

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING  APRIL 2021



*If only
we had
a crystal
ball...*

Let's Dance!

Volume 78, No. 4

APRIL 2021

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153 Race Street

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The deadline for *Let's Dance!* is the first day of the month prior to the date of publication. We welcome submissions, letters and comments from our readers. Please send to: Loui Tucker, Editor (editor@folkdance.com). Opinions expressed in *Let's Dance!* are not necessarily those of the Folk Dance Federation or of the Editor.

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San Jose, CA 95126

©*Let's Dance!* (ISSN#0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May-June and July-August issues, which are released each two-month period. Standard mail postage paid at Sacramento, California.

WELCOME OUR NEW FEDERATION MEMBERS

Mary Victor - Carmichael, California

Jan Stephens - Veneta, Oregon

PRESIDENT'S MESSAGE

DANCING ANIMALS

by Marian Snyder

When I was growing up in Los Angeles, my parents were always sending us outside to play. With eight brothers and sisters, most of the time there was somebody to play with. My mom and dad loved sports, so we played football, baseball, volleyball, hopscotch, and tag in the front yard, and basketball and tetherball in the back. Sports were on the television or radio whenever possible. Folk dancing with the Westchester Lariats twice a week was all part of it too.

My favorite sport to watch has always been basketball. Just recently I enjoyed reading an article about Warriors guard Stephen Curry. He is playing his best basketball ever. "Curry dances on, literally.... he broke out two new celebration shimmies.... wagged his shoulders wildly in what might be called *Dislocation Sensation*." **That got me wondering whether other athletes dance.**

Aaron Rodgers, Green Bay Packers quarterback, is well known for his "belt dance" after every successful play or score. Basketball star LeBron James has an entire video of all his dance moves on and off court. The internet is full of sports dancing. You can find football, tennis, cricket, karate, volleyball, bowling, boxing, and golf dances. My favorite is the very funny cricket dance. All are celebrating, and what better way than dancing?

Some football players are using classical dance to improve their game on the field. Ballet helps many stay nimble and protects their bodies from wear and tear. It keeps their ankles, feet, and toes strong, while preventing knee injuries. Did you know that the Dallas Cowboys installed ballet barres outside the locker room to motivate players to stretch in a different way? Former 49er and Raider Jerry Rice nearly won the second season of "Dancing With the Stars." He took second place. (Thank you, Craig Blackstone!)

Which do you think is harder, football or ballet? Most people think ballet is easier. Not true. Ballet is considered harder because it is a sport *and* an art form. Ballet dancers' training has been com-

pared to training for the Olympics. Here's another interesting question. Are dancers stronger than football players? I read that dancers do more hours of training or rehearsing than professional football players. In fact, a study found that the overall fitness level of dancers was greater than competitive swimmers.

Ballet provides both aerobic exercise and strength training, ensuring strong muscles and excellent cardiovascular fitness--which are also keys to basketball success. The jumps and stretches that dancers perform while running and leaping across stage are similar to basketball moves. One famous player, Kobe Bryant, learned to tap dance in order to strengthen his ankles and protect against injury during his Lakers career.

Boxers get a boost from ballet and ballroom dancing. The technical dance steps, balance, and rhythm require fast decision-making while changing positions. All are beneficial to a boxer's mind and feet while fighting. A well-known quote by Muhammed Ali is "Float like a butterfly, sting like a bee." (Thank you, Larry Snyder!)

Folk dancing, just like sports, not only benefits the body, but the mind as well. **By increasing serotonin levels, one's mood is enhanced, resulting in greater happiness and confidence.** Hopefully, many of you are continuing to dance online or just around your house for fun.

By the time you read this, I will have received both vaccine shots. With the progress being made in fighting the pandemic, I'm hoping that we will resume dancing in the summer. Keep that serotonin going. It will be unbelievably amazing when we are allowed to gather and experience the fun of folk dancing again!



How many dancers does it take to screw in a light bulb?

"5 - 6 - 7 - 8 !"



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 7-11** **NATIONAL FOLK ORGANIZATION VIRTUAL CONFERENCE.** Connecting Through Culture. Free for all. Details at nfo-usa.org.
- April 23-25** **LYRIDS/KYKLOS ONLINE FESTIVAL 2021.** Featured artists: Tineke and Maurits van Geel, Gergana Panova, Ahmet Lüleci, Naomi Taussig, Steve Weintraub, and Polly Ferber. Produced jointly by the Kylos and Burnaby International Folk Dancers. See ad on p. 16.
- Sept. 24-26** **MOUNTAIN PLAYSHOP 2021** Annual folk dance weekend. YMCA Blue Ridge Assembly, 84 Blue Ridge Circle, Black Mountain, North Carolina. Learn much-loved dances from the Best of Zoom 2020-21, taught by local teachers. Website: mountainplayshop.org or contact Beth Zweigoron at rbzweigoron@gmail.com.

