

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  MAY-JUNE 2024



Statewide 2012 - Campbell



Statewide 2014 – Redding



Statewide 2016 - Albany



Statewide 2018 – Sacramento



Statewide 2022 - Petaluma

**WILL YOU BE IN THE PICTURE AT
STATEWIDE IN NEWARK IN 2024?**

Let's Dance!

Volume 81, No. 5

MAY-JUNE 2024

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The Federation's Promotion Fund is available to Federation members and clubs, in the form of a grant or a loan, to promote a specific dance event or folk dance in general.

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

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

Donations: The Folk Dance Federation of California is a 501(c)3 non-profit organization, and donations are tax deductible! Gifts and donations are always welcome.

Send to:

Folk Dance Federation Treasurer

153 Race Street

San Jose, CA 95126

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

Individual: \$35/year

Household: \$45/year

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

Group/Club: \$40/year

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.

Marcia Rosenblatt, Membership

927 Springfield Drive, Millbrae, CA 94030

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

IN THIS ISSUE:

A Blast From the Past.....	27
Calendar of Events.....	5
Dance Description – Joc de leagăne.....	25
Do You Remember?.....	8
Feasting At Statewide 2024.....	9
Folk Dancing, My Spouse, and The Land.....	7
From the Photo Archives.....	12
How I Started Folk Dancing!.....	21
Index of <i>Let's Dance!</i> articles.....	8
<i>Let's Dance!</i> ♥ Lyrics – At V'Ani.....	23
Meet Ed Kremers.....	12
Memories of Ted Martin.....	22
News from Around the Bay.....	14
Oops!.....	21
President's Message.....	3
Scholarships Are Available.....	3
Speaking of Dancing.....	19
Statewide Registration Form.....	11
The Family Photo Album.....	6
The Mentoring Project Update.....	19
Tidbits from Federation Archives.....	23
Try It, You Will Like It!.....	13
Welcome Our New Federation Members.....	2
Xiutla Celebrates 30 Years.....	22

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>½ page</u>	<u>full page</u>	
Member clubs	\$50	\$90	<i>All ads are in</i> COLOR
All others	\$80	\$120	

Mail checks to: Loui Tucker, Editor
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**WELCOME OUR NEW
FEDERATION MEMBERS**

None this month

PRESIDENT'S MESSAGE

by Ulrike Narins

I love so much about folk dancing. It goes without saying that I adore the music, the rhythms, the feeling of movement, the mental and physical challenge of new dances, and the sense of accomplishment when I master a dance that I simply couldn't handle before.

Then, too, I love the people I've met, as well as the welcoming atmosphere.

But there is another aspect of folk dancing that I greatly appreciate and that people don't talk about much.

Over the years, dance has taught me important things about diverse cultures — insights that I never would have gained otherwise.

For instance, in some regions people dance in closed circles to prevent evil spirits from entering. Other cultures prefer open circles to allow evil spirits to leave.

In some areas people dance in a heavy style that shows their connectedness to the earth. In other regions dancers stand proud and tall as they move. In still other cultures the movements are fast and light.

In some places people shout at each other during dancing or make other kinds of loud noises or exclamations. There are also cultures in which people insist on staying silent while dancing.

In some regions men and women dance separately at times. In other cultures, this is unthinkable.

There are places and dances in which the order of people in an open circle is paramount.

For me, absorbing this information had nothing to do with memorizing facts. It was not that kind of learning. I do not even recall many of the specifics anymore.

But all of my observations of these differences coalesced into one important lesson. That is, there is not one right way to do things. Instead, many different ways can be right. In fact, all are correct.

And this does not apply only to dancing. Rather, it pertains to every area of life. The way people do things and think about issues is not better or worse in my family, my neighborhood, or my country compared with the way others approach such matters. It's just different.

Folk dancing has opened my mind to consider other points of view. As a result, I am less judgmental and am eager to know about people in a way I wasn't before.

To think that I once believed that folk dancing was mainly about mastering fancy footwork.



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) in the past, scholarships are available for *any* camp or workshop, including:

June Camp in the Midwest (sites.google.com/site/junecampifd)

Mainewoods (mainewoodsdancecamp.org)

Statewide (folkdance.com/event/statewide-2024)

East European Folklife Center Balkan camps (eefc.org)

Bay Area Country Dance Society camps (bacds.org/camps)

Scandia Camp Mendocino (scandiacampmendocino.org)

Stockton Folk Dance Camp (stocktonfolkdancecamp.org)

Nirkoda Bakarem Israeli Dance Camp (nirkoda.com/bakerem)

Lark Camp (larkcamp.org)

Fall Camp (fallcamp.org)

Kolo Festival (kolofestival.org)

IFC Camp, New York (ifc-ny.com)

To apply, fill out the form at 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!

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, 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).

- 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.
- 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 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.
- 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.
- 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.
- MAY 11** **CAFÉ SHALOM ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. \$10. Info: udy@yahoo.com or 669-444-1284.
- MAY 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.**
- MAY 24** **CHANGS FAMILY FUN AND DANCING.** Miraloma Park Clubhouse, 350 O'Shaughnessey Boulevard, San Francisco. The first hour (7-8 pm) is fun dance activities to music from around the world for all ages – so bring the little ones – followed (8-10 pm) by international folk dances from our club's repertoire. Info: changsdancers@aol.com.
- MAY 25-28** **FOLK DANCING WEEKEND IN THE SANTA CRUZ MOUNTAINS.** Dancing, singing, playing music, and camping in a beautiful wooded spot by a creek. All ages welcome. Plenty of fun for non-dancers. The 44th year – and IT'S FREE! **See ad on p. 7.** Info: eambetsy@gmail.com.
- JUNE 8-15** **SCANDIA CAMP MENDOCINO.** Dances of Norway and Sweden. Registration is open! This is the camp's last year at this location; it moves to another venue in 2025. Info: ScandiaCampMendocino.org.

THE FAMILY PHOTO ALBUM

Photos by L. Tucker and C. Dickey.



Ellie Wiener and Alicia La Fetra were the emcees at the Peninsula Council's March party. The theme? Sock Hop!



Hollis and Lon Radin really nailed the Sock Hop look!



Lise Swedberg and David Raube shared a waltz at the Village Dancers' Friday night dance group in Turlock.



High kicks led by Allen King, Ben Ron, Rick Henderson, and Alan Rothchild at Café Shalom's March party.



Pics From The Saratoga Folk Dancers' Flower Power Party in March.



Alan Rothchild (left) came in a close second in the most Creative Costume Contest.



