 26, at Leisure World in Seal Beach (time is to be determined).



## SQUARE DANCING AT STATEWIDE

by Evan Chu

As of March 10, the California Statewide Folkdance Festival is a bit more than a month away, and more than 50 dancers have pre-registered. We are hoping to see more dancers join the festival and enjoy dancing together. Statewide Festival has been going on for decades, and always been a major event presented by the Federation. One unique arrangement of Statewide is having a different host every year and alternating between northern and southern California groups. Each Statewide has different theme as well, and this year the theme is SMILE.

Incorporating a square dance hoedown into the Statewide is somewhat novel. Square dance, being an American folkdance, was once an integral part of every international folk dancer's repertoire. A few square dances and contras were part of the dance programs at Statewide festivals until 20 years or so ago. Jerry Helt, a very well-known square dance caller, was part of Stockton faculty for over 65 years. No one who experienced it can ever forget Jerry Helt's Exploding Squares, which employed well-known calls that disassembled squares, separating couples across the dance hall to a completely different squares, and then everyone back to the original square.

So, what's so different about the hoedown?

Modern Western Square Dance (MWSD) is a new generation of square dance that evolved from more traditional New England square dances. MWSD started with calls not much different from the traditional ones but added many more. Calls in MWSD have been divided into different levels and almost all calls familiar to international folk dancers are in this first, basic level.

Square dance hoedowns usually consist of several time periods called "tips," with some other dance style between the tips. A tip is typically 10-15 minutes long, composed of two dances. During the first one, the caller uses calls from the level he announces during the formation of the squares, and the choreography will showcase the creativity of caller. The calls could be very fast, with no space between the calls, or might have pauses between the calls that allow dancers more time to complete the movements. It all depends on the interaction between the caller and dancers. The second dance of each tip is what is referred to as a singing call. The singing call will be familiar to any international folk dancer who has attended Stockton in the last 50 years: dances with familiar calls structured around a well-known song. The hoedown on May 19 will be open to square dancers from the Basic level up to the Plus level.

What happens between the tips? At a typical hoedown, there will be some other types of dance – perhaps a round dance or two will be called, and line dances are also common. At the hoedown on Sunday afternoon of Statewide, simple international dances will be on the schedule. This will also give the square dancers a chance to learn a few international folk dances if they want to try something different.



Swing your partner! Photo by L. Tucker.

# Stockton

## FOLK DANCE CAMP

JULY 21 - 27 & JULY 28 - AUG. 3, 2024

WWW.FOLKDANCECAMP.ORG

## WANT TO BE A MATCHMAKER?

One of our campers will match up to \$10,000 in donations to camp received by April 30, 2024.

You can donate in any amount by emailing us at **[stocktonfolkdancecamp@gmail.com](mailto:stocktonfolkdancecamp@gmail.com)**

Your donation will keep Stockton Folk Dance Camp and our traditions going for the next 75 years!

**Double the value of your donation by donating today!**



# Shira Horo

(Bulgaria)

Shira Horo (SHE-rah ho-ROH) means “Wide Round Dance.” This is not a choreography. It originated in the town of Vidin and nearby villages in northwest Bulgaria. The dances in that ethnographic region symbolize enjoyment and celebration, a detachment from the daily worry and hard field work. They feature fast, light, and bouncy footwork and generally upbeat, carefree dance movements.

This dance was presented by Anna Angelova at the Kolo Festival in San Francisco in November 2023.

Music: 2/4 meter For the music, contact Anna at [anniangelova@gmail.com](mailto:anniangelova@gmail.com).

Video: There are videos on YouTube; search for “Shira Horo.”

Formation: Open circle of dancers facing center, hands joined in V-pos, facing center.

Steps & Styling: All footwork is light, bouncy, and energetic. Arms swing in V-pos backward and forward during Fig I but remain stationary in V-pos during Fig II.

The recording used by Anna speeds up, so footwork will need to be smaller as the speed increases.

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Meas	2/4 meter	PATTERN
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8 INTRODUCTION. No action. Wait for kaval to begin.