▶ LIST OF VIRTUAL CLASSES ON P. 9 ◀

If you'd like to publicize your virtual event to the folk dance community, send your email with any publicity flyers to all three of these:

- Loui Tucker, Editor, at editor@folkdance.com or loui@louisucker.com
- Kevin Greek, Federation Website Manager, events@folkdance.com
- The Federation's Google Groups at FDF-CA@googlegroups.com



THE APRIL *LET'S DANCE!* CHALLENGE

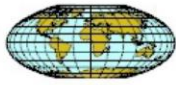
This will only involve a little research on your part, and all the answers can be found in back issues of *Let's Dance!* magazine. You don't have a filing cabinet drawer filled with old issues of *Let's Dance!* magazine? Don't worry! Just log onto folkdance.com and click on the Resources tab and select *Let's Dance!* archives. There you go! **It might take you 20 minutes to assemble all the information, and you have a chance to earn a \$20 gift card.**

In 1976, there were **NINE** Federation council-sponsored festivals. The challenge is to make a chart showing the **month**, the **name** of the festival, the **city(ies)** where the festival was held, and the **first dance** on the published program.

The first person to send in the correct answers to Editor@folkdance.com or Loui@LouiTucker.com is the winner. On your marks, get set, GO!



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and anyone with a love of travel and culture.

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2021

ALBANIA and KOSOVO: May 4-16, ext. 16-18, 2021

Led by Lee Otterholt. Tirana, Durres, Vlora Folk Dance Festival!
Kruja, Saranda, Berat, Shkodra, Gjirokastra

PERU, BOLIVIA, CHILE: May 22-June 3, 2021

Led by Martha Tavera. Cuzco, Sacred Valley, Machu Picchu,
Quechua Village, Lake Titicaca, Uyuni, La Paz, Atacama Desert

NORWAY, DENMARK, SWEDEN: June 8-21, 2021

Led by Lee Otterholt. Oslo, Gothenburg, Helsingborg, Copenhagen

BULGARIA: August 2-15, 2021 **Koprivshitsa Folk Festival Tour!**

Led by Jim Gold, Lee Otterholt, Lee Friedman
Sofia, Plovdiv, Bansko, Veliko Turnovo

GREECE and the GREEK ISLANDS: October 9-22, 2021

Led by Jim Gold and Lee Otterholt.: Athens, Nauplia, Sparta, Olympia,
Delphi, Meteora, Mycenae, and Epidaurus, **Greek Island Cruise** to
Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)

2022

ISRAEL: March 13-24, 2022 or Germany in June

Led by Jim Gold, Joe Freedman, and Lee Friedman
Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed,
and Golan Heights

ROMANIA: October 3-16, 2022 **Klezmer and Folk Dance Tour**

Led by Jim Gold with Nancy Hoffman and Lee Friedman
Bucharest, Brasov. Sibiu

2023

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

June 14-27, 2023. **Folk Dance and Yodeling Tour**

Led by Jim Gold, Lee Otterholt, and Lee Friedman
Munich, Salzburg, Innsbruck, Swiss Alps, Lucerne, Zurich

IRELAND: August 5-17, 2023

Led by Jim Gold and Lee Friedman
Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Dublin
Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

SPAIN: September 14-27, 2023: Led by Lee Otterholt

TOUR REGISTRATION: Can't wait to go! Reserve my place! Choose your tour. \$200 per
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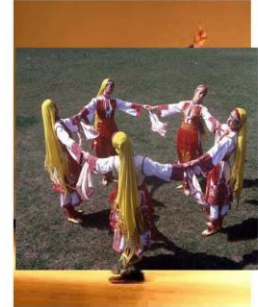
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THE FAMILY PHOTO ALBUM



Dancing in person, without masks, in Hawaii. Everyone is vaccinated except the currently ineligible young man in the back. Luane McGowan, second from left, is their teacher.



Emerald Adler getting ready for the Peninsula Council's Tea Party in March. Photo by K. Adler.



Lenore Frigo shares her reason for getting vaccinated.



The Chico World Dancers have started dancing in person. See p. 10. Photo by E. Morris.

FROM THE EDITOR

If Only We Had A Crystal Ball!

*I have heard people rant and rave and bellow
That we're done and we might as well be dead,
But I'm only a cockeyed optimist
And I can't get it into my head.*

~ Richard Rodgers and Oscar Hammerstein II
South Pacific



I confess that I am an optimist. I tend to focus on the blue skies on the horizon, not the black cloud overhead. As such, I remain hopeful that we will soon be dancing together, in person, without masks. I hold onto the belief that the vaccines (3 of them now!) will be effective, and we will be vaccinating our 45- to 65-year-old residents as early as May. I am encouraged by the fact that all the metrics (rate of infection, hospitalizations, deaths, positivity, etc.) were trending downward during February and into the first week of March.

I know there are plenty of *What Ifs*.

What if the vaccines are not effective against the variants?

What if the vaccines are effective for only six months?

What if too many people decline to be vaccinated and we don't reach herd immunity?

What if there are surges? The Back-To-School Surge? The Indoor Religious Services Surge? The Contact Sports Surge? The Indoor Dining Surge?

What if vaccinated people refuse to congregate with unvaccinated people?

Yes, all of those *What Ifs* could happen but – again – I am an optimist.