Leslie Halburg (right), a recent transplant from Los Angeles, was decked out in flowers.

Ross and Sue La Fetra were both appropriately garbed! Ross won the \$25 gift card for the most creative costume. The bee on his head was attached to a tiny battery-powered motor that caused the bee to rotate above his head!

How I Discovered Folk Dancing, Met My Spouse, and Found The Land

by Betsy Moore

Back in 1995, I was in my mid-thirties and a single mom with a 5-year-old son. I had never heard of international folk dancing. I was looking for something to do on Thursday evenings while my son's father visited him at my house, when I stumbled upon the listing for the Sierra Singles Folk Dance group in the Sierra Club newsletter. The Sierra Singles group was led by Dick Rawson and Ken McGreevy, and they met on Thursday evenings in Palo Alto. I fell in love with folk dancing and danced with them for the next five years, making some lifelong friends. The group disbanded in 2000 and I decided to check out the Saratoga Folk Dancers, also on Thursdays. The first time I attended happened to be the group's 20th anniversary party. The dancers were very friendly and welcoming, and I felt like I fit right in.

One of the most welcoming and enthusiastic members of the Saratoga group was Cliff Jenkins, and we quickly became friends and dance partners. Cliff constantly encouraged me to join the line even if I didn't know the dance, probably to the dismay of the other dancers, but that did force me to learn quickly, and I hope I didn't step on too many toes along the way.

When Cliff told me about the folk dance weekends at his land (referred to by all as "The Land") in the Santa Cruz Mountains on Memorial and Labor Day weekends, I thought it sounded amazing. I took my son Sam there at the first opportunity. Although we'd been in a square dance group and Sam was quite good at that, he never really took to folk dancing. He did love playing games and walking the creek with the other kids, and he adored singing around the campfire. The community that formed around Cliff and his land is something truly special, and Sam and I are lucky to have become part of it.

Cliff and I ultimately became life partners and eventually got married and were together until his death in 2021. In 2007, Cliff wanted to make sure that the folk dance community could continue to gather at his land and hold folk dance weekends after he could no longer run them, so he formed a non-profit organization called Land Dancers. We're still going strong and holding folk dance weekends every Memorial Day and Labor Day weekend. Everyone is welcome! See ad below.

These days, a large part of my life revolves around the folk dance community, and it all started with that little blurb in the Sierra Club newsletter.

44th year

Land Dancers

...and it's free!

Folk Dance Weekend in the Santa Cruz Mountains

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

Memorial Day Weekend, May 25-27, 2024
(and every Memorial Day and Labor Day weekend)



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

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

FROM THE EDITOR

My Next Project – An Index of *Let's Dance!* articles



From time to time, I have received inquiries from some researcher as to whether *Let's Dance!* ever printed, for example, any articles about the folk costumes of Greece, or a biography of Lucile Czarnowski, dancing in Japan, or photos of Millie Von Konsky. Too often I had to respond, "I'm sure we have, but I have no idea in what issue it might have appeared." There was dismay at my suggestion that they would need to open each issue of *Let's Dance!* on our website (just shy of 800 of them) and either scan the table of contents or flip through the magazine itself. Sometimes I could recommend limiting the search to say, issues prior to 1980, but that still meant a lot of wasted time.

I decided it was time to put my shoulder to the wheel and get the job done: create a searchable index of articles that appeared in *Let's Dance!*. As a stop-gap measure that I could accomplish in a few hours, I opened a digital copy of each issue on my computer, did a quick screenprint of the table of contents, pasted that into a document (2-3 screenprints per page), and created eight PDFs, each spanning a decade. Those documents should be on the folkdance.com website by the time you are reading this. As stated,

it is a stop-gap measure which allows someone interested in something specific to look through several years of tables of content much more quickly than opening each individual issue.

<i>Let's Dance!</i> CONTENTS FOR MAY, 1950 VOL. 7 NO. 5	
The Magazine of Folk and Square Dancing	
TELL IT TO DANNY, by Dan McDonald.....	3
FEDERATION CALENDAR OF EVENTS.....	4
FOLK DANCE FIESTA OF 1950	
Schedule of Events.....	7
Programs.....	9
DANCING IN THE SILVER STATE, by Jeane Whitaker.....	11
AUSTRIA'S DANCING AMBASSADORS, by Milton Roberts.....	12
KEEP YOUR COSTUMES COMFORTABLE! by Elizabeth Deacon.....	14
THE SANTA MONICA FOLK DANCERS, by Iris Munson.....	15
FOLKS IN FOCUS.....	16
THE RECORD FINDER, by Ed Kremers.....	19
FOLK FOOD, by Marjorie Posner.....	20
FOLK DANCES FROM NEAR AND FAR—Polyanka.....	21
SQUARES UNLIMITED! by Carolyn Mitchill.....	25
AROUND THE SQUARE SET, by Peg Allmond.....	27
CALL OF THE MONTH—Star Galaxy.....	27
CALLER OF THE MONTH—Carolyn Mitchill, by Genevieve Weide.....	28
NATIONAL PROMENADE, by Mildred Buhler.....	29
THE DANCER'S BOOKSHELF, by Lucile Czarnowski.....	30
WHAT'S GOING ON IN THE FOLK WORLD, by Margaret Jory.....	31

I have already been working on the next phase. I've started on a spreadsheet with columns for title, author (if known), a brief description (if needed beyond the title), month, and year. As this issue goes to press, I've completed the first 12 years; 70-ish more years to go. At the rate I'm going, I hope to finish the project this summer. When I'm done, I'll hand it off to Kevin Greek, the Federation's website manager, who will turn it into a searchable table on our website.

It's about time!

Do You Remember...?

Do you remember the first folk dance you learned? Do you remember the teacher who taught it? If you remember, **write it down along with any details you want to share**. Why were you there that night? Do you remember the location or day? Who was with you? What was your reaction to the dance and/or the teacher?



When you're done, send it to me at editor@folkdance.com or loui@louisutucker.com. I'll be collecting the responses over the next six weeks or so and compiling them into an article for the July-August issue of *Let's Dance!*

FEASTING AT STATEWIDE 2024

Statewide in Newark is almost here! We are hoping you are as excited as the planning team about this year's event.

In previous issues of *Let's Dance!* you have read about the teachers and special events that are planned, as well as the venue and the t-shirt. In this issue we want to share a few words about the meals being offered at Statewide 2024.

