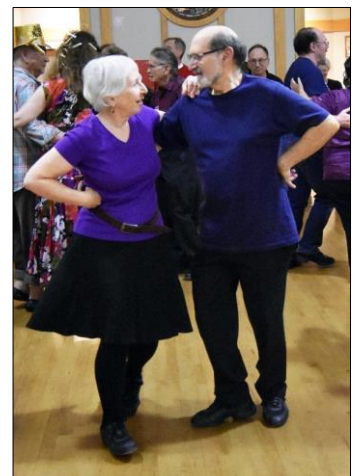


Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  MARCH 2024



So... what exactly does folk dancing look like?



Let's Dance!

Volume 81, No. 3

MARCH 2024

Editor: Loui Tucker

Email: editor@folkdance.com

153 Race Street, San Jose, CA 95126

Assistant Editor: David Hillis

Address change and membership:

Marcia Rosenblatt, membership@folkdance.com

News from Around the Bay: Contributions from clubs

Federation Officers, North

President: Ulrike Narins, president@folkdance.com

Vice President: Laura Richardson, vicepresident@folkdance.com

Treasurer: Sabine Zappe, treasurer@folkdance.com

Recording Secretary: Clem Dickey, clemd@acm.org

Editor: Loui Tucker, editor@folkdance.com

Website: www.folkdance.com

Facebook: www.facebook.com/FolkDanceFed

Federation Officers, South

President: Diane Baker

Vice President: Greg Solloway

Secretary: Camille Dull

Treasurer: Mindy Belli

Website: www.SoCalFolkdance.org

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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Individual: \$35/year

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Group/Club: \$40/year

Mail applications, renewals & checks to:

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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:

	<u>1/2 page</u>	<u>full page</u>	
Member clubs	\$50	\$90	<i>All ads are in</i>
All others	\$80	\$120	COLOR

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153 Race Street
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WELCOME OUR NEW FEDERATION MEMBERS

Sisen Strehl – San Andreas	Yvonne Brouard – Modesto
Denise Clark – Fremont	Pam Isberg – Chico
Bente Larsen – Los Altos	Alice Schemmel – Oakdale
Crescent City International Dancers – Metairie, LA	

PRESIDENT'S MESSAGE

by Ulrike Narins

Last month I listed the various associations I have with certain dances. Here is part two of a collection of such memories. Again, I've presented them in alphabetical order.

Kolomeyka (Ukraine): George Fairbrook taught this dance at Changs during one of our Zoom sessions. He did a fabulous job and even prepared a helpful diagram. I was so impressed.

Kvar Acharey Hatzot (Israel): During our last dance of the night, Udy, the teacher of our Israeli dance class, explained what each line of this poetic song means in English. Then he reached the part that goes, "Tomorrow it will be another day / And what can you expect from a new day?" At that point someone interjected, "Olivia's colonoscopy!" (Name changed to protect privacy.)

Libi (Israel): This is the song where I had the privilege to witness the "hearing" of words in the Hebrew lyrics that sound like words that we know, one is "Vallejo," (Spanish) and the other is "Escargot" (French). Now I sing along when I hear "Vallejo" or "Escargot" in the song.

Liljano Mome (Bulgaria): And here is another case of misheard lyrics. Toward the end of this song, we seem to hear "uvula" a lot!

Livavtini (Israeli couple dance): Lothar and I had learned both roles for some couple dances and experienced that this was quite hard. So, we had the idea of dancing this at Stockton's talent show and switching roles a few times. But when we tried it out, we found that it took no talent at all for this dance and was totally easy.

Oj Devojko Dušo Moja (Serbia): Lothar and I lived only two blocks away from the church where we danced each Friday night. In the early days of our folk dancing, we sometimes danced this all the way home.

Oslo Waltz (England/Scotland mixer): I was still a very inexperienced dancer when I volunteered to be a leader. So far, I had only danced this dance as a follower and I always started by turning to the right and moving in front of the person to my right to land on his or her other side. Before the dance started, I repeated to myself, "I am a leader, I am a leader" to not forget to stand

still and roll the follower from my left side to the right side. Then the music started, and I immediately danced the follower's part! Darn!

Populli Jon

(Albania): When I first saw this dance, Violet Ho was leading it. The person to her side was much taller than she, so Violet held her arms way up high. I assumed that's what leaders were supposed to do, and for several months, whenever I led this dance I did the same thing, which was quite strenuous.

Shoofni (Israel): When I think of the name of this dance, I always hear Fred Ho calling it "Shoot me!" We incorporated this joke into the medley when celebrating the 80th anniversary of Changs.

Siriyisko Horo (Syria): Whenever I recall this dance, I visualize what Angel Tam did when it was time to change directions. Craig would dance on her right side, and she would energetically pull him to the left. She was really into this dance!

Trip to Hexham (English country dance for three couples): To teach this dance at Ontario Folk Dance Camp in 2017, Anne Leach showed it with a demonstration set. Of the three leaders, one was a man. The female leaders had no distinguishing accessories, like a sash or a tie. At one point something went wrong, and the teacher stopped the dance and asked, "Who are the men?" The one man timidly raised his hand, but none of the female leaders spoke up!

I hope this brings a smile to your face and helps you remember touching or funny moments when you are dancing.



On another note – have you registered for the Statewide Festival in May yet? Lothar and I have, and we hope to see you there. With over 50 dancers signed up as of Feb. 10, it looks like it's going to be a BIG event! You'll find more information about the Statewide Festival on p. 10 and the registration form on p. 11. You can pay online on our website (folkdance.com) or mail your check.

Jim Gold International Folk Tours 2024

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

ISRAEL: March 3-13

Haifa, Safed, Golan Heights.
Led by Lee Friedman
Guided by Joe Freedman

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, Dures, 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 S. Hoffman
Guided by Virginia O'Neil

GREECE: Oct.18-30

Athens, Nauplia, Sparta, Olympia,
Delphi, 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



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

Register online at: www.jimgold.com Jim Gold International, Inc.

497 Cumberland Avenue, Teaneck, NJ 07666 USA (201) 836-0362 Email: jimgold@jimgold.com

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).

- MARCH 1-3** **LAGUNA FESTIVAL.** Laguna Woods Clubhouse 2, 24112 Moulton Parkway, Laguna Woods. Teachers: Gergana Panova and Roberto Bagnoli.
- MARCH 8** **SMILE DANCERS MONTHLY PARTY.** Age Well Center, 47111 Mission Falls Court, Fremont. 1:15-4 pm. Fremont. *It's free!* Info: tungtungrebecca@gmail.com.
- MARCH 9** **CAFÉ SHALOM ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. \$10. Info: udy@yahoo.com or 669-444-1284.
- MARCH 9** **PENINSULA COUNCIL FOLK DANCE PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7-10 pm. \$10. Theme; Sock Hop! Info: PFDCParty@gmail.com.
- 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@loutucker.com.
- APRIL 13** **PENINSULA COUNCIL WORKSHOP WITH JAAP LEEGWATER.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 3-8:30 pm. \$10-\$20. Info: PFDCParty@gmail.com.
- APRIL 15** **WORKSHOP WITH JAAP LEEGWATER.** Co-hosted by Kopatchka Dancers and Petaluma Dancers. Details coming.
- 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: marilynsmith@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 or lyridsfolkdancefestival@gmail.com.
- 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.
- APRIL 20** **BLOSSOM FESTIVAL.** College of San Francisco, 50 Frida Kahlo Way, Wellness Center, 3rd Floor, 12-5 pm. *It's free!* Info: crb2crb@comcast.net.
- APRIL 26-28** **ROBERTO BAGNOLI DANCE WORKSHOP (Boulder, Colorado).** The Avalon Ballroom, 6185 Arapahoe Road, Boulder, Colorado. Sponsored by Boulder International Folk Dancers. Info: boulderfolkdancers.org.
- MAY 17-19** **STATEWIDE FESTIVAL.** Newark Pavilion, 6430 Thornton Avenue, Newark. Teachers: Yannis Konstantinou (Greek/Macedonian) and Cesar Garfiaz (Salsa Rueda and more). **See flyer and registration form on pp. 10-11.** Sign up early for the best deal.

Let Us Know About Your Upcoming Event!