We are already dancing in person

People share photos with me of small groups dancing together in person (see photos in The Family Photo Album on p. 6) and I am encouraged. As reported the January issue of *Let's Dance!*, p. 12, Jim Gold has been dancing in parking lots all winter! The end of January, Aaron Alpert and Latisya Steele re-opened their outdoor Israeli dancing in Palo Alto on Sunday afternoons, and it's going strong. If all goes well, and we continue to move in this positive direction, the Saratoga Folk Dancers will be back dancing outdoors by late-March, and possibly indoors by mid-April.

Yes, I am an optimist! While I believe COVID-19 is not likely to disappear completely, it will become manageable. We may get seasonal COVID booster shots the way many currently get an annual flu shot, and we will co-exist with this disease the way we co-exist with many others. Read more about this concept of managing COVID in the future by

doing an internet search for "COVID-Zero." Yes, I remain upbeat and positive.

Think outside the dance hall

With all that playing out in the background, I want to encourage dance leaders to think about opening in-person dance classes. While you may love dancing in your big, wood-floored dance hall, you don't have to wait until it becomes available again. There are other options. It doesn't have to be a parking lot, although a one-hour dance party once a month won't do any lasting damage to joints, and it could go a long way toward creating the sense of normalcy we are all craving. In the Chico World Dancers' contribution to News From Around The Bay (see p. 10), you can read about a community center that created an outdoor deck for their dance classes. There may be similar options in your area. There is a group of dancers in Cupertino that pooled resources to buy a small wood dance floor that was then installed over the backyard patio.

Where there's a will, there's a way!

Others have voiced concerns that reduced attendance (not everyone will feel safe coming back indoors) would make it impossible to afford the rent on a former dance space. I would suggest trying to negotiate an interim arrangement with the venue operator. You could agree to either reduced rent (30%? 50%), or to share whatever income is generated (60% to the landlord, 40% to the club). Keep in mind that these dance venues have gone at least a year without *any* income. A little income now will be better than continuing to receive nothing. Perhaps some of the dancers will be so delighted to be back dancing in person again that they will willingly pay a bit more for it.

The light at the end of the tunnel is *not* an on-coming train, and that light is getting bigger and brighter every day.

A Trip Down Memory Lane: What My Students Taught Me

by Marilyn Smith

They didn't want to be there, this small group of high school students registered in my beginning folk dance class at Santa Rosa Jr. College. They wanted to be in the Pilates class, the Yoga class, the Hip Hop class, but those classes were full. They were in my class to earn high school P.E. credits that they needed to graduate. Folk dance became their default class.

They were glum. They looked down. They checked the clock in the room. How would they survive 100 minutes of folk dance instruction every week? Torture! It was the first time in my many decades of teaching that I had to lecture my students. **I told them this could be the longest 100 minutes of their week or it could fly by.** They were skeptical.

Slowly over the course of several weeks, I noticed them smiling more. I noticed a little more energy in their steps, and they stopped checking the clock. They forgot about the assignment that was due the next day or an upcoming test. They were just present in the moment.

They especially liked Čoček because of the brass band recording that gave them energy. Meryem Ana became their "trance dance" which they danced with their eyes closed. A group of them learned the words to Meryem Ana and sang it in the center of our circle as we danced around them.

I discovered much more about what they were learning in class besides the steps to the dances when I read the written papers turned in at the end of the semester. I was surprised!

One girl wrote how she was uncomfortable at first dancing next to an older man in our class who always carried a small towel to wipe the sweat off his brow. Ewww! She didn't want to hold hands with him. But there he was, dancing next to her and at the end of the dance he engaged her in lively conversation, interested in what her favorite subjects were, her plans after high school, etc. She wrote in her paper that the lesson she learned was something her mother had taught her all her life: "Never judge a book by its cover."

Other students suddenly became interested in their family's ethnic backgrounds and wrote lovingly of Polish grandmothers, Greek grandfathers, and Czech aunts and they shared their stories with me.

One student said she had found a new best friend in my class. It was another girl who went to her same school, but whom she never would have been friends with because they didn't run in the same circles at school. She found that, in folk dance class, there were no cliques, no special "in" group and she treasured this new friendship.

My favorite story was a student who wrote, as many students did, "I didn't want to take this class. I wanted to take the Pilates class." But as the weeks went on, she found herself enjoying this class she had never wanted to take. At the end of the semester, she wrote that she went to see her high school counselor. The counselor told her that there was good news and bad news. He said, "The bad news is that you still need more P.E. credits to graduate. The good news is that the Pilates class is open." **She replied, "Oh, I don't want to take the Pilates class. I want to take folk dance."**

DANCE IS MY TOUCHSTONE

By Donna Frankel

A few weeks ago, I received a call from a long-time dance student. She wouldn't mind my sharing her situation with you. Besides, I've changed her name. I find teachers learn as much from their students as the other way around.

Hellene has taken several dance class styles from me at four colleges and two senior centers in the last twenty years. She is fighting breast cancer. Her camera is off during Zoom classes as she is embarrassed at her weight loss and the fact that chemo made her hair fall out. Hellene phoned saying she wanted to stay in the intermediate class but could no longer dance. **Additionally, she would miss class next week due to having a double mastectomy.** She made me promise not to tell her classmates. This is a woman who never misses class, is seldom late, and wants no pity. Hellene knew I would phone if she was absent because she is older, lives alone, and is always in class unless she's ill.