This year we are so fortunate to host the Statewide at the Newark Pavilion, which has a beautiful dance floor, endless parking, and is about a mile from I-880 Thornton Ave exit. More importantly for this article is the fact that there are so many restaurants a 10 to 15 minute drive away. To save energy and time, we have picked the best local restaurants so we can stay focused on the dance floor. Here are the offerings will get your mouth watering.

Mexican dinner: This meal comes from Arteaga's Food Center, owned by local Mexicans. "We offer authentic Mexican cuisine that you will surely love." Comments include, "I will forever return for their guacamole, avocado salsa, and chips," and "...it's hard to find good, authentic Mexican food... but Arteaga's definitely has it!"



Dim sum lunch: Dim sum, or "side dishes," was part of social events of the upper class in Canton Province in the 18th century. Small dishes of many beautifully-made and delicious side dishes with choices of great tea became an intricate part of Cantonese tradition. We have chosen a couple of such dishes, and Oolong tea for us to enjoy. Don't miss this one!



Greek dinner: Mediterranean dishes are very well known to international folk dance communities. We are happy to have a local Greek restaurant offer souvlaki, marinara, rice pilaf, Greek salad, and baklava. The restaurant owner is also involved in a Greek performance group, and we decided to invite the group to perform in our Saturday afternoon performance.

Hamburger/Barbeque lunch: Our final meal offer will be a great American tradition. We are anticipating that there will be many square dance friends joining us for the afternoon hoedown. The barbeque behind the dancing hall seemed to be the best choice. We will have the opportunity to exchange our dance experiences. We want to have a Texas Roadhouse-style setup for the barbeque on site, but we need at least 75 orders to be able to do that. Besides the traditional burgers, we will have salmon, ribs, etc. if we have enough participants.



There will be vegetarian options for all the meals provided.

We are excited to see the event come together and hope to see all of you there too.



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**)

\$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.

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



Last Month's Photo



Can you identify the young man in this photo? The **THIRD** person who correctly identifies him wins a \$25 gift card. Send your answers to editor@folkdance.com or loui@loutucker.com.

Wow! I had no idea the identity of these two men would be so difficult. I thought the record player would be a good hint. (Perhaps I'm too familiar with our photo collection.) I got two correct answers, but I needed a third correct answer that never arrived.

The man whose face you can see is John Filcich. The photo was taken in the early 1960s when John had a moustache. Several people correctly identified him, although a few thought it was Ned Gault, who also had dark hair and sported a moustache (photo at right).



The man in profile in the photo above is Ed Kremers. Read more about him below.

Meet Ed Kremers

Ed Kremers served in so many capacities over his 50+ years in our folk dance community. He was the second president of the Folk Dance Federation of California (after Henry "Buzz" Glass), a square dance enthusiast and caller, an international folk dancer who belonged to almost every club in the San Francisco Bay area, and folk dance teacher for everyone and anyone, from elementary school children to senior citizens. In the 1940s, there were very few folk dance teachers and practically no square dance callers. Ed was one of the first in both fields, and through his example, many were inspired to follow suit.

Ed is credited with the idea of forming the Research Committee to publish dance descriptions and of publishing a monthly newsletter for local folk dancers. He served as the second editor of *Let's Dance!* magazine (1943-44).

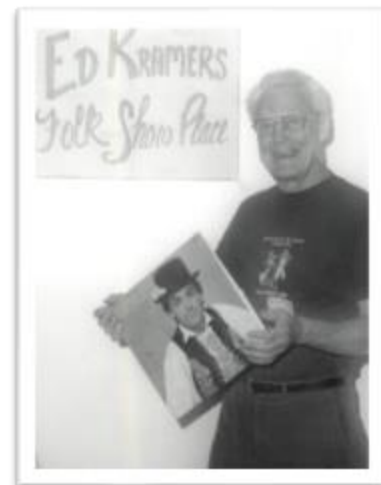
It was Ed who stepped in to fund the Federation's publishing committee when they didn't have enough in the coffers to finance the first volume of dance descriptions, "Dances from Near and Far."



This photo of Ed Kremers was taken the same day as the one at the top of the page. It's the same shirt!

Ed also approached record companies to explain the advantages to them of pressing records. He knew everyone and everyone knew him.

After serving in World War II, Ed started one of the first businesses dedicated to procuring recordings of folk dance music, and he sold records (78s, LPs, and 45s) out of his shop on O'Farrell Street in San Francisco. He transported his shop to every major festival and folk dance event for decades, including two weeks at Stockton Folk Dance Camp each year. The shop went through several name changes: Ed Kremers' Folk Shop, Ed Kremers' Folk Show Place, Festival Folkshop, and Festival Records. In the mid-1980s, his store was moved into the basement of an apartment building on Turk Street.



Ed started advertising in *Let's Dance!* in the October 1946 issue, and an ad appeared in every issue after that (though decreasing in size) until the July/August issue in 1998, which went to press in early June. Ed died July 23, 1998.

Try It, You Will Like It!

Edith Ceccarelli died on Feb. 22, two weeks after her 116th birthday, at the Mendocino County care home where she lived. **I didn't know her, and you didn't either, but she has a lot to say to us!**

When Edith Ceccarelli (née Recagno) was born in February 1908, Theodore Roosevelt was president, Oklahoma had just become the nation's 46th state and women did not yet have the right to vote. She was the first of seven children born to Agostino and Maria Recagno, delivered by her aunt in a house in Willits that her father had built by hand. The town of Willits was settled by pioneering ranchers in the 1850s as fortune-seekers flocked to California during the Gold Rush. The home had no electricity or running water. A hand-dug well provided the family with drinking water and, in lieu of a refrigerator, a cool place to hang milk and meat.

She lived through two World Wars, the advent of the Ford Model T, and the two deadliest pandemics in American history. Growing up, Ms. Ceccarelli played basketball, tennis, and the saxophone — her mother had to save up money to buy the instrument — and she loved to sing and dance.

When her longtime dance partner and companion died, she turned to Willits for support. She put an ad in the local paper:

"I, Edith Ceccarelli, also known as 'Edie' by her family and a multitude of friends, would like to keep on dancing," she wrote in 2012. "Dancing keeps your limbs strong. What is nicer than holding a lovely lady in your arms and dancing a beautiful waltz or two-step together?"

"Try it, you will like it," she added, along with her phone number. She was 104 at the time.



Photo by A. Hootnick for The New York Times.

NEWS FROM AROUND THE BAY . . .

NORTH BAY – Carol Friedman

Jaap Leegwater returned to Petaluma on Monday, April 15 for a wonderful and fun evening of dancing to live music. We're looking forward to dancing the new dances he introduced, as well as reviving some of his old favorites.