If your club has scheduled an event, why not tell our dancing community about it? Two of the most efficient ways to do this are to send information and any flyer you have created to –

Loui Tucker at loui@loutucker.com so she can get it on the *Let's Dance!* magazine Calendar of Events, and

Kevin Greek at events@folkdance.com so he can get it posted on the folkdance.com online calendar.

THE FAMILY PHOTO ALBUM



Kris Kimble and Todd Wagner danced together at the Peninsula Council's party in January. *Photo by C. Dickey.*



Rebecca Tsai (left), leader of the Smile Dancers, welcomed Lesley Bone and Monty Hall to this young group's first party open to the public. *Photo by C. Dickey.*

Nancy Gerston and Arlene Imagawa dressed appropriately for the Saratoga Dancers' Black and White Ball in December. *Photo by L. Tucker.*



Marian Snyder, past president of the Folk Dance Federation (right), led beginning dancer Chris Johnston at BFD's Birthday Ball. *Photo by A. Partos.*



Wayne Phillips and Neil Collier posed at BFD's Birthday Ball in January. *Photo by A. Partos.*



Ninety-year-old John Nicoara led the line at his birthday celebration at the Saratoga Dancers in January. *Photo by C. Dickey.*

Story on p. 12.

You Zhuan he Yemen-Bu (Turn Right and Yemenite Step)

by Aaron Alpert

When planning an overseas adventure during peak travel season, perhaps starting to look at flights two weeks beforehand is not the wisest thing. However, I got lucky – flights to Taipei were still reasonable. When I asked for recommendations about activities from Chloe Chiu, one of the local dancers who is Taiwanese, she asked if she and another dancer, Sheana Schreider, as well as Sheana’s husband Ken, could join me.

From Christmas through New Year’s Day, the four of us saw the majestic beauty of Taiwan’s mountains, heard the overwhelming bustle of the night markets, tasted delicious xiaolongbao and zongzi, smelled the stinky tofu, and felt the relaxation of a cleaver knife massage. You’ll have to ask me about those in person, however, because the focus of this article is folk dancing.

We attended five different dance groups, two of which hosted an all-day party on December 31. You’d be unlikely to stumble upon these groups unless you knew where you were going, as most were accessed via a small alleyway leading to a third-floor community center (or, in one case, a spare room rented from the adjacent police station). Only about half had wood floors, while the rest were linoleum or tile, and only about half had air conditioning. One group had a rather unique setting, the courtyard outside the National Theater, part of the Chiang Kai-shek Memorial complex. This would be roughly equivalent to dancing on the National Mall next to the Washington Monument in D.C.

Still, at each of these venues, from the moment one steps in, the music, the people holding hands in a circle, the ubiquitous snacks and refreshments (from grapes and crackers to dragonfruit and dried squid), the friendly greeting offered to newcomers – all serve to make it immediately recognizable as a folk dance session. Because it was the end of the calendar year, many groups were celebrating. Several groups have a manager who serves a one-year term, so there was a

lot of thanking the outgoing manager and congratulating the incoming one. (In one case, the emcee turned to the outgoing manager and said, “Thank you for your hard work. We know how you have suffered...”)

One group celebrated its 12th anniversary with two enormous cakes. Another group had a costume contest and, in the Taiwanese spirit of democracy, they posted cards on the wall with all the contestants’ names, and people could vote by placing a sticker on one of the cards. There was a lot of campaigning by the contestants to put a sticker on a particular card.

Announcements and games aside, the dancing is also familiar, with a local twist, of course. First, there are a lot of dances that are popular in international folk dance groups in the US, including Bulgarian (Liliano Mome, Dobrudžanska Pandala, Bučimiš),

Turkish (Güllü, Mavilim), Romanian (Ina Ina, Made in Romania, Rustemul), Roma (Mahala Mori Shej), Armenian (Bingeol, Lorke), Macedonian (Vrni Se Vrni, Što Mi E Milo, Banjsko), Russian (Ya Da Kalinushku Lomala), Greek (Kostilata), Albanian (Ajšino Oro, Vallja E Pllanës), and also, plenty of my favorite, Israeli (Sheyavo, Katonti, Salamati, Normali, Ashre Ha’ish, Libi). This is unsurprising, as many teachers well-known in the United States have also taught in Taiwan, including Ahmet Lüleci, Sonia Dion and Cristian Florescu, Yves Moreau, Daniel Sandu, Shmulik Gov-Ari, and others. Also, one of the local teachers, Bi Ying Chan (left), spent significant time living in Israel and speaks Hebrew, which might have contributed to the high percentage of Israeli dances as well.

However, there were plenty of dances where I recognized from the *music* as clearly Israeli, Romanian, etc., but I had never seen the dance before, which is an artifact of dances sometimes catching one in one location but nowhere else. The one thing missing is set dances. I saw only a single English country dance — no Scottish, contras, squares, or quadrilles.

On top of these familiar dances, there were several other categories that you don’t find in the United States. Ballroom round dances were popular. These were usually choreographed by local teachers to a variety of songs, most of which I didn’t recognize, but a few I did, dances like The Tennessee Waltz,

continued on p. 8



The author with Bi Ying Chan.

You Zhuan he Yemen-Bu – *continued*

The Last Waltz, Sunrise Sunset, and (really!) Rudolph the Red-Nosed Reindeer. These mixed several styles, such as cha cha, tango, swing, and other differing elements, often in the same dance. Another category was line dances, which had a fun, upbeat and whimsical style. Several of them involved the use of pom poms (or potato chip bags, once the pom pom supply was depleted).

Finally, there was the local specialty – Taiwanese dances. There was at least one indigenous Formosan dance, but most were in the Han Taiwanese style. These are elegant, delicate dances, though with pops of energy. There is a lot of complexity in that both arms and feet have choreography, some of which is asynchronous. Many of them incorporate the use of fans and, more than that, I saw at least four different kinds of fans, with each dance requiring a specific type! (Large fan with a small tail, large fan with a long tail, large fan with no tail, and a small fan.)

Finally, Chloe had arranged for me to teach two new dances, both of which I'd taught recently at my session in Palo Alto. I was fortunate enough to see one of the local teachers review an Israeli dance shortly before I was to teach, and I picked up three words that he used and the associated step -- *tui* (退), which means "backwards"; *Yemen-bu* (葉門步), which means "Yemenite step"; and *hou-Yemen* (後葉門), which is "back Yemenite."

Recalling a story Erica Goldman told me, that she was once teaching in Brazil, and the dancers were so happy when she was able to teach most of the dance in Portuguese, I decided to take a risk and use my freshly learned Chinese. My pronunciation was terrible, I'm sure, and there's no way I got the tones right, but the dancers were delightfully surprised. Later, I added *yu zhuan* (右轉, turn right) and *zuo zhuan* (左轉, turn left). This was my first time teaching to a non-English-speaking group, so I had to modify my usual technique. I relied heavily on visual cues, but also counting in rhythm, which works even when one does not speak the language. I also used a lot of pointing and other gestures. Fortunately for me, because many Taiwanese people speak some English, I was still able to use English words from time to time, but I was careful to do so economically and to limit my vocabulary to more basic words. Fortunately, the caliber of dancers is very high, and they were able to pick up both dances quite quickly.

So, if your travel plans take you to Taiwan, make sure you go dancing at least once!

Editor's Note: I became aware of Alexandra Shadle because my wife Sabine is the registrar for Kolo Festival. Last November, Alexandra was investigating getting a student discount so she could bring some of her dance students to Kolo to see Cristian and Sonia, who were scheduled to teach. In the end, they did not attend Kolo, but the more I found out about Alexandra and her nonprofit, International Dance Arts Collective (IDAC), the more I wanted to interview her for *Let's Dance!* magazine.

This is not that interview, which will appear in the upcoming April issue. This article is the result of our phone interview when she mentioned taking a group of young dancers to Guatemala. Read on!

American Teens Danced in Guatemala

by Alexandra Shadle

"You can put your bags here in the cab and then hop in the back," said one of the volunteers, gesturing to the open bed of a bare-bones pickup truck I estimated was from 2002. My eyes opened wide.