Continued on p. 12

Wow! Look at all the virtual class and party offerings - including the new listing this month. Do you need to log in and try a new one?

FEDERATION CLUBS WITH VIRTUAL CLASSES

The Federation website manager, Kevin Greek, and *Let's Dance!* are maintaining a list of Federation groups meeting via Zoom. The clubs below provided their information. **The list is also on folkdance.com and that list will be updated** as more clubs respond to the request for information. If your club is NOT listed, and you want to be listed next month (as well as on folkdance.com), please email editor@folkdance.com or

Loui@LouiTucker.com. This listing is organized by day of the week, *with semi-monthly and monthly parties at the end.*

Petaluma Snap-Y Dancers Monday	Carol Friedman 7:00 - 8:15	cjay@horizoncable.com Email Carol for login information
Razzmatazz Folk Dance Tuesday	Marilyn Smith 7:00 - 8:00	marilynmsmith@sbcglobal.net Email Marilyn for login information
Palomanians Tuesday	Adony Beniares 7:00 - 9:30	adony408@gmail.com Zoom #: 195 812 542
Tuesday Dancers Tuesday	Bruce Mitchell 7:30 - 9:00	sfdc2000@icloud.com Zoom #: 831 127 0586
Israeli Dancing with Udy Tuesday	Udy Gold 7:30 - 9:00	udyg@yahoo.com Zoom #: 893 1471 9684 (PW=dance4fun)
Tuesday Santa Cruz Israeli Tuesday	Alan Rothchild 8:00 - 10:00	rothdance@hotmail.com Zoom #: 893 3862 3151 (PW=sapari)
Kolo Koalition Wednesday	Sharon Hulten 8:00 - 9:30	dashincal@aol.com Zoom #: 839 5676 6387 (PW: 565438)
Zoom-Cali Israeli Wednesday	Aaron Alpert 6:00-9:00	aaron@nirkoda.com NEW THIS MONTH! Join the mailing list at nirkoda.com for login info
Berkeley Friday Request Night Friday	Emily Stoper 7:30 - 9:00	bfdrequestnight@gmail.com Email for login information
Changs International Friday	Ulrike Narins 7:30 - 9:30	ulrike888@hotmail.com Zoom #: 892 3870 4714 (PW=966035)
Friday Night International Friday	Alan Rothchild 8:00 - 10:00	rothdance@hotmail.com Zoom # 771 0202 4662 (PW=pravo)
Sunday Israeli Sunday	Carol Friedman 9:00 - 10:15 AM	cjay@horizoncable.com Email Carol for login information
Village Dancers Plus Sunday	Judy Kropp 3:00 - 4:30	judykropp40@gmail.com Zoom #: 825 5262 8923 (PW=697402)
Smile & Dance Sunday	Catherine Ko 5:15 - 6:45	catherine.smile.peace@gmail.com Zoom #: 899 6194 0965 (PW=137283)

Kopachka Dancers Friday (every 2 weeks)	Susie Shoaf 7:30 - 9:00	president@kopachkafolkdancers.com Zoom #: 863 9451 5471
Humboldt Folk Dancers Friday (1st, 3rd, 5th)	Joyce Burton 7:00 - 9:00	tutujoyceb@gmail.com Zoom # can vary; contact Joyce
Café Shalom Israeli Dance Party 2nd Saturday	Udy Gold 7:30 - 9:30	Email Udy for login information
Global Folk Dance Party 3rd Saturday	Adony Beniares 3:00 - 6:00	adony408@gmail.com Zoom #: 600 066 908
Peninsula Folk Dance Council 2nd Sunday	Adony Beniares 3:00 - 5:30	adony408@gmail.com Zoom #: 555 444 300

NEWS FROM AROUND THE BAY . . .

NORTH BAY – Carol Friedman

We're continuing to dance virtually these days – Israeli class on Sunday mornings, and Balkan/International class on Monday nights.

As always, we continue to dance old and new favorites from Bulgaria, Serbia, Armenia, Romania, Greece, Turkey, Macedonia, and France. We're resurrecting and dancing old favorites. Right now this includes Bucimis and Jove Male Mome (Bulgaria), Katonti and Hora (Israeli), and Toculetsul (which I learned when I was in Romania).

I've also been having fun re-discovering Bal Folk dances. I first encountered the Bal Folk movement because one of my friends who was living in Berlin told me about it. That was when I found Repasseado, a partner dance that I re-configured to be done as a circle dance. This became a big favorite in my Petaluma class and at The Land folk dance weekends as well. We've been dancing it in the Monday night Balkan class, and this led me to head back to YouTube and look again for Bal Folk non-partner dances.

I discovered that many of these dances intersect with French/Breton dances, though with a much looser style. I found videos of folks dancing Kost ar C'hoat and Danse de L'ours and this past month I took a workshop with Sybille Helmer who taught a sweet Breton waltz called Vale Ecosaise, as well as Andro Roummaneg, a dance she choreographed to music done in collaboration with Breton and Romanian musicians. I will be learning and teaching all of these dances in the coming months.