I also noticed that we hadn't been including dances from Turkey in our repertoire for some time, so I've been bringing back and reviewing some classic Turkish dances including Ağır Halay, Şaşkın, Ali Pasha, and Oropa.

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.

RAZZMATAZZ – Marilyn Smith

The doors opened at 6:30 on Saturday, March 30, for **our annual Red and Black Ball at Monroe Hall** in Santa Rosa. Soon the hall filled with happy people greeting and hugging before the music started. There were 125 people dressed in red and black ready to dance.

I felt like I was on an episode of *This Is Your Life* as I saw dancers representing every decade of my over five decades of teaching. Some of them I had not seen in years; others I only see at our two annual parties. We had some first-time guests from the East Bay and the Peninsula. It was a treat to share our special Sonoma County community of folk dancers with them.

After an hour of recorded music, the next two hours were dedicated to live music with the incomparable **Balkan singing group Gradina**.

Many of their songs were a capella and others with

musical accompaniment. **Luke Stenger, age 18 and an incredible accordion player**, thrilled us with his spirited playing, especially on Bavno Oro.



Luke Stenger. Photo by K. Dwan.

When the music broke into the fast part of the dance, there was a collective shout from the dancers. Songs that Gradina performed included Šano Dušo, Fatiše Kolo, Aj Lipo Ti Je, Hora Din Cămpie, Ya Da Kalinušku Lomala.

Following Gradina's set of songs, **Yabulka played Bulgarian dance favorites** on tupan, gaida, gadulka and tambura. Their set included pajduško, kopanitsa, pandelaš and dospatsko as well as a čoček and devetorka. The finale was a lesno danced to the beautiful tunes Makedonsko Devojče and Liljano Mome. Words to both of the songs were provided to the dancers, and the hall was filled with singing. For me, it was especially memorable because I was dancing next to a Bulgarian dancer who is currently in my beginner class. She sang Liljano Mome with such feeling!

Our spring session of classes will end May 14. We'll take a break of a couple of weeks and then have **all request summer dancing (no teaching)** every Tuesday from 7-9 pm June-August hosted by Gloria Coté, our longtime summer DJ.



The musicians of Yabulka played for Razzmatazz dancers. Photo by E. Torgerson.

SANTA CRUZ – Alan Rothchild

If you get your issue of *Let's Dance!* magazine in time, you'll want to get over to Santa Cruz on **Saturday, April 20** when the **Cabrillo International Folk Dancers are celebrating their 55th anniversary** at the Live Oak Grange.

... AND BEYOND

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!

VILLAGE DANCERS OF TURLOCK – Judy Kropp
The Village Folk Dancers of Turlock have a small performing group.



From left, Lise Swedberg, Amy Phillips, Alice Schemmel, Michelle McCoy and Vicki Harmon. Dale Phillips is the man in the back of the second photo, where Vicki Harmon is absent.

The group was formed and is coordinated by Vicki Harmon. **Recently the group was asked to perform once a month for a year** for the Covenant Village Retirement Center’s birthday luncheons.

Covenant asked for a Greek performance so the dancers began with Pogonisos, followed by Paraliakos, Miserlou, Damat Halay (one Turkish for audience participation with hand clapping), Zorba (a line dance) and, having put song sheets on the tables so residents could sing along with the Chordettes, Never on a Sunday. A nice luncheon followed for the dancers.

Small but mighty! Luane McGowan (far right) shared this photo of the international folk dance group she leads in Kauai.



MONTEREY FOLK DANCERS – Marguerite Fishman
Although March roared in like a lion with coastal storms, our stalwart group braved the elements to dance together every Wednesday afternoon. Beginning with the gentle circle dance Believe (Japan) and ending with the favorite Siriul (Romania), we enjoy a wide variety of dances led by Gabriele and Marguerite. “Ah...that was beautiful, thank you,” echoes throughout the room as we depart.

SAN FRANCISCO GROUPS – by Linda Milhoan
Chang International Folk Dancers in San Francisco continues to grow our membership.

Maybe it’s our parking lot that makes it easy for new dancers to drop in for a visit. That, coupled with our friendly and welcoming atmosphere, has brought us new and returning folk dancers. Three Folk Dance Camp scholarships have been awarded to applicants who have been Changs members for at least one year.

We dance every Friday night 7-10 pm with teaching from 7-8 the first two Fridays of the month.

Our very popular Family Night is 7-8 pm on the fourth Friday.

San Francisco Dance Circle meets on Wednesdays at Harvey Milk Center for the Arts in Duboce Park. A team of five teachers has been teaching dances to a group of between 40 and 50 adults. During March and April, curriculum was concentrated on dances on the program for the Blossom Festival so that the dancers could participate more fully in festival dancing.

NEWS FROM AROUND THE BAY –
continued

PENINSULA FOLK DANCE COUNCIL –
Clem Dickey

The Arrillaga Family Recreation Center in Menlo Park is where the Palomanians (Tuesdays) and the Mostly Balkan groups (Thursdays) meet. **Both groups will continue to meet every week all summer, starting the week of June 17.** The Palomanians recently learned Tango Fascination (via Richard Powers) and Hora de Curte (Theodor Vasilescu).

Saratoga Folk Dancers meet at 7:30 pm every Thursday at St. Archangel Michael Serbian Orthodox Church in Saratoga. They recently hosted a large group of dancers when **Da! Mozhem played for their Flower Power Party** on March 28. The winner for the \$25 prize for the best costume went to Ross La Fetra (photo on p. 6, along with other photos). Ross had a lot of competition, among them Lisa Bell and Tom Williard (below).



Photo by C. Dickey.

Lisa was a gardener, and Tom was her garden. He said he looked forward to being deflowered!

Upcoming parties:

May 11: “Tea in Wonderland” Tea Party at St. Bede’s Church Hall in Menlo Park, 3:30-6:30 pm. PFD will provide the teas. After tea, dancing will include a Lobster Quadrille. “Will you, won’t you, will you, won’t you, will you join the dance?”

June 8: Palomanians Ice Cream Social. St. Bede’s Church Hall in Menlo Park, 3:30-6:30 pm. Ice cream, whipped cream, fresh and stewed fruit, sprinkles and syrup all provided.

SMILE FOLK DANCERS OF FREMONT –
Denise Clark

It would be difficult to overstate the profoundly positive impact the Smile Folk Dancers class has had on my life. It is much more than a dance class. The lead instructor, Rebecca Tsai, along with husband Evan and colleague Kong, make this a warm, welcoming, joyful community.