I was in charge of four teenage dancers in another country, and their safety was my priority. I didn't immediately know how I felt about these girls riding in the open bed of a pickup truck on bumpy and sometimes dirt roads around Lake Atitlan in Guatemala. But, well, there were no other options at the moment for getting to our next destination, so I internally gulped and said, "Okay, girls, let's go! Hold on tight."

We clambered up into the bed of the pickup and, standing up, held on tight to the guardrails along the perimeter of the truck bed at the height of the top of the cab. We waved goodbye to our new friends at the middle school where we'd just had a cultural exchange. As we drove back to our hotel, the locals smiled and waved at these funnily-dressed girls in the back of a truck with curly hair blowing in the wind.

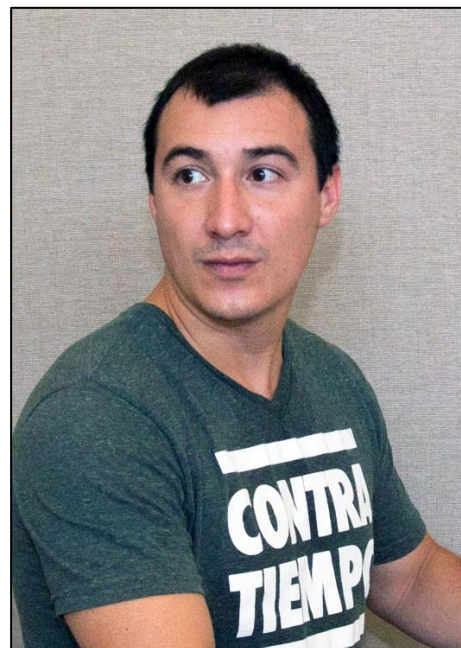
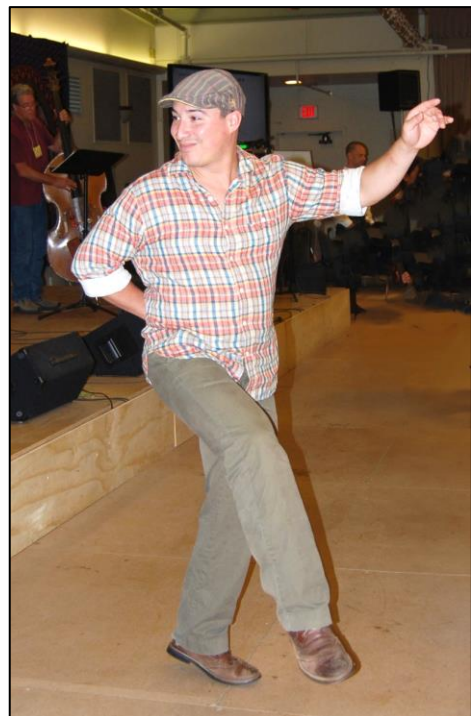
Earlier that day, we sat in chairs in front of the entire student body (hundreds of kids) while groups of dancers performed ceremonial and regional dances for us. They were dressed beautifully in traditional clothing likely handed down from their parents or lovingly gifted for special occasions like this. Throughout the event, we were presented with food and drink and given flowers. It felt like we were royalty. We were treated with such grace and kindness. The teachers and translators told us about each dance, the music, and the regional traditional clothing. The teachers and students were so happy to

continued on p. 17

CESAR GARFIAZ IS COMING TO STATEWIDE

Cesar Garfiaz was born and raised in Hollywood, California, and he loves being a native of Los Angeles, which allowed him to grow up in an atmosphere where the cultures of many peoples mingle. His favorite form of expression has always been movement, and any form of dance is fair game.

During high school, Cesar joined a theater class which fueled his passion and led him to attend UCLA's World Arts and Cultures Department to study dance. There he focused on many dance forms, including salsa, hip-hop, African, modern, and Afro-Cuban. While at UCLA, he became a founding member of the dance company Contra-Tiempo, which has given him the opportunity to tour all around the United States, performing in original choreographic dance theater productions. Contra-Tiempo has also allowed Cesar to teach at many schools and universities offering master dance class residencies as well as arts education curriculums.



While in the dance company, Cesar was able to travel to other places in the world to train and teach, including Cuba, Puerto Rico, Mexico, Bolivia, Ecuador, Chile, the Cayman Islands, and Alaska. Cesar continues teaching dance for private events, classes and even dance videos.

Currently, he teaches middle school science, but his passion for dance is reflected in the classroom. He uses movement activities as a way to motivate students to learn and as teaching strategies that support learning in the classroom. He plans to continue finding ways to stimulate student learning through dance and movement.

Teaching Rueda classes and imparting his love for Salsa is one of his favorite activities. Cesar considers human connection while dancing to be one of the most enjoyable activities on earth. This will always be a passion of his, and any time that he can be giving the gift of dance is a time that brings him joy and delight.

Cesar was invited to Stockton Folk Dance Camp twice, and he taught both Salsa Rueda and hip-hop. Campers found it both challenging and fun. Later Cesar was invited to teach Salsa during Stockton Camp's Winter Weekend.

This is Cesar's second time in Statewide (he also appeared in 2019 at Statewide in Pomona) and Orkestar Unbound plans to play some Salsa music during the evening parties. For more details visit folkdance.com. There is also an informational flyer and registration form on the following pages.

Statewide Folk Dance Festival 2024 will be held in the Fremont/Hayward/Newark area May 17-19. Teaching staff is Yannis Konstantinou (Greek/Macedonian) and Cesar Garfiaz (Salsa Rueda and more). Live music by Orkestar Unbound. Register today! There is also an informational flyer and registration form on the following pages.

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

Registration
form



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

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**)

\$145 when payment is received by March 31

\$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.

Visit the Statewide 2024 webpage 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.

John Nicoara Celebrated His 90th birthday in January

by Clem Dickey

John was born in Detroit, Michigan in 1934. In November 1971, John tried out Marcel Vinokur's Monday night Balkan/Israeli folk dance class at Foothill College. With Marcel's encouragement, John attended Marcel's Menlo Park class the following night. Soon he was being encouraged to attend Marcel's Advanced class on Wednesday. John then found a Friday class in San Jose taught by Kathy Kerr.

In October 1972, a mere 11 months after his introduction to folk dance, John started his own folk dance class on the Stanford University campus. Kolo-Hora-Debka ran on Thursday, his one remaining weeknight. In June 1973, Kathy Kerr gave John her Friday night class.

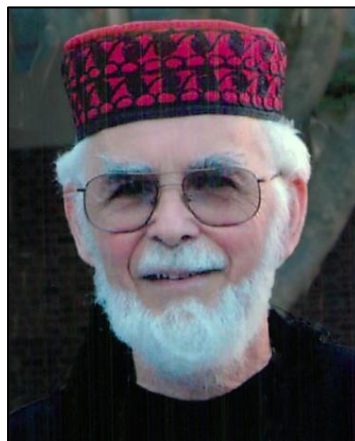
John met Janet Long at a Menlo Park folk dance party in 1973. They married in November 1974.

The Stanford group John started lasted 17 years, ending due to difficulty arranging for the venue and insurance. Its final night was June 8, 1989.

John continued to dance and teach, filling in on occasion for Marcel and for Loui Tucker. He taught dances from his advanced repertoire at Loui's Saratoga class, and still regularly leads the dances the group thinks of as "John's dances," including Pandalaš, Pasarelska, Četvorka and Kasapsko.

Beginning in the early 1980s, John taught dances at The Land Dancers' twice-yearly folk-dance-cum-camping events. John was proud of the fact he could call certain dances so that the final figure ended right at the end of the music with appropriate slap, stamp, or heel-heel. One year Cliff Jenkins, who was running The Land Dancers weekends at the time, secretly extended the music so the music continued after the expected finale. John was somewhat flustered!

Several times the Peninsula Folk Dance Council asked John to hold a teaching session the hour before their monthly parties. John, Jan, and Adony and Becky Beniares also established the Peninsula Council's annual Christmas Day dance party.



John Nicoara in 2009.

A photo of John leading a line of dancers during his birthday celebration at the Saratoga Dancers in January appears on the Family Photo Album, p. 6.