We're dancing and staying connected with old and new dance friends! Contact me at 415-663-9512 or cjay@horizoncable.com if you'd like to join us.

CHICO WORLD DANCERS – Memo Cheswick

On February 21, the **Chico World Dancers (CWD)** resumed its in-person dancing! This change was organized by Ralph Gagnon, our local long-time dance organizer, leader, and teacher.

The first night was a bit of a shake-down cruise due to change in the dance space. To adjust

to the local COVID rules, the dance studio that has hosted our folk dance classes configured an outdoor deck structure. The deck was created for use by all of their classes, e.g., ballet, hip-hop, etc. Preparation for folk dancing and the configuration of our sound system needed to be worked out. **Six dancers showed up, wore masks, and socially-distanced danced. We danced for two hours!** It was a great success and provided some much needed social interaction between Chico Folk Dancers. See the photo on p. 6.

Meanwhile, Zoom meetings have allowed Chico folk dancers to carry on remotely. Some have signed up for folk dance classes taught through the local Chico Area Recreation & Parks District. Many have participated in various further-afar Zoom events such as the Global Folk Dance Parties, Balkanfest Montreal, Folk Arts Center of New England, Virtual Dance Room, Bulgarian Master Singers Series (with Vlada Tomova), Hawks Well Theatre with Cathy Jordan (Sligo, Ireland). Still others have dropped in on various Northern California dance club Zoom events, e.g., Sacramento, Central Valley, Changs, and Grass Valley. Awareness of world time zones, dance leaders, an ever-increasing potential for scheduling conflicts, and varying workshop prices have become the new norm for many of our dancers!

Blessedly, our local singers are again receiving monthly Zoom vocal lessons with Petya Dragneva from Varna, Bulgaria. It's been a joy and continual attraction for local singers. Most recently, we have progressed to learning a new three-part arrangement of the well-known tune, Sto Mi E Milo.

RAZZMATAZZ – Marilyn Smith

We meet each week on Zoom to learn new dances, review old ones and to visit. We dream of the time when we will be able to hold hands in a circle in the same room. We catch up with who has gotten their first or second COVID vaccine shot, knowing that when we are all vaccinated we'll be closer to dancing in person.

We've enjoyed learning a version of Kleftes that Joe Graziosi taught at the Texa-Kolo festival in November. I'm teaching some of Ahmet's dances

... AND BEYOND

from previous years as well as new dances he's introduced online like the beautiful Göçmen Kızı. I've continued teaching some of the dances I learned at last July's Stockton Virtual Camp such as Sonia and Cristian's Hora Suceveana. When I taught that dance I learned in a Zoom Chat message that the father-in-law of one of our dancers was born in Suceava.

Dances coming up in the next couple of weeks in our class include Diplos Messinias, a combination of Tsamiko and Syrto that Joe Graziosi taught, a lovely Berançe and a Bulgarian dance, Varimezovo Horo, I learned from Steve Kotansky. We also have time each week for requests. **I am amazed at the variety of requests each week. Some are especially challenging for me because I might not have done these dances for years.** I try to dance about an hour every day, practicing new dances I've learned and how to teach them and reminding myself again of the older dances on the request list. It all keeps me happy!

SACRAMENTO – *Barbara Bevan*
Part of a series about foreign-born folk dance friends.

FROM FINLAND TO SACRAMENTO

Ulla Schreuder came to California in 1971 from her home country of Finland. She was a tour guide in Helsinki and met her future husband, Normand, an American, on one of her tours. He asked her to join him on a tour of Europe. They traveled together for about two months and got married in Turkey. They then came to the United States. Ulla and Normand were married for 27 years. Sadly, Normand died in 1997.



Ulla Schreuder

Ulla liked dancing, and friends suggested several classes which she

tried. Being Finnish, she naturally tried Scandinavian dancing and, later, international folk dance.

She especially enjoyed the international dance group taught by Bruce Mitchell. To our benefit, Ulla excels at making decorations and food for parties. She continues to be an active member of our folk dance community.

HAPPY 100th BIRTHDAY, HADI!

On Saturday, February 27, we celebrated the 100th birthday of long-time folk dancer, **Hadi Babazadeh!** Being in the midst of a pandemic, we could not have a big indoor party with dancing and food, so we adapted. We had a "Walk By" in front of our condo for local friends, dance friends, and neighbors.

My plan was to have Hadi stay inside at the living room window and folks would walk by and wish him Happy Birthday. **So much for plans!** Outside, eighteen of us were having fun socializing after a year of mostly not seeing each other. Then, out came Hadi! I guess he felt abandoned. My neighbor brought out a chair for him from her patio. There was lots of laughter and photos.

Two hours later we had a Zoom Party especially for those who live far away. Twenty-five friends and relatives from near and far (Rocklin, Placerville, Wilton, San Francisco, Oregon, Missouri, Boston, Vancouver, B.C.) As the host, one by one, I had them greet Hadi. Highlights were a Persian song sung by his cousin Banafsheh; a Tamil, India song sung by Mary Victor; and a jazz version of the birthday song played on the saxophone by Hadi's son Darius. Except for a few Zoom glitches, it was a big success that Hadi enjoyed immensely.