As a retiree, it can be difficult to make new friends, and this is definitely where new relationships can be built. I can truly say that I love this class and the people in it. In addition, it is great exercise for both mind and body as we are always learning new dances to beautiful traditional music.

This is one of the very best things in my life. Many thanks to Rebecca, Evan, and Kong for their inspired dedication in providing this experience.

BERKELEY FOLK DANCERS – *Ann Moghaddas*

Dancers have really enjoyed spring weather! We started with the Advanced Intermediate Dance Party on Friday, March 8. The theme was Dance Your Blues Away, so many dancers wore blue. Future Dance Party dates at Live Oak Hall are:

Intermediate Class: May 11 (Theme: Safari Sunrise)

Beginner Class: July 20 (No theme yet)

Advanced Class: November 15 (No theme yet).

HUMBOLDT COUNTY

by Craig Kurumada

Exciting things happening in Arcata this summer!
Two festivals in one weekend!

August 9-11, 2024, the Filcich family and the Humboldt folk dance community are collaborating to put on the **John Filcich Folk Dance Festival**, a celebration of old-time kolos and classic folk dances in honor of John Filcich’s 100th birthday!

The festival will open Friday with a potluck dinner and live music dance party and continue Saturday with music and dance workshops, a screening of a documentary on the life of John Filcich, a catered dinner, and a tamburitza gathering (“Tam Jam sing-along play-along”).

To finish of the evening there will be music dance parties featuring Chubritza, Humboldt Balkan Music Meetup, John Morovich & Talia McGill, and Steve Boyer & Friends. The festival concludes with a Sunday bagel brunch and singalong with John Morovich.

Folk dance workshops will be taught by excellent dance teachers Jeff O'Connor, Billy Burke, and John Morovich. In addition to dancing, John Morovich will teach Croatian songs and Steve Boyer will give an accordion workshop.

For out-of-towners, some homestays may be available with local folk dancers, but there are also plenty of accommodations in our beautiful touristic area in the redwoods.

Check out the festival website at filcichfestival.com for programming updates and registration prices and information. For more information, contact Jana Ashbrook at jana.ashbrook@gmail.com. If you have any photos of John Filcich you'd like to contribute to a digital slideshow, please email them to Jana!



John Filcich on 99th Birthday. *Photo by J. Bell.*



Humboldt Obon Festival 2023. *Photo by M. Larson for the North Coast Journal.*

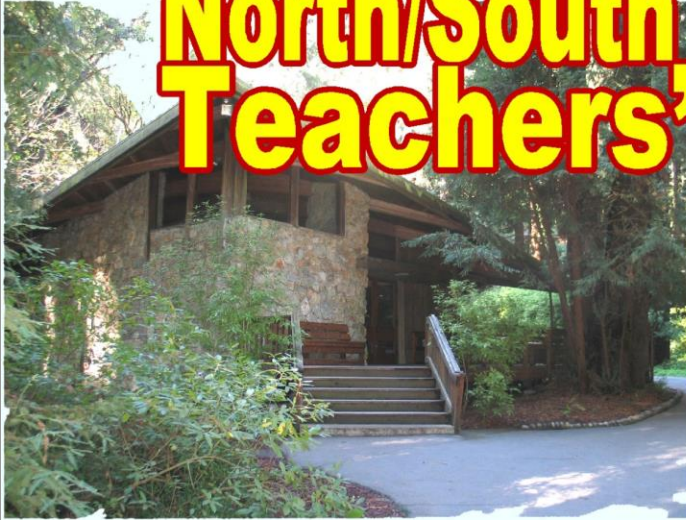
Also on August 11 is the Third Annual Obon Festival, 4-7 pm at 9th and L Street in Arcata. Humboldt Asian and Pacific Islanders in Solidarity (HAPI) invites the public to Festival.

This celebration is a midsummer festival held by Japanese communities around the world. It combines reverence for those who have gone before us with a celebration of life through dance and food.

The festival features a performance of Humboldt Taiko, arts and crafts, vendors, and many activities for families with children. There will be two sets of participatory dancing led by Craig Kurumada and dancers from HAPI. Dancers form a large circle around the raised platform with the dance leaders and the taiko drummer. Dancers use round fans, folding fans, or thin towels as traditional dance accessories. Although the festival has roots in Buddhist teachings, the dance repertoire is secular, celebrating nature, city life, and daily work. For more information, go to hapihumboldt.org.



North/South Folkdance Teachers' Seminar



Dates:
Friday, Oct 25
(7 pm welcome party) –
Sunday lunch, Oct 27

Location:
The idyllic Monte Toyon
Conference Center,
Aptos (near Santa Cruz), CA

Are you a folkdance teacher who would like to hone your skills or a long-time dancer who would like to learn to teach? Come to the N/S Folkdance Teachers' Seminar! We're thrilled to announce our master teachers for 2024: France Bourque-Moreau and Michael Ginsburg. Both are professional teachers with decades of experience in welcoming and retaining dancers in the Folkdance world.

Price: \$320 with on-site accommodations, \$270 off-site
\$10 surcharge for credit card / PayPal / Venmo
\$50 deposit to reserve; final payment due August 25, 2024

Price includes meals from Saturday breakfast through Sunday lunch and all activities. On-site accommodation is dorm-style with shared bathrooms; two bunk beds in each room.

Contact: northsouthfolkdance@gmail.com

Register at <http://folkdance.com/event/ns-seminar-2024>

SPEAKING OF DANCING

by Gigi Jensen

Continuing the Journey: The Mentoring Project Update

Many of you know that I'm involved in The Mentoring Project. Education is near and dear to my heart, in part because I was a schoolteacher and in part because I want to see our folk dance community grow and thrive.

On April 5, 2024, I gave a presentation at the annual conference of the National Folk Organization (NFO) – a State of The Mentoring Project address, as it were. Thanks to the power of virtual meetings, I spoke to conference attendees in Bruceville, Texas, and to fellow Zoom attendees – all from the comfort of my home in eastern Washington state. What follows is a recap of that presentation with a few additional thoughts.

Our mission statement: The NFO Mentoring Project is a program that supports the work and goals of folk dance communities in the United States, providing folk dancers access to information that supports their efforts to maintain and grow their communities.

The steering committee is composed of Roo Lester, Mady Newfield, Stacy Rose, Loui Tucker, and myself as committee chair. Our advisory board members are Adony Beniares and Cricket Raybern.