DOROTHY YOUNG TURNS 100!

by Ken Kaye

On January 29, 2024, Dorothy Young reached her 100th birthday. To celebrate this milestone, her family held a birthday party at the San Carlos Adult Center on Saturday, January 27. Attending this wonderful event were her adult children, grandchildren, great-grandchildren, other family members, long-time friends, and some of her folk dance family from Carriage House Dancers and the Palomanians. To mark the occasion the writer of this article, dressed as a town crier, read a proclamation by the City of San Carlos to honor Dorothy.

It was a wonderful, happy, and joyous occasion. When I said to her that we will do this again when she turns 200, she answered, "It's a date."

HAPPY BIRTHDAY, DOROTHY!!!





LETTERS TO THE EDITOR

Dear Editor,

Thanks for the wonderful story by Craig Blackstone in the February issue about Moveable Feet’s annual New Year’s Eve Party and Lucy Chang Memorial Second Harvest Fundraiser. I’d like to clarify that it was Marina Troost who conceived the idea of combining Lucy’s annual fall food bank fundraiser with Moveable Feet’s annual New Year’s Eve party. The first combined event took place in 2021. Lucy died in February 2020.

Lucy may have introduced the fall fundraiser as early as 2013, but it was certainly by 2016, the year that was mentioned in the September issue of *Let’s Dance!* She timed it to raise money by Thanksgiving, but we’ve been much more successful since we started raising the money in advance of and at the New Year’s Eve party.

Our thanks to all for their support!

Karen Bartholomew
Moveable Feet Team Leader



MARRIED! Roberto Bagnoli and Giulia Acciaroli tied the knot February 24. *Photo 2022 by M. Treat.*

ESTHER MANN (1936-2024)

Esther met Mel Mann in December 2002, six months after her first husband died, and he changed her life by holding out his hand and asking, “Do you want to dance?”

Besides being very active in Berkeley Folk Dancers, Esther and Mel traveled a great deal and saw a lot of theater. Esther loved any type of dance – ballroom, hip-hop, and jazz. Her garden was also a place of solace and joy.

Although Mel Mann started the Dance on The Water cruises for folk dancers (and others) in the 1984, Esther and Mel ran the cruises together for about a decade before turning the business over to David and Marija Hillis in 2014. Mel also headed the committee that put on the annual Festival of The Oaks for many years and, when Esther joined him, she was the head cook for the afternoon lunch which made her broccoli salad famous. They retired in 2017 and turned the management of Festival of the Oaks over to Ruthie Gasser, Yvonne Provaznik and Marian Snyder.

She once said, “I consider myself very lucky to have lived closely with people of diverse backgrounds and religions, and to have earned their respect and to respect them also. I’m not very politically active but I believe that we change the world one person at a time. Mel has taught me how important having fun is. I can picture a group of smiling dancers from all over the world on the back deck of a Dance On The Water cruise ship, with the sunset in the background. Can it get much better in life?”

Esther with Mel at the Festival of the Oaks in 2012. *Photo by A. Partos.*



NEWS FROM AROUND THE BAY . . .

SACRAMENTO GROUPS – Barbara Bevan

It felt just like the Old Days! Sacramento had not one but TWO fantastic, well-attended parties in January!

The first was on January 14 when we gathered for **Toba Goddard's 80th Birthday Party!** Almost 40 people attended. Many brought delicious snacks to share. Toba supplied not-so-little cups of slivovitz for those who wanted a celebratory drink, and she had a display of photos of her younger days. A few of us sang the Zado birthday songs to her. One ends with, "Happy Birthday, now you're older, Oy! Don't be too sad, we'll still dance with you!" There were lots of hugs and best wishes from friends who have missed these parties, which used to occur twice a month.



Toba Goddard cut the cake at her birthday celebration in January. *Photo by B. Bevan.*

The second big Sacramento event was on January 20, entitled **Balkan/Slavic Folk Songs & Dances** held at a local auditorium called the CLARA. It featured the trio of well-known Bulgarian performers, Tzvetanka, Ivan, and Tanya Varimezovi. The event was presented by local singing group Zado, Eastern European Vocal Ensemble led by director Jan Volkoff. The program was a mixture of performances by the

Varimezovi family, the Zado singers, Jim Shoemaker on accordion, and dancers from the local club, Kolo Koalition. Audience participation dancing rounded out the evening. Well over 100 people attended.

BERKELEY FOLK DANCERS – Ann Moghaddas

Whether March comes in like a lion or a lamb, BFD will be dancing! Looking back, 44 dancers attended the BFD Retreat at Monte Toyon in late January. On February 10, in cooperation with the Folk Dance Federation, BFD hosted the Festival of the Oaks, which included an afternoon dance workshop led by John Morovich as well as a dinner, dance performance, and evening party.

Looking to the future, we have identified our dance party dates for the next couple of months, so mark your calendars: The **Advanced Intermediate class hosts the party on March 8**, the **Intermediate Class hosts the one on May 11**, and the **Beginners Class will host the one on July 20**. The exact times and themes will be announced, but all the dance parties will take place at Live Oak Hall!

On a final, very sad note, BFD notes the passing of long-time member Esther Mann, wife of Mel Mann, in late January. There is more information about Esther on p. 13.

RAZZMATAZZ – Marilyn Smith

Our Spring 2024 beginning and intermediate folk dance classes started February 6. I have had several emails from new folks interested in taking the beginning folk dance class as well as emails from some former dancers returning to the Intermediate class. I'll be teaching some dances I learned at Stockton Folk Dance Camp last summer, as well as new dances from the Stockton Winter Weekend in January and some favorite Yves Moreau dances from over the years.

We have two special events this spring. First is our annual **Red & Black Ball, scheduled for Saturday, March 30** at Monroe Hall in Santa Rosa. We look forward to this event every year. The evening will feature singing and music from our local Balkan ensemble, Gradina, and Bulgarian music with local group Yabulka. Both groups performed at our

... AND BEYOND

Christmas party in December, and it was magical. **At our Christmas party we had 120 attending!** This is the largest group to attend since COVID.

On Tuesday, April 16, we'll have a **special Intermediate level Bulgarian dance workshop with Jaap Leegwater and Filip Filipov.**

NORTH BAY – Carol Friedman

It was wonderful to welcome Da! Mozhem back to Petaluma on February 26! What a pleasure it was to dance many of our favorite dances to live music. Their vast repertoire included Adje Jano, Ivanice, Karamfil, Mori Shej, Sadi Moma, Cernitzer Bulgar and Tykho Nad Richkoyu.

Coming up next, we are very much looking forward to **Jaap Leegwater's return to Petaluma on Monday, April 15.** We are co-hosting this event with Kopatchka, and we invite you to join us that evening.

I also attended a **fascinating webinar about Sephardic music, dance, and culture.** I met up on Zoom with several familiar folks, including Steve Ayala and Joyce Clyde. It was fascinating. The language of the Sephardim is Ladino, a Romance language that was spoken by Sephardic Jews living primarily in Israel, the Balkans, North Africa, Greece, and Turkey. The women dominated, leading song and dance life-cycle celebrations, especially for weddings. We have several choreographed dances to Sephardic music in our repertoire, and we've enjoyed reviewing and dancing them.

Our winter /spring session runs through May 20. Newcomers and visitors are always welcome.

PENINSULA FOLK DANCE COUNCIL

Clem Dickey

How goeth the PFDC parties? The January party went theme-lessly. Adony and Becky Beniares decorated St. Bede's with large watercolor views of San Francisco painted by Dorothy Young. **Dorothy turned 100 in January;** see article on p. 12.

Three of our council's dance classes meet at the Arrillaga Family Recreation Center in Menlo Park. **Start times are now early because of the Center moved the closing time to 9 pm.**

Monday – Hungarian (6:30)

Tuesday – Palomanians International (6:30)

Thursday – Mostly Balkan (6:45)

The PFD March party returns to its second Saturday evening spot this month. Alicia LaFetra and Ellie Wiener will co-emcee. Theme: *Sock Hop!*

The Saratoga Folk Dancers have an end-of-quarter party planned for March 28. Da! Mozem will play live music for about half the evening. **The theme is Flower Power and dancers should welcome Spring with flowers, fake flowers, flower prints, etc.**

SANTA CRUZ – Alan Rothchild

MARK YOUR CALENDARS: 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 pm with live music for a few hours. Two bands are already scheduled, and there may be more. A potluck dinner is planned, followed by more live music. Come celebrate with us!