From left, Teeann Duncan, Hadi Babazadeh, Gene Vaughn. Photo by B. Bevan.

BERKELEY FOLK DANCERS – Naomi Lidicker

Recently Judy and Neil Collier visited Live Oak Park Social Hall in Berkeley. Neil reported that the renovations appear to be finished or nearly finished. We are all hopeful that, when we are able to dance once again, it will be at our hall at Live Oak Park! In the meantime, David Hillis has been keeping us up-to-date with his twice-a-week report of the doings of Berkeley Folk Dance members. They have been interesting, entertaining, and fun!

BFD has joined the rest of the dance community by having our All Request Friday Nights on Zoom. We have a different MC than our usual request nights, so it has been a learning experience. We began with a New Year's Day Zoom. Emily Stoper was the MC and Arnie Stoper was her technical helper. We had hoped that some of our members could lead the dances, but no one had the facility or space. Emily used videos she found on YouTube. It has been wonderful to see visitors. Everyone is welcome so join us next Friday. We are in the *Let's Dance!* listing of Zoom classes and parties (See p. 9).

On February 19 Tom Sha and Luoping Zhang surprised us with a special Lunar New Year program. Tom and Luoping led us with Shirley Zhang joining in when she could (they were in her house). We had two intermissions when we learned about the zodiac calendar and other about symbolisms involved for a healthy and happy New Year. It was so wonderful to see familiar leaders doing steps that were familiar.

What a wonderful start for a New Year!

DANCE IS MY TOUCHSTONE *continued*

Lo and behold, Hellene was on Zoom dance class the next Thursday! I phoned her cell phone as soon as class ended. Did they cancel the surgery? Did I have the date wrong and how is she, anyway?

“Well, after the 7-hour surgery and I came to,” I heard her say in a weak voice, “I saw there was still a bit over an hour of class left, so I told the nurse I needed help getting onto Zoom, that I was late for my dance class. The nurse thought I was crazy, saying ‘Stay flat on your back while I wheel you into recovery. Don’t you dare think of getting up, let alone DANCING!’” Hellene assured the nurse that she would only listen in, but didn’t want to get behind.

So, there she was with her community, watching new material being taught and seeing her classmates. I told her I’d never heard of using Zoom to attend a class from a hospital bed. Such dedication!

She continued: “Please understand. Right now, this is the one thing in my life that is constant. Thursday afternoon dancing is my routine. I look forward to it all week. It helps me relate to the world of no pain or medications. This class is my touchstone, my social life, I can see everyone. I think through the steps in my head and I enjoy the music. I need this. It’s helping me heal.”

Since then, I’ve viewed our dancing differently. It isn’t just exercise or even about having fun. During this pandemic, when we are sheltering at home, missing our routines, family, friends, a bit depressed and worried for the future, dance still brings us together.

We ARE a community. We care about each other. There are many who keep their cameras off, but they are no less engaged.

I had joined a folk dance class made up mostly of older women like me. At first, it was difficult to follow all the steps, but after a few weeks I felt that I had a good grasp of the routines. One day, a fellow classmate stopped me to say, “I’ve been noticing you. You are very coordinated.”

I couldn’t have been prouder! “Thank you,” I said.

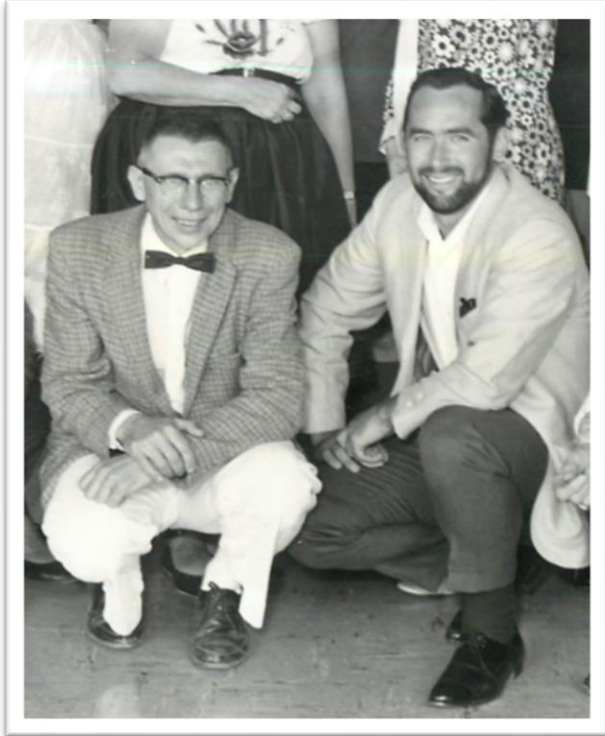
“Yes,” she continued, “Your top matches your skirt and your skirt matches your socks.”

From the February 2021

Reader’s Digest.