Our activities consist of two efforts: outreach and programming. Initially we invited the general folk dance community to take a short questionnaire about their dance experiences and knowledge of available educational resources. There was input from 123 respondents, and those responses provided the basis for our programming.

The Mentoring Project is a program of NFO that carries the responsibility of creating a program for years to come. As such, we've been creating its infrastructure and operations to meet such needs as data analysis and grant writing possibilities. However, we don't sponsor an official curriculum since every mentoring relationship has its own needs.

We have a presence on the NFO website through our webpage nfo-usa.com/the-nfo-mentoring-project. This is a portal to resources for dance education at in-person events, virtually, and on the internet. Another avenue to inform about our project is through published articles (like this one) and ad placements.

The first prong of The Mentoring Project provides support for emerging dance teachers, as well as for people who are currently teaching. There's always something more to learn. Our mentoring program currently has 15 mentors and nine mentees. They represent 10 states as well as Canada and Norway! To support the efforts of our mentors, we hold monthly virtual meetups to engage in peer-to-peer support and information sharing. If you're interested in knowing more, contact us. You can find the link on our NFO webpage to the applications for becoming a mentor or mentee.

In support of our mentor / mentee programming, we co-sponsored an NFO F.O.L.K. chat presenting Bianca de Jong in May 2023. She led Zoom attendees through a series of exercises exploring the characteristics of teachers who teach well.



Our 2024 goals include:

- To present public programs to address some of the needs of dance clubs. These virtual public presentations will be informational in scope. If you have a topic you'd like us to consider, email me. We've received requests for such things as how to make your club a non-profit, how to use social media for marketing, how to use the latest technology for your classes and parties, and more.
- To increase awareness of teacher training opportunities and how to find more resources. This includes print, digital, and networking opportunities.
- To recruit more people to help with the work of The Mentoring Project. The more we grow this program, the more help we need, but the more we can accomplish, too.
- Recruit more mentors and mentees. If there's no one to pass the folk dance torch, or anyone to receive it, folk dance in the US will atrophy and die. That's why we're here. Come join us.

As always, your feedback, questions, and general how-do-you-dos are welcome: gigi@tangoandmoredance.com.



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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**

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!

HOW I STARTED FOLK DANCING!

	<p>I come from a family of musicians. My father plays violin and I play the clarinet in the local symphony. My mother plays flute with me in a woodwind quartet. I also teach music in several private schools.</p> <p>My passion, however, is playing in live bands for folk dance festivals and events.</p> <p>One day, the band I played with had a gig at a big Greek festival.</p>	
	<p>There were several hundred people there. Despite the crowds, one of the dancers caught my eye. And I caught HIS eye!</p> <p>Six months later we were married.</p>	
	<p>During the last eight years, we've "cross-pollinated." He sings in one of the local bands, and I have become an active and avid folk dancer!</p>	

This is part of continuing series of cartoons on the topic of how someone found folk dancing. If you'd like to share how YOU started folk dancing, send your story to editor@folkdance.com and we will take it from there.

OOPS!



In the April issue of *Let's Dance!*, the quote on the back cover was misattributed to Xiaolu Guo, a Chinese-British novelist. The quote did appear in her book *A Concise Chinese-English Dictionary for Lovers*. However, the words first appeared as lyrics in the song *The Rose*, written by Amanda McBroom and made popular by the singer Bette Midler. Thank you to Eileen Menteer for pointing out the error.

In the March issue of *Let's Dance!*, the photo that appeared in Aaron Alpert's article (right) was mislabeled. The man on left is Aaron Hsu, not Bi Ying Chan. Aaron Hsu was, however, very happy that he appeared in the magazine. He's wearing the Ding Yun group's t-shirt. Thank you to Rebecca Tsai for pointing out the error.



Memories of Ted Martin

by Nancy Milligan, President of CalTech Folk Dancers

I first met Ted Martin in 1981 or 82 at a Skandia event. This was early in my folk dance life, but not my dance life. I was instantly taken with Scandinavian dancing because it was both familiar and challenging to me as a ballroom dancer.

What really started my friendship with Ted was my curiosity and the feeling I needed help understanding the music better. I was in charge of playing the records for CalTech Folk Dancers once every two months or so. There were two areas that had vague or no notes on the album covers to help me when it was my night to play the music: Greek (which I would learn years later) and Scandinavian. I realized that Ted could help me understand what was good for the CalTech dancers and why. He helped me a lot and encouraged me to keep learning.

I went to the Monday night Skandia class in Anaheim that Ted co-taught for many years. I was most intrigued by the far northern Norwegian dances, but Ted pointed out that I needed to know the Swedish dances also, which was what interested most of the folk dancers in our area. He emphasized the importance of being a well-rounded dancer, which he insisted would also make me a *better* dancer. He did what few teachers had done for me before – he emphasized the “feel” of the music along with its rhythm and why he felt this was important.

I saw and danced with Ted mostly at Skandia or Orange County events, but every once in a while he turned up at a surprising event. He encouraged me to *not* ignore the Federation events, as I often wanted, but to attend some of their events. “The friends and fun you find there are priceless,” he once told me. Of course he was right.

He also told me *not* to ignore the dances of the Balkans, that they are more than they seemed at first. While I was more interested in learning Springgars, he kept me open to a wide variety of dances, which paid off in many ways. I encourage others to do the same.

One non-dance moment I cannot forget happened at a Skandia dance at a potluck dinner break. Ted brought a big bowl of coleslaw. I ran in late, coming from work and, when I looked around, that bowl of coleslaw was the only thing vegetarian there at the time, so I grabbed some. Ted had thrown in some raisins which I liked and some sunflower seeds. In theory, this was a wonderful addition, but he had grabbed the wrong package. He used sunflower seeds *in the shell* instead of *shelled*. We all teased him about it, but I gave him 15 points for creativity.



Ted Martin and Donna Tripp.

XIUTLA CELEBRATES 30 YEARS

by Linda Garcia Milhoan

I was in Puerto Vallarta in late January and was fortunate enough to be able to see Xiutla (shoot-la), a folklórico dance group that was celebrating its 30th anniversary. Founded in 1994 by Prof. Enrique Barrios Limón as the Grupo Folklórico Infantil with 30 children and a goal to teach them about their rich Mexican culture and dance heritage, their name was later changed to Xiutla, a Náhuatl word meaning “place where lush vegetation grows.” Part of their 30th anniversary was a gala performance in March at the Teatro Vallarta.