I. SLIDE AND CROSS.

1 Facing ctr, wide step R to R (ct 1); step L next to R, displacing and lifting R (ct 2). Arms swing back. This energetic sideways movement is almost a chassé.

2 Repeat meas 1. Arms swing fwd.

3 Step R to R (ct 1); hold (ct 2). Arms swing back.

4 Step L strongly and with emphasis in front of R (ct 1); hold (ct 2). Arms swing fwd.

5-8 Repeat meas 1-4.

II. STEP-LIFTS, CROSSING RIGHT AND LEFT.

1-2 Step R to R (ct 1); hold (ct 2); hop on R while lifting L in front with bent knee (ct 1); hold (ct 2).

3-4 Step L to L (ct 1); hold (ct 2); hop on L while lifting R bent and hooked in front of L knee (ct 1); hold (ct 2).

5 Step R to R (ct 1); step L in front of R (ct 2).

6 Step R back in place (ct 1); step L to L (ct 2).

7 Step R in front of L (ct 1); step L back in place.

8 Stamp R next to L (ct 1); hold (ct 2).

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

Anna Angelova taught a variety of Bulgarian dances at Kolo Festival in November 2023. *Photo by L. Tucker.*



# Stockton

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## A BLAST FROM THE PAST

Alex Shadle was featured in this issue as a dance teacher who shares the joys of folk dance with youngsters in the Sacramento/Roseville area. There have been similar teachers in the past. This excerpt from the September 1984 issue of *Let's Dance!* highlights Jean Brown. Can you imagine a current newspaper printing a story like this one about teaching 100 elementary school kids folk dancing in an after-school club?



### "TEACH YOUR CHILDREN"



There's more dedication and talent than money in the area served by O.S. Hubbard School in the Alum Rock School District. The population is not very stable; families move in and out of the area with astounding frequency. But that didn't keep the elementary school from producing the kind of international folk dance group any school, anywhere would be proud of.

Everywhere the O.S. Hubbard School Dance Club appears, the audience is in for a treat. At a recent appearance at a festival of folk dancers from all over Northern California, the students were applauded repeatedly during their spirited performance of Russian and Ukrainian dances, and received a standing ovation at the end.

About 100 children are in the club, dancing Russian dances, the traditional dances of Mexico, Poland and other countries. Teacher, Jean Brown who directs the club, said the Russian dances are the ones students are most interested in. They dance for a half-hour to an hour five days a week after school and perform six to eight times a year. They dance for fun, not because someone is making them.

During the first two weeks of school, Jean can find little time for extracurricular activities, but "they hound me until I can get started," she said. Dancing gives the children something to be enthusiastic about and something to be proud of. By the end of the year, they have learned to discipline themselves and are doing better at their studies. "They stand tall and hold their heads up. They are beautiful, and they feel beautiful and act beautiful," she said.

Seeing Jean in action helps one understand her role in making the club good and good for the kids. A warm motherly person, she often grasps students by the shoulders and places them in the right position for the Cumberland Square, for instance, or arranges the hands of a dancer properly on those of another.

Jean, who has been at the school 21 years and currently teaches fourth grade, began folk dancing 10 years ago. Many of the dancers got started when they were offered a choice between calisthenics and dancing to meet the school's physical education requirement. "Once they do it, they're hooked," she said. Jean with the help of her mother, aunt and occasionally some parents, make the children's costumes, buying the material herself. She sells seasoned popcorn after school to help pay the cost and for the transportation to performances.

Dancing pays off for children in another way besides teaching them discipline, the teacher said. "In September, they can't squat without falling over, they can't stand on one foot without falling over", but a few month later its hard to recognize those kids as they execute the athletic kicks of the Russian dances: - Leland Joachim, San Jose Mercury News- 2/84



Jean Brown in the mid-1990s. Photo by G. Milton.

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It's the heart afraid of breaking  
that never learns to dance.

~ Xiaolu Guo

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## Folk Dance Scene

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