Submitted by David Raube

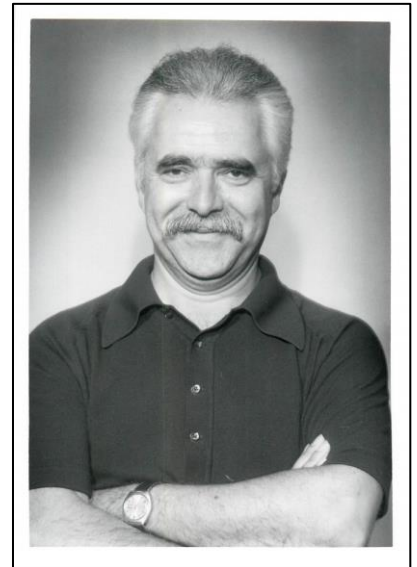
FROM THE *LET'S DANCE!* PHOTO ARCHIVES



They may not look like folk dancers, but they are. Who can name them? Send your answer to Loui@LouiTucker.com or Editor@FolkDance.com. No prize – just the satisfaction of knowing you're right!



This photo stumped a lot of *Let's Dance!* readers! Only four correct answers – all from long-time dancers. That's Andor and Ann Czompo. I think many people didn't recognize Andor without the big moustache he sported for most of his life.



HAVE YOU VISITED THE FEDERATION'S WEBSITE LATELY?

The Federation posts the minutes of its meetings on the *folkdance.com* website. The minutes of the most recent meetings are available as well as some much older ones from the 1990s and early 2000s, and some real treasures from 1967-70. These older minutes provide a fascinating look back at what was important to folk dancers at that time.



Go to www.folkdance.com and look under the About Us tab.



Are you a Folk Dance Federation member?

All dancers from beginners to seasoned veterans should be. If you don't know what the Federation is or what it does, go to www.folkdance.com to find out. Help support our dance community that provides us with friends, family and fun. Now is the perfect time to join. See below for the **special new member benefit.**

Join the Folk Dance Federation as a new individual member or family member (no membership for the past five years), and receive a coupon good for **ONE FREE DAY** at any Federation sponsored or co-sponsored event.

- Officers Ball (October)
- Festival of the Oaks (February)
- Heritage Festival (March)
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- Statewide (May) [Friday or Sunday only]

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 For additional information about membership
 e-mail membership@folkdance.com

IMPORTANT NOTICE: If you are an individual member of the Federation, and have a family member who is also a dancer, you could upgrade your membership from an *Individual* membership to a *Family* membership. If you do, you will receive one of the coupons mentioned in the advertisement above. What a bargain: pay just \$10 more and you can get free admission to an up-coming event. Depending on the event you choose, you could get **five times that amount** in benefits!

Katonti

(Israel)

The word “katonti” (kah-TOHN-tee) comes from the word “k’tan” which means small and is variously translated as “I am insignificant” or “I am unworthy.”

This dance was choreographed by Oren Ashkenazi in 2013. It was taught by Erica Goldman at the Heritage Festival in 2014 and elsewhere in subsequent years, and continues to be a popular Israeli dance in local groups. The lyrics are taken from Genesis, set to a melody by Yonatan Razel, who is also the singer on one recording.

In Genesis 32:11, Jacob is preparing to meet his brother Esau, who is approaching with 400 men. Jacob and Esau have not spoken since Jacob fled Esau’s rage after Jacob cheated Esau out of his birthright. Jacob is terrified Esau’s superior forces will win the battle. Before the battle, Jacob prays in humility and faith to God for deliverance. He begins by saying, “Katonti…”

Music: 3/4 meter The music can be downloaded as an mp3 file from several internet sites.

Video: Several videos can be seen on YouTube by searching for “Katonti Dance,” including a video of the choreographer teaching and dancing it.

Formation: Mixed circle, facing CCW, without holding hands.

Steps & Styling: Graceful waltzing. Arms are held out slightly at sides, but move freely during the dance. In some groups, hands are joined in V-pos when not turning.

Waltz: Step on R (ct 1); step L near R (ct 2); step on R (ct 3). Step usually alternates and may be danced in any direction or while turning. Generally, the first step is longer than the other two.

Balance-Waltz: Step R to R (ct 1); step L slightly behind R (ct 2); step R back in place (ct 3). Step may be done with opposite ftwk and direction.

Meas	3/4 meter	PATTERN
13 meas	INTRODUCTION. Begin dancing with the lyrics. Length will depend on the recording used.	
	I. WALTZING FORWARD, IN AND OUT	
1	Beg R, waltz fwd, moving CCW around the circle.	
2	Continuing CCW, in waltz rhythm, step L fwd (ct 1); face ctr and step R to R (ct 2); step L behind R (ct 3).	
3	Beg R, one waltz step making a full turn R and moving CCW around the circle. End facing CCW.	
4	Facing CCW, in waltz rhythm, step L fwd (ct 1); step R bkwd (ct 2); step L in front of R (ct 3).	
5	Facing CCW, beg R, one Balance-Waltz.	
6	Beg L, one waltz step to make a 1¼ turn L, moving twd ctr, to end facing ctr.	
7	Beg R, one waltz step moving fwd twd ctr, raising arms high.	
8	One waltz step moving bkwd, bringing arms down to sides.	
9-12	Repeat meas 1-4.	
13	Step R fwd (ct 1); brush L fwd (ct 2); step L fwd (ct 3).	
14	Repeat meas 13.	
15-16	Facing ctr, repeat meas 5-6. End facing ctr.	
	II. TURNING IN, REACHING IN AND OUT, CROSSING R AND L	
1	Facing ctr, full turn R in waltz rhythm, moving twd ctr.	
2	Full turn L in waltz rhythm, moving twd ctr.	