This very talented group of dancers performs every Friday evening at Lázaro Cárdenas Park in Puerto Vallarta during the high tourist season of February through April. It’s too late for you to see their show *this* year, but you can start making plans to go to Puerto Vallarta in 2025. This group’s show is free but arrive early to get good seating. Check them out on Facebook to get a sample of their dancing!



LET'S DANCE! ♥ LYRICS

At V'Ani (You and I) is a well-known Israeli circle dance that has been in the international repertoire since its introduction in the 1960s. The dance was choreographed by Danny Uziel, who created it as an engagement present to a woman he planned to ask to marry him. Alas, she became engaged to someone else before he could ask her!

I was told that this is not the Hebrew spoken today, but in a older, quasi-Biblical and very poetic form of Hebrew. The translation is the combined efforts of Esti Ben David (a Biblical scholar) and Yardena Brooks (an amateur poet). Now, when the dance is on your group's playlist, you can sing along!

Boi elai likrat, habat
Ve yufshar libi shekafa
Mi yom re'ot otach nishbah
Le margilotayich yafa.

Come toward me, toward this girl
And my frozen heart will melt
From the day I saw you
I was captive at your feet, my beautiful one

Lu yehi anochi ka yon
Mi le yonati⁽¹⁾ ki tidmeh
Nashik kanfot elai savyon⁽²⁾
Kom nakim lanu hanaveh

If I am but a pigeon
Who could resemble you, my dove
Our wings would kiss as we flew toward the groundsel⁽²⁾
Where we would build our home

At v'ani napil lashechakim
Nag'bia uf el al ka yonim
Chut hasheni svivenu
Be gil uvesason adei shanim.

You and I will reach the heavens
We will fly high like the doves
Hope surrounds us
With joy and happiness for years to come

Shemesh yagiha bo nativ
Or lemachmadi she'ata
Be tzel kora⁽³⁾ imi yetiv
Meni shvil darko lo sata

The sun will light our path
Light for you, my love
Our solid roof will provide a pleasant shade
Along a path that never wanders

Dodi⁽⁴⁾ hu zeh vegam re'i
Ben chalomotai miyamim
Dushanti rav kedei sov'ee
Migviri he'az, hechamim

He is my lover and also my friend
Forever in my dreams
I am blessed to my heart's content
Thankful for the warmth of my love

1. "Yonati" is "my dove," a term of endearment
2. "Savyon" is groundsel, a yellow flowering groundcover

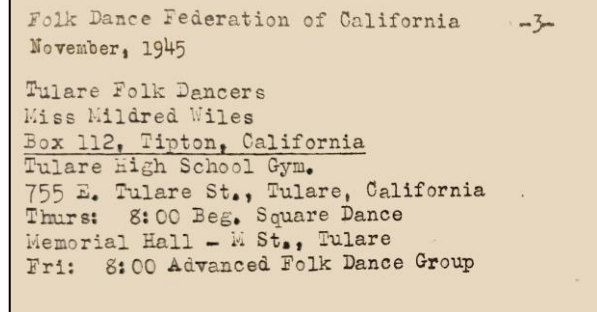
3. "Tsel kora" refers to overhead shade (a house)
4. "Dodi" is a Biblical reference to a lover as in the Song of Songs; it's the same use as in "Dodi Li."

Tidbits from Federation Archives

by Loui Tucker

Rummaging through the Federation paper archives last month, I found two interesting documents. The first was an address list of Federation clubs dated November 1945, just a few years after the Federation was formed in May 1942. There were a dozen clubs listed as being located in San Francisco, which I expected. There were clubs in Oakland, Berkeley, and San Jose, also to be expected. I did not expect to see dance groups in Tulare or Witter Spring (northwest of Clear Lake) or Sausalito or Vallejo.

There was a second list of clubs dated 1953, and that contained additional surprises. Listed there were dance clubs in Auburn, Red Bluff, Lodi, Carmel, Holy City, Los Banos, King City, Parlier (southeast of Fresno), North Fork (northeast of Fresno), Isleton (northeast of Antioch), Chualar (southeast of Salinas) and Sprekels (south of Salinas). Folk dancing (which included American squares) was being done in every community, large and small.



Folk Dance Federation of California -3-
November, 1945
Tulare Folk Dancers
Miss Mildred Wiles
Box 112, Tipton, California
Tulare High School Gym.
755 E. Tulare St., Tulare, California
Thurs: 8:00 Beg. Square Dance
Memorial Hall - W St., Tulare
Fri: 8:00 Advanced Folk Dance Group

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ŽELJKO JERGAN *Croatia*

AHMET LÜLECI *Turkey*

ROBERT McOWEN *Scotland*

LIINA TEOSE *Estonia*

KAU'I TUIA *Polynesia*

Our Band; TOM PIXTON

RALPH IVERSON

BRIAN WILSON



As many know, Tony Parkes is facing health challenges and sadly won't be able to be with us at our July 2024 Camp.

We know that everyone in the world of folk dancing sends Tony and Beth their love.

Joc de leagăne

(Romania)

Joc de leagăne (ZHOK deh Leh-AH-gah-neh) is a women's dance honoring the village midwife on her name day. This dance was reconstructed by Theodor Vasilescu which comes from the village of Dragomirești in the Maramureș region of northern Romania. It has been presented by many other teachers in camps and workshops in the United States with variations of steps and styling. In honor of Mr. Vasilescu's dedication to the culture of Romania, we present his version, which can be seen danced by Theodor and Lia, Theodor's wife, in the video noted below.

Music: 2/4 meter Search YouTube for "Dance of the Cradle"

Video: A search on YouTube for "Demonstration of Joc de Leagane dance Vasilescu" should result in the correct video.

Formation: Open circle of women facing CCW. Begin with L hand resting palm up on own L shoulder (elbows down) and R hand holding L hand of person in front. Leader may extend R arm forward or place R hand on R hip.

Steps & Styling: The dance is quiet, gentle, smooth, feminine. It does not have exaggerated hip movements, though at times the whole body sways a bit.