Da! Mozhem played for the Cabrillo Dancers in 2023.

THE EAST BAY – Rebecca Tsai

Smile Dancers had their first party open to all on January 7. The dances in the playlist were selected from the Tuesday, Thursday and Sunday classes. It included fun and easy dances from different countries/areas. People found some dances interesting and were eager to take them back to their groups. **Smile Dancers' next party will be held on Friday, March 8, 1:15-4 pm in Fremont. It's free!**

continued on p. 16

NEWS FROM AROUND THE BAY... *continued*

HUMBOLDT COUNTY

by Craig Kurumada

A mere six hours north of San Francisco on Highway 101, not only can you enjoy the breathtaking vistas of the North Coast and the magnificent giants of Redwood National Park, but you can also folk dance to live music!

In the sprawling metropolis of Arcata, population 16,000, the Humboldt Folk Dancers carry on the familiar practice of learning dances, reviewing steps, and just dancing to favorite tunes. Aside from the familiar weekly activities, you might find a few extras.

Last year gave us a wonderful workshop with **John Morovich of Seattle, teaching lively Croatian dances** as well as material for Chubritza and community singers and instrumentalists. John sang, played accordion, and danced at the same time!

We also celebrated John Filcich's 99th birthday party, or, perhaps more fittingly, the beginning of his hundredth year of dancing. His daughter, Jana Ashbrook, and her family are organizing the **Filcich Folk Dance Festival for August 8-10, 2024**. Stay tuned for more updates!

Last October, **the group Bulgarika brought us a workshop** teaching the beautiful song Star Merak as well as playing for a great dance party. They also performed and taught at three local schools, demonstrating, and explaining the traditional Bulgarian instruments, gadulka, kaval, tambura and tupan.

The Humboldt Balkan Music Meetup is an open-door group that meets weekly on Wednesday afternoons. Interested singers and instrumentalists of all levels can come to learn Balkan music. Growing our own music has been a part of the folk dance scene in Humboldt County for decades.

Chubritza is an international folk dance band based in Arcata, led by Linnea Mandell. Janet Finney-Krull, Rick Kruse, Craig Kurumada, Meadow Lo, and Derek Shaw combine their voices and multiple instruments to play music from a wide range of dance genres. You may have seen the group most recently at Kolo Festival in San Francisco or at Stockton Folk Dance Camp.

Monthly, **the Humboldt Folk Dancers have a dance party on the first Friday of every month** with live music by Chubritza and sometimes the Balkan Music Meetup group as well.

So, if you find yourself in our neck of the woods, stop by **Sundays at 4 pm at the Redwood Raks World Dance Studio**, 824 L Street in Arcata or First Fridays of every month at 8 pm. at the same location. After forest bathing or strolling on the beach, some dancing and music might be a nice coda to your visit to the North Coast.



John Morovich sings, plays, and dances!



John Filcich (center) danced at his 99th birthday party.



Local musicians enjoyed the workshop with Bulgarika.

Photos by C. Kurumada.

SAN FRANCISCO GROUPS

by Linda Milhoan

Changs is busy planning for the Blossom Festival on Saturday, April 20 at City College of San Francisco in the Wellness Center. 12-5 pm. It's free! Please come and join us for a fun afternoon of dancing!

Changs continues with its monthly Family Night. Dancing to Michel Harbarger's program is so much fun for us all! Not only do we have new dancers, but some of our alumni are returning to dance with us!

Changs prides itself on being a welcoming group to new dancers. It has usually relied on a very small number of people for leading and teaching dances. We have been encouraging more dancers to lead, sometimes with a more experienced person beside them for assistance. We have also begun offering teaching opportunities to interested members to add variety and new challenges for them.

Changs dances every Friday at the MPIC clubhouse on O'Shaughnessy Blvd. Your first time is free. Free parking.

At **Cafe Shalom on Saturday, March 9**, we will celebrate **Jim Horton's 90th birthday**. In the February issue of *Let's Dance!*, Jim and Erika were one of the couples who met at dancing.

American Teens Danced in Guatemala – *continued*

share their culture with us, and we were grateful recipients. They even surprised us by pulling us from the audience to learn a traditional Guatemalan dance and then join them in dancing it.

At the conclusion of their performance, we shared a bit of the United States, performing Salty Dog Rag, swing, and clogging. Anna, our other IDAC teacher, played Orange Blossom Special and Ashokan Farewell on the violin. The students clapped enthusiastically, and of course many selfies were taken. Though many of the students didn't speak English, and most of our Spanish was pretty poor, our human connection was strong. Through the sharing of our dances, costumes, and music we built a small bridge of understanding and celebrated our shared humanity. Earlier that week we performed at a church, a preschool, an elder care center, and for the employees of the nonprofit Fundamaya. We felt the same joy from connecting with our audience. We were touched

when a couple of the elders began to cry as Anna played Ashokan Farewell. They were Mayan elders and didn't speak Spanish, let alone English, yet dance and music brought us together. They hugged us tightly and said sweet words we did not understand. Some kissed our cheeks. We did not want to leave. I stood back and was moved to see teenagers and elders from completely different backgrounds, cultures, socioeconomic status, and age groups connecting in such a heartfelt and meaningful way.



The dancers from IDAC (in red dresses) mingled with the local Guatemalans. Alexandra is in the center.

There are so many more experiences and life lessons from this cultural exchange tour that I wish I could share, so many times we were the beneficiaries of cultural teaching and kindness. Suffice it to say that the team and I went home from this trip with more love, appreciation, and gratitude for the people of Guatemala and humanity in general.

As an organization, IDAC aims to foster love and peace through teaching youth cultural dance and music. We use the hashtag #peacethroughdance because we know how powerfully the arts can connect and transform us, and this cultural exchange trip was no exception.

Alexandra Shadle is the director of the International Dance Arts Collective (IDAC), a Northern California-based nonprofit that teaches cultural dance and music to youth and adults. When she is not teaching dance or participating in a cultural arts activity, she can be found enjoying time with her husband and five children. You can follow her adventures on Instagram @friendlyfolkdancer and @IDACNorcal or connect via www.peacethroughdance.org.



Scandia Camp Mendocino
 June 8 - 15, 2024
 Norway & Sweden *»* Dance, Music & More
www.ScandiaCampMendocino.org



This will be a special year! Our programming will commemorate our 40+ years of immersion in the music, dance and culture of Scandinavia while also enjoying community, the unique ecosystem of the redwoods, and gourmet food that you expect from Scandia Camp!

Welcome to a fun week with master teachers offering classes in the dance and music of Norway and Sweden,

Hardanger fiddle, Nyckelharpa and singing. Additional staff will offer Scandinavian dance basics and Group Playing or Allspel/Samspel/ Group Playing sessions and more. As details become available, they will be posted on our website: ScandiaCampMendocino.org. **Scandia Camp moves to a new venue in 2025.**

Scandia Camp Mendocino 2024
Save the Date: June 8-15

Our last year in the magical redwood forest of the Mendocino Woodlands

ARMENIA tour (May 15-June 1st) & BALI tour (June 17-July 1st)
 with Tineke & Maurits van Geel



ARMENIA DANCE & CULTURE TOUR € 1890 (land only) a 14-day trip in which you will visit the highlights of the country, but also see its hidden gems. Enjoy dance classes with local teachers.

BALI DANCE VACATION € 1980 (land only) a 15-day dance vacation to Bali means a tropical cocktail of beach, nature, handicrafts, Hindu culture, beautiful weather and hospitable inhabitants. International folk dancing with Tineke and Maurits.

Both tours are also suitable for non-dancers. Details: www.tinekevangeel.nl

SPEAKING OF DANCING

by Gigi Jensen

Thank you, Sherie Yazman

I decided to become an art teacher at the age of 27-ish. One of the final steps of the education program at San Francisco State University is to complete a semester of student teaching. I chose A.P. Giannini Middle School in San Francisco because the teacher there was the mentor for SFUSD's middle school art programming. Here are three important lessons that I learned from my mentor.



Everyone deserves to learn in the way they need. If a student doesn't understand something, find another way to explain it. If that doesn't work, find more ways until the student gets it. People employ a variety of methods (modalities) to access and process information. **One way of characterizing that is VARK: Visual, Auditory, Reading/Writing, and Kinesthetic.**

"We often see learners as fixed within one of the styles. ... [C]ognitive preferences are actually a matrix between all of a learner's processing strategies matched with the task at hand. For example, a single student may choose visual methods to process science and kinesthetic methods to process English. What's more, students may use more than one style at once and choose different styles even within a given subject." ⁽¹⁾

Translation: Folk dances need to be presented in a variety of ways so that everyone can learn them.

Now let's flip that on its head. As a learner, if you know you need something explained in a certain way, ask the teacher. If you need to see the steps from more than one angle (V), need to understand how the music informs the dance (A), need to write it down (R/W), need to practice the choreography by holding hands and moving with someone else (K), to shadow someone (V/K), to sit and watch (V), etc., then do it. If during the class the teacher needs to move on to other material, take the opportunity during the break or after class to get what you need.

Try the lesson yourself first. My mentor told me that I would probably run into many of the same problems my students would, so trying out my own lesson would help me fix them. The one time I didn't, my students had the generosity to help me straighten out the chaos. (They were great kids and I still remember them 36 years later.)

Use the materials at hand. My mentor had a closet full of top-quality art supplies. She stated that I couldn't use them. She showed me a room filled with what looked like stuff and junk. It was my job to teach with what resources I had. It was one of the best lessons of my life.

In folk dance, you may have more resources than perhaps you realize. When you unexpectedly can't use your computer to play your music, use your smartphone to access a backup playlist via a music service (maybe Spotify or Pandora). If you give a hybrid class but have no Wi-Fi, use your phone to set up a mobile hotspot. If you don't have a smartphone, someone else will. It never hurts to have an old-fashioned CD player in the trunk of your car with your music recorded on a CD. Or perhaps an mp3 player full of your favorite music.

I had an ulterior motive for writing on the topic of teaching. It is really about the value of working with a mentor. I suppose I could have learned these lessons myself over the years. However, the skill by which Sherie Yazman showed me that I could do more, and sooner, was helpful and still inspires me. She modeled how to be a good teacher. I think this trip down memory lane reminds me of the goal of passing along folk dance knowledge, and I give her credit for being part of that journey.

If you think you'd like to explore learning effective teaching skills, I hope you have the joy of working with a mentor like I did. You'll find that the lessons learned will stand you in good stead for a long time. **If you'd like to know more about The Mentoring Project, a program of the National Folk Organization's outreach programs, let me know.** I'm one of its founders. Contact me at gigi@tangoandmoredance.com.

(1) Source: "What Are Learning Modalities and How Can You Incorporate Them in the Classroom?" Oct. 20, 2023, Edmentum. To read the article in its entirety, do an internet search for "what are learning modalities Edmentum."

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



That's Laura Douglass and Joe Croco at the Moveable Feet New Year's Eve Party. What you'll need to know is the name of the DANCE they are doing.

The **THIRD** person who submits the correct name of this dance wins a \$25 gift card. Send your answers to editor@folkdance.com or loui@louisutucker.com.



Last Month's Photo



That's Bob Werling and Christa Valero Werling in the photo that appeared in last month's issue. Christa was one of the teachers of the Santa Clara Valley Folk Dancers (originally the Gay Nighters). She was also a dancer with Ensemble International, Marion and Ned Gault's performing group. As noted last month, Bob was one of her dance students.

It is interesting that two readers understandably confused those two above with Glenn and Evelyn Bannerman. See the very similar photo of Glenn and Evelyn (right).

The winner of the photo ID contest was Niles Shah. Read more about Niles on the next page.



WE HAVE A WINNER!

For correctly identifying Bob and Christa Werling in last month's issue, ***Nilesh Shah*** was the winner of the \$25 gift card. He shared the following information about himself and his dance journey.



I was attending the University of Texas in Austin for graduate school in the late 1970s. One evening I was wandering in the student union and I heard interesting music. I was so enchanted by the music that I had to poke my head into the room. A woman pulled me inside and asked me to dance with the group. This made a lasting impression on me.

In 1981, when I moved to the Santa Clara Valley for my first job, I saw an ad for Santa Clara Valley Folk Dance classes. My first teachers were Ned and Marion Gault. I started picking up dances quickly and never missed a class. In that class I met Vicky and Micky (Vicky Rothchild and Micky Satinoff). Vicky suggested I go to Ned's class at West Valley College. Soon I was dancing three evenings a week. Then I joined Suzanne Rocca-Butler's class on Wednesday. Unfortunately, Suzanne's class was on a concrete floor, so I moved to Stan Isaacs' class. I still had Friday open, so I joined San Jose State Folk Dancers.

During that time, I met Denise Heenan, Ellie Wiener, Don and Maxine Burnham, Jim Brooks, and many other folk dancers. I also started classes with Christa Werling. All my evenings were spent dancing.

Then I got married in 1983 to my wife Bina. I took her to Ned's folk dance class, but dancing was not her cup of tea. I dropped out of folk dancing for 27 years.

In 2010, my friend Vicky again persuaded me to go to the Saratoga Folk Dance class, lead by Loui. Soon I was also dancing with the Palomanians and Suzanne's class at the Carriage House. Along the way I met such friendly people, and my circle of friends grew by leaps and bounds.

Folk dancing keeps me young and mentally healthy (not everyone agrees with the last two words). I like and respect all my teachers foremost. I am grateful for the knowledge they pass on to all of us.

Scholarships Available

With registrations for summer dance camps beginning to open, it's time to remind you that the Federation offers scholarships to any dance camp or workshop. Anyone may apply--just fill out the form at folkdance.com/services/scholarship-fund at least 45 days before the start of the event you want to attend.



FEDERATION T-SHIRTS FOR SALE

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

FOLK DANCE FEDERATION PROMOTION FUND

Do you or your club have an idea that would promote folk dancing, but you don't have the funds to make it happen? We've got good news:

The Folk Dance Promotion Fund was established to promote international folk dance. The assistance provided can be used to promote a specific dance event or folk dance in general.

- ✓ Projects should promote folk dance in the broadest sense.
- ✓ Grants can be up to \$2000.
- ✓ Visit folkdance.com under the Services tab or write to Promotions Chair Marija Hillis at marijahillis@gmail.com.

Eliot Khuner's Dance Journey

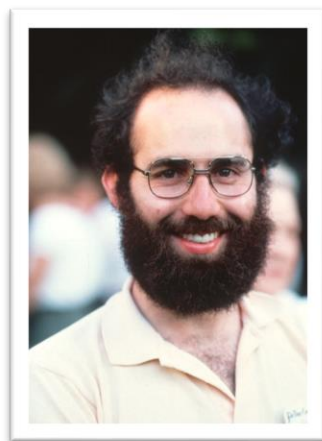
Editor's note: Eliot won the Archives Photo Contest, correctly identifying Edith Cuthbert in the January issue. It has become the custom to print a paragraph or two about the contest winner showcasing his/her time in the folk dance community. When Eliot submitted his dance journey, I was startled by the length and breadth of his experiences. While I provided a brief synopsis in the February issue (see p. 27), I promised to share his entire story in this issue. Below is a more complete look at Eliot's years as a folk dancer and teacher.

It all started because my mom Gertrude (well-known in S.F. Bay folk dance community) was an avid dancer who had a dance studio in our home. She set up dance classes for my older siblings and their friends and, when I was nursery school age, she created a class for me and my friends. We ran and leaped in time to the drum, or she would tap out a rhythm and we would try to guess what song it was. I loved Jiffy Mixer and Tennessee Wig Walk, both dances from the mid-1950s. I still remember her teaching Mayim at our temple when I was barely old enough to remember. She also visited my elementary school to teach folk dancing and square dancing for the annual school dance festivals.

She took me to International House in Berkeley where I struggled with Alunelul. I also went with my older sister Kathy to the Senior Men's Hall. I was five or six years old then, so I only watched but, boy, did I love the music, a lot of which was Bulgarian.

I wasn't even a teenager when I decided I wanted to be a folk dance teacher. I wound up teaching at the Folk Dance Club at UC, in the Hearst Memorial Gymnasium where we danced three nights a week in the early 1970s. I also taught at a Greek taverna called Aitos after assisting Zorana Milic, a local teacher. My friend David Nadel started Ashkenaz, a local dance and music venue, so I started teaching there. My mom would drive me to Aitos one night and, later in the week, to Ashkenaz, where she attended my class – and would give me advice as we drove home.

In the early 1970s, Mihai David and Yves Moreau were my most important dance instructors. I loved Romanian and Bulgarian dance. I was totally enthralled by Mihai teaching Romanian at the Kolo



Eliot in the mid-1980s.

Festival. I still remember attending my first Yves Moreau class at Mandala in San Francisco. I remember learning Bistrica Kopanica and Grunčarsko. What a thrill that was for me!

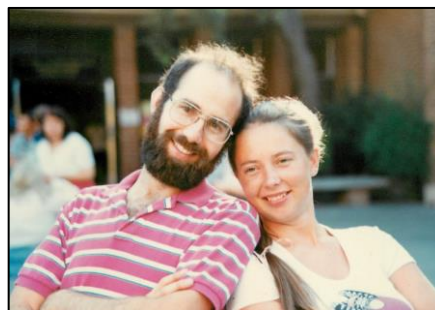
During that same time, I started attending Stockton Folk Dance Camp, where Mihai taught even more dances than at Kolo Festival. I was in heaven. Norwegian dancing with Bruce Taylor expanded my Scandinavian repertoire beyond Hambo and Vossarull. Squares fascinated me, and I loved dancing with Jerry Helt each year. I attended long enough to earn my 20-year pin and I still have dreams that take place at Stockton Folk Dance Camp.

After learning many dances from Dick Crum, I attended San Diego Folk Dance Conference. A few days in, Dick Crum was laid low by a dental problem, and I was asked to demonstrate two advanced Bulgarian dances while he gave instructions from the sidelines. I was so excited to be a "big shot dancer."

In 1976, Gheorghe Zamfir, a panpipe player, and his folk band visited the Bay Area. I was one of Sunni Bloland's assistants at Cal-Berkeley at that time and she, being a Romanian expert, was invited to a small party in San Francisco to meet Zamfir. I was included. Sunni and I had dinner at a restaurant with them, and then she and I went into a hotel conference room with the band where they rehearsed that night's concert! Imagine: my favorite music, live, for just the two of us, just a few feet away! After that, the concert was a let-down.

In the fall of 1988 and again in 1989, I made two 10-day trips to southwest Louisiana to study Zydeco and Cajun dancing – not from teachers, but by dancing with native Cajuns and Black Creoles. From my motel in Lafayette, I would drive an hour or two every evening to dance with the locals. Often I was in a hall where the only non-natives were a few spouses and two or three crazy Californians like me.

After those trips and lots of teaching experience at Ashkenaz, I cajoled Stockton Folk Dance Camp into letting me teach a two-hour Zydeco/Cajun workshop.



Eliot with Kamrin MacKnight.

I think it was Dick Crum who said that one function of teaching folk dancing is recreating the experience of dancing with the people, the actual source of the dance. I taught in a big hall, and it just didn't feel right. Near the end of the class, I squeezed the dancers into a tiny corner by the music, where we danced elbow to elbow, bumping into each other, just as it had been in those dance halls in Louisiana.

I switched to teaching Zydeco and Cajun at Ashkenaz twice a month and I did this for seven years until my friend David Nadel was killed at Ashkenaz in December of 1996. I was so struck by the loss of my friend that I stopped dancing – for 18 years.

I was persona-non-terpsichoria until, at my mother's funeral, her best friend asked me to teach dancing at Piedmont Gardens, an Oakland retirement home. Given the circumstances, I agreed.

So, I had to learn to dance again. I started up at Berkeley Folk Dancers, where I eventually became an assistant teacher. I also returned to Stockton Folk Dance Camp. I joined the former UC dancers, first at the YMCA in Albany, then at the Piedmont Veterans hall.

In November 2014, I carpoled to the 4th birthday party of the Bulgarian cultural group Ripni Kalinke, which met in the South Bay. Part of the evening included dancing to recorded music – on carpet!



Eliot with Ace Smith, another Stockton Folk Dance Camp photographer.

There were two folk dancers and twenty-plus were Bulgarians. I loved it! So, for about two years I carpoled with my old folk dance friend Richard Tomaselli to Ripni Kalinke's Thursday night dancing – on a concrete floor. The repertoire was almost all foreign to me, and

we had to learn by following – there was no teaching. Eventually they invited me to join their performing group, but I declined because my wedding photography dates were often the same nights they performed.

Also in 2014, I was enticed to try Israeli dance, which I hadn't really learned since taking Ruth Browns' Israeli classes at Hillel in the early 1970s.

Since then, except for stay-at-home Let's Have Fun With COVID Time, I've been dancing at local Israeli sessions, sometimes two or three night a week. However, it's not like my glory days when I could lead hundreds of Bulgarian, Romanian, Macedonian, and Serbian dances. Now I do what I looked down on in my youth – I follow my partner and fellow dancers, because I struggle to learn and retain new dances.

What have I left out? Going to square dance and tap dance classes with my mom in the late 1980s. Bringing my first baby, Audrey, to Ashkenaz (I don't remember why). Taking classes from Pece Atanasovski and Neal Sandler at Ashkenaz, teaching at I-House while my daughters played at one end of the room, deciding not to take up the invitation to join Westwind.

Because photography was my profession, I have been honored to have both Dick Crum and Marty Koenig come to my studio for a portrait. I have also done studio portraits of Zydeco musician John Delafosse and Cajun icon Dewey Balfa. Even before I was a professional I did portraits of Atanas Kolaravski at my home.

Finally, as a follow-up to the February issue of *Let's Dance!* magazine, I also learned that for me, dancing is a great way to find a wife. I met both of my wives (consecutive, not concurrent) at folk dance events. I met my first wife, Jane, at Hearst Gymnasium, where the UC Folk Dancers met. In 1991, when I was teaching Zydeco and Cajun, I met my second (and current) wife, Anne.



Eliot with his camera in 2019.

NORTH/SOUTH TEACHERS SEMINAR ENTERS A NEW ERA

by *Laura Douglass*

“North/South? What’s that, and why do I care?” For some people North/South is a beloved tradition, for some it’s a vague rumor, and many folk dancers have never heard of it. Here’s a bit of history along with news of changes.

The (almost annual) North/South Folkdance Teachers’ Seminar was first held in 1973. It was designed for the folk dance teachers of California, both north and south, hence the name. The purpose was to allow experienced teachers to learn from master teachers in greater depth, with emphasis on teaching technique and style.

For the first 50 years, attendance was by invitation only to those actively teaching folkdance and their partners. The reason for this limitation was to give teachers an opportunity to interact with master teachers in a more intimate environment than was possible at the massive workshops common in the 1970s. North/South also became an opportunity for teachers from all over California to compare notes about the common repertoire, group management, and teaching challenges. Unfortunately, the Committee members were not always aware of newer teachers and perhaps overlooked some who might have benefited from attendance.

Times have changed, and, sadly, attendance at major folkdance events is no longer what it once was. At most events, master teachers can be seen and heard, and they are available to answer questions from all participants. It is still valuable, however, for teachers to gather to learn how to improve their teaching and to share ideas with others who face similar challenges.

As a result of these changes, the North/South Committee is excited to announce that the historic invitation-only restriction will be removed beginning 2024, and the event will be open to teachers and prospective teachers on a first-come, first-served basis. Attendance will still be limited to maintain the intimate atmosphere of the event.

North/South is held at the lovely Monte Toyon Conference Center in Aptos, California, less than an hour from San Jose. Although it is normally scheduled on the second weekend of October, for 2024 it will be the weekend of October 25-27 to avoid the Jewish holiday of Yom Kippur.

The North/South Committee looks forward to welcoming new participants in 2024. Mark your calendars and watch for future announcements with details about this unique dance weekend. Questions and comments can be directed to northsouthfolkdance@gmail.com.



THE MENTORING PROJECT Passing the folk dance torch!

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 January of 2024!

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.



Bridge of Athlone

(British Isles/Ireland)

While Irish in origin and named for a historic bridge in the town of Athlone, the Bridge of Athlone is a dance popular throughout the British Isles as part of their céilí/ceilidh/community dance repertoire.

The tune *Bridge of Athlone* appeared in 1927 in *The Roche Collection of Traditional Irish Music*, but the dance may predate the tune. One source suggested that, although Irish, it was modeled on English country dances, and popular in the early 1900s. An early appearance of a description is in Elizabeth Burchenal's book *National Dances of Ireland*, published in 1924 (where it says the dance is a 56-bar pattern). However, the dance is not always connected with that tune, and varies in length in different versions. What is common to all the versions are the two "bridge" figures, which were included in the shorter 32-bar version of the dance originally taught at Stockton Folk Dance Camp in the 1950s by Una Farrell and published in *Let's Dance!* in 1952.

The version now most commonly done, at least in the British Isles, is the 48-bar version presented here which ends with a swing. This version was published in 1964 in the *Community Dance Manuals* as a 5-couple set. An Irish dance caller suggested that, if you have live music, you can do it with the "whole hall" and adjust the pattern to take "as many bars as you want."

Meter & Music: 6/8 meter Irish jigs, counted as two beats (or steps) per measure. For the 5-couple version, 48-bar tunes played five times through are best.

Suggestions: The *Bridge of Athlone* played by Orange and Blue; the newer EFDSS Community Dances CD set *The Bridge of Athlone* played by Boldwood; New England Dancing Masters, Listen to the Mockingbird CD *Blarney Pilgrim*; or the Martha C. Riley collection of English Country Dances for Children on cassette.

Video: A search on YouTube for "Bridge of Athlone dance" will yield multiple results showing children and adults dancing recreationally, with interesting variations and accommodations made for the ability and age of the dancers, as well as performances with stylistic interpretations.

Formation: Longways set of 5 (or more) couples. Traditionally, when facing partner across, M have L shoulder towards the music/caller/top of the hall and W have their R shoulder towards the top of the set.

Steps & Styling: Walk. A basic one-step-per-count walk, as used in square, contra, English country, and ceilidh dancing.

Gallop or Slip Step. M's ftwrk is described; W use opp ftwrk. Facing ptr and holding hands across, step R to R (ct 1), step L next to R (ct 2), lift or hop slightly on L to give energy to the next step (ct &). Repeat as necessary for the dance. Can be done with opp ftwrk in opp dir. If continuing the step in the opp dir., the last step becomes a touch.

Buzz Step. Rotating CW, step R in front of L (ct 1); step L to L (ct &). Step repeats exactly. Can be done with crossed hands (ptrs' R hands joined and L hands joined immediately underneath) or in ballroom pos.

Note: the original Stockton Folk Dance Camp and *Let's Dance!* instructions suggest that the traditional Irish "sevens and threes" footwork and promenade steps be used, but this is likely only done now in performance, not in social dance settings.

Meas 6/8 meter PATTERN

INTRODUCTION. Length will depend on the music used.

I. LINES FWD AND BACK; CROSS OVER, MEN ARCHING.

1-2 Joining hands with neighbors along the lines, walk 4 steps fwd twd ptr.

Bridge of Athlone – *continued*

- 3-4 Retaining hands with neighbors, walk 4 steps backwards.
- 5-6 The line of M raise joined hands high to form arches, while the line of W release hands. All walk fwd 4 steps, W walking under the arches, passing R shoulders with ptr.
- 7-8 Continue walking fwd to opp side, M drop joined hands and all turn R half-way to face across the set.
- II. LINES FWD AND BACK; CROSS OVER, WOMEN ARCHING.
- 1-8 Repeat actions of Fig I except the line of W raise joined hands to form the arches and the M walk under. All end in starting place. Do not rejoin hands.
- III. TOP COUPLE GALLOP DOWN THE CENTER AND BACK.
- 1-4 Top couple, joining hands across and using a Gallop or Slip Step, move down the set between the remaining dancers to the bottom of the set. Other dancers stand in place.
- 5-8 Repeat meas 1-4, with top couple using opp ftwk to move back to the top of the set.
- IV. TOP COUPLE CAST TO BOTTOM, MAKE ARCH, OTHERS FOLLOW AND GO UNDER.
- 1-4 Top couple releases hands and all face the top of the set (M face L, W face R). Top couple separates and walks down the set behind the current line of dancers. Remaining dancers follow the top couple each on their own side, turning away at the top to walk down the set.
- 5-8 When the top couple reaches the bottom of the set, they turn to face each other and join hands across and form a high arch. As each of the other couples arrive at the arch, they walk under the arch twd what was the top of the original set.
- V. TOP COUPLE UNDER BRIDGE, FIRST WOMAN, THEN MAN.
- 1-4 All couples except the top couple join hands across and hold them high to make the bridge. The top couple release hands and the W walks up the set under the bridge, while the M walks up the set outside, behind the M's line.
- 5-8 When the top couple reaches the top of the set, the M ducks under the bridge and walks down the set under the bridge, while the W walks down the outside behind the W's line. The top couple end back at the bottom of the set on their own sides.
- VI. ALL SWING.
- 1-8 Ptrs swing using Buzz Steps and return to place on the sidelines, M with L shldr to the top of the hall, W with R shldr to the top of the hall. The former top couple is at the bottom of the set and there is a new top couple.

Sequence: Repeat dance as noted until the music ends.

Note: Dancers should be flexible during Fig. IV and V when more than the designated counts/measure are needed to complete the figure as described. As a result, sometimes the final figure (swing) will need to be abbreviated so the dance can begin on the correct phrasing. In addition, during Fig. V, as the man goes under the arch toward the bottom of the set, the couples forming the arch can begin their swing early, as soon as the man has walked beneath their arch.

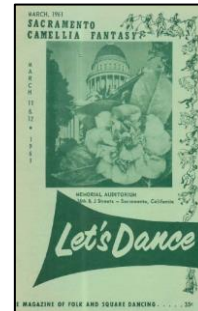


Women prepare to walk under the arches formed by the men in Figure 1.

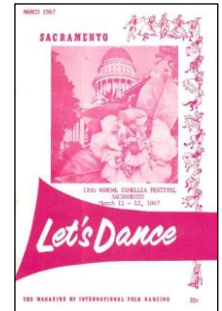
A BLAST FROM THE PAST

The big picture below is of the cover of the March 1956 issue of *Let's Dance* magazine. Some of the March issues in subsequent years appear on the right. Notice a trend? The Camellia Festival in Sacramento was a huge annual event of which folk dancing was a significant part. Over the years, as the festival shrank and attendance dwindled, the folk dance portion that once ran for two full days (Saturday 8 am through Sunday 10:30 pm) and was attended by hundreds of dancers and spectators was reduced to a Saturday afternoon dance workshop and evening party. The last Camellia Festival was held in Roseville in 2019. It was scheduled for March of 2020, but cancelled due to the COVID pandemic.

Covers from 1961-72 (12 years) were identical. Covers from 1982-2002 (21 years!) all show exactly the same photo of the capitol building in Sacramento.



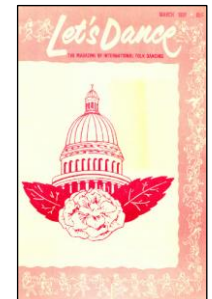
1961



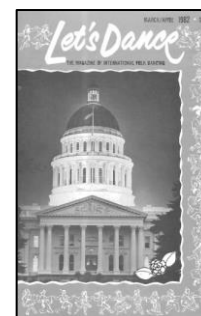
1967



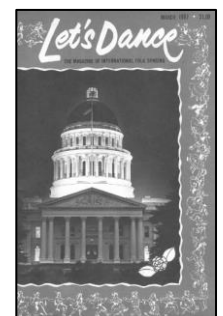
1980



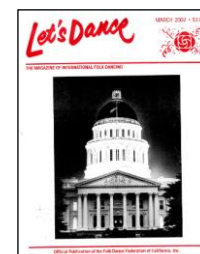
1981



1982



1987



2002

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Life is not about waiting for
the storm to pass.
It's about learning how
to dance in the rain.
~ Vivian Greene

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