Katonti – continued

- 3-4 Repeat Fig I, meas 7-8 (waltz fwd and back).
 - 5 Step R in front of L, sweeping R arm across body and up (ct 1); step L back in place (ct 2); step R to R, bringing arm out to R and back to side (ct 3).
 - 6 Repeat meas 5 with opp ftwk and direction.
 - 7 Beg R, one waltz to make a half-turn R to face out of circle.
 - 8 Waltz step in place with back to ctr.
 - 9-16 Repeat meas 1-8 facing and moving away from ctr. End facing ctr.
- III. BALANCE-WALTZES FACING IN AND OUT
- 1-2 Facing ctr, Balance-Waltz to R and L.
 - 3 Large step R to R, sweeping R arm up in an arc to R (ct 1); step L next to R (ct 2), bringing arm around and down to side; hold (ct 3).
 - 4 Repeat Fig II, meas 7 (half-turn).
 - 5-8 Repeat meas 1-4 with opp ftwk and direction.

Sequence: Fig I twice, Fig II, Fig III, Fig I once, Fig II, Fig III, Fig I meas 1-7





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Remembering Joe Mandell, Avid Folk Dancer and Musician

by Linnea Mandell (with editorial help from family members, Dana Mandell, Douglas Mandell, Miriam Lewis, Craig Kurumada, Marion Mandell)

On Feb. 19, 2021, we lost my father Joseph Mandell to COVID, at the age of 92. He and Marion, his wife of 70 years, became a couple in college at Rutgers, where they were first started folk dancing together.

They married in 1951 and moved to Pasadena where Dad earned his doctorate in microbiology at Cal Tech. Joe studied viruses with Linus Pauling, and Marion worked to put Dad through graduate school. At Cal Tech, they danced and taught regularly at the Pasadena Folk Dance Co-op, along with their friend, John Filcich.

From there they moved to Long Island where Linnea and Douglas were born. Since there was no folk dancing there, they started their own club in Huntington. They also enjoyed trips to Folk Dance House in New York to dance with Mary Ann and Michael Herman. **Dick Crum was a regular teacher there**, and he also came out to dance at their local club where they learned his “mixed pickles” tip for dancing U Sest and shared it with dancers for many years.

In 1958, the family moved to Palo Alto where Dad did research at Stanford Research Institute. Dana was born in 1960, the same year they bought the house in Palo Alto which is still the family home. They danced with the Palomanians and other nearby groups, and attended parties with the Santa Clara Valley Folk Dancers where their kids became part of a children’s performing group led by Ned and Marion Gault. **They also started a children’s folk dance club that attracted 50-60 children every Friday night**, and directed the Palo Alto Junior Folk Dancers children’s group that participated in Kolo Festival and United Nations Day celebrations.

For about ten years, Dad and Mom took the family to summer folk dance week at Feather River Camp near Quincy. Although it might seem challenging to take three children under the age of five to a rustic dance camp, the greater challenge came as we got older: convincing the teachers that

the Mandell kids were serious dancers who knew the steps and should be allowed to participate!

Joe switched to teaching and became chair of the Biology Department at University of Santa Clara

where he taught microbiology, biology and genetics and was required to dress very conservatively. He then moved to West Valley College and taught biology, microbiology and chemistry. In this informal environment of the 60s and 70s, Joe grew long hair and wore a leather headband. He was much beloved by his students who thought he was a “really cool” professor. Joe was known for making his classes especially fun. He liked to include science jokes at the end of his exams, and the sound of giggles would let him know when a student had reached the end of a test. His microbiology labs included food applications like

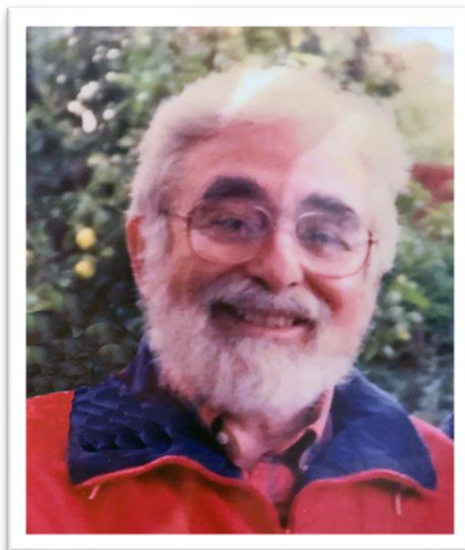
making sourdough starter, yogurt, and beer.

When Joe retired at 65, he kept very busy! He fulfilled a lifetime dream of learning to play violin, and played for 15 years with the senior community orchestra. Joe also volunteered in the schools, teaching science and assisting music teachers by tuning instruments and coaching children. **He also served on the board of the Friends of the Mendocino Woodlands.**

Dad attended Mendocino Balkan Camp and Folklore Camp for many years where he was known as a beloved camp Grandpa to many people, as well as