Meas	2/4 meter	PATTERN
32		INTRODUCTION. (Dancers may wait or begin immediately.)
		I. FACING AND MOVING CCW.
1		Touch ball of R next to L (ct 1); step R fwd (ct 2).
2		Repeat meas 1 with opp ftwk.
3		Step R fwd (ct 1); step L fwd (ct 2).
4		Step R fwd (ct 1); step L beside R (ct &); step R fwd (ct 2).
5-8		Repeat meas 1-4 in same direction with opp ftwk.
		II. FACING CENTER, MOVING SIDE TO SIDE (CRADLE).
		Face ctr and bring hands up to W-pos and slightly fwd.
1		Step R to R while turning slightly L (ct 1); touch ball of L next to R (ct 2).
2		Repeat meas 1 with opp direction and ftwk.
3		Step R to R while turning slightly L (ct 1); step L next to R (ct 2).
4		Step R to R while turning slightly L (ct 1); touch ball of L next to R (ct 2).
5-8		Repeat meas 1-4 with opp direction and ftwk.
		III. FACING CENTER, MOVING BACKWARD AND FORWARD.
		Gradually bring arms down and back as you move bkwd in meas 1-2; then gradually fwd and up to a straight arm W-pos with hands higher than head as you move fwd in meas 3-4.
1		Step R bkwd (ct 1); step L bkwd (ct 2).
2		Step R bkwd (ct 1); step L next to R (ct &); step R beside or slightly behind L (ct 2) and look down.

Joc de leagăne – continued

3-4 Repeat meas 1-4 moving twd ctr with opp ftwk and bringing hands fwd and straight up while looking up.

IV. FACING AND MOVING RIGHT, HANDS HIGH.

Hands remain high overhead.

1 Step R fwd in LOD (ct 1); step L fwd (ct 2); step R beside L (ct &).

2 Step L fwd (ct 1); step R fwd (ct 2).

3 Step L fwd (ct 1); step R beside L (ct &); step L fwd (ct 2).

4 Step R fwd (ct 1); step L fwd (ct 2).

V. MOVING RIGHT, LEFT, RIGHT.

Bring joined hands down to V-pos

1 Facing ctr, step R to R (ct 1); step L behind R (ct &); step R to R turning slightly L to face CW (ct 2); soft stamp on L (ct &).

2 Facing L, step L (ct 1); step R (ct 2).

3-4 Repeat meas 1-2 with opp direction and ftwk.

VI. FACING AND MOVING CCW.

1 Step R fwd, with arms in V-pos swinging slightly twd R (ct 1); step L fwd with arms in V-pos swinging slightly twd L (ct 2).

2 Repeat meas 1.

3 Bringing hands up to starting pos (L hand palm up on own shoulder, R hand on palm of next dancer) on ct 1, step R (ct 1); step L (ct &); step R (ct 2).

4 Step L (ct 1); step R (ct &); step L (ct 2).

Sequence: Repeat dance as noted above until the music ends.

Lyrics and translation (all lines are sung twice)

Mama când m-o legănat
Numai de dor mi-o cântat

When my mother rocked me
She sang to me only of longing.

Mi-o cântat de dor si-o plâns
Dorul de mine s-o prins

She sang of longing, and she cried.
The longing clung to me.

De când port dor la inima
Nu mai am nici o hodina nici la prânz si nici la cima

Ever since then I carry longing in my heart,
I have no respite – not at lunchtime and not at dinnertime.

Câte dorurile-s grele
Toate-s pe brațele mele

As heavy as the longings are,
They are all weighing on my arms.

Altul moare de bătrân
Nu știe dorul de ce-i bun

Someone else might die of old age,
Not knowing the use of longing.

Dar eu știu ca l-am purtat
De când mama mi-o cântat

But I know I've carried it
Ever since my mother sang to me.

A BLAST FROM THE PAST

The excerpts below are from the full article in the October 19XX issue of *Let's Dance!* After you've read them, take a guess at the year (answer at the bottom of the page).

What's Wrong With Our Folk Dancing?

By SONG CHANG

The vital question is: Are we having too many dances? For all practical purposes, the writer would emphatically say, "Yes!" One does not need much reasoning power to arrive at this conclusion, if the objective of the folk dance movement is to be achieved. The whole trouble of the matter is that we have been geared unconsciously to build up the federation dance repertoire instead of the movement itself. We have actually bitten off a piece much bigger than we can possibly digest without ill effects in terms of dances. The writer agrees that learning new dances is stimulating, but there is danger of being overstimulated.

TOO MANY DANCES

Let us say that we have to date, at the minimum, 150 dances in the Federation repertoire. One hundred already compiled into the four volumes of *Folk Dances from Near and Far* and the other fifty in the process of compiling. These do not include the pet dances done by different clubs. To a few this number may not seem very big, but then we are not building up an organization for the fancy of a few. Our goal is mass participation with full enjoyment by all.

AUTHENTIC FOLK DANCES

The wonderful thing about real folk dancing is the carefree spirit one puts in it. It is meant for people of all ages, for the mere expression of their inner feeling and goodfellowship. In this regard, we should be doing more dances of this category rather than just a lot of old time ballroom and recently made-up dances such as *Hot Pretzels*, *Shaw Polka* and the like. There is a big reservoir of folk dances at our disposal—why make up any?

If we could only include two or three of the most interesting and popularly known authentic folk dances to represent each country in the world, we would have something to crow about. And, then too, the name of our Federation would not be so misleading. Out of the one hundred dances compiled in the four volumes of *Folk Dances from Near and Far* roughly about one-third of that number can be truly classified as genuine folk dances representing only about fifteen countries. In the past, without exception, all festival programs of forty dances or less have shown only from three to ten so-called real folk dances.

FEWER DANCES DONE BETTER

Folk dancing should be made easier. Instead, it is being made harder and harder as time passes, due to the constant increase in the Federation repertoire. It is clear then that something must be done. What then would be the solution satisfactory to all concerned and for the betterment and healthy growth of the folk dance movement?

One thing is important—that the Federation repertoire should be and must be reduced. Uninteresting and tiring dances like *Goralski* discarded and "made-up ones" made unacceptable. Let people do as they wish in their own clubs—made-up or otherwise—so long as they do not inflict them on others. The writer will now venture to give some suggestions toward a logical solution, which he hopes will meet with the approval of all concerned.

First, out of the 150 Federation dances excluding all those used by individual clubs, a yearly repertoire is to be made up of say seventy-five well selected dances. The same to be used by all Federation clubs. Such repertoire is to be made varied from year to year in the same manner as festival programs are made varied. According to this plan all festival programs are to be made up from these seventy-five dances. It would be more desirable, too, to reduce also the festival program dances from forty to thirty.

Final resume: (1) The selection of seventy-five dances for a well rounded-out Federation repertoire. (2) Weeding out uninteresting and made up dances. (3) Introduction of more interesting and authentic dances to represent as many countries as possible. (4) Conservation of extra dances for future uses. (5) To devote more Institute time for review and teaching of authentic folk dances.

The article appeared in the October 1948 issue of *Let's Dance!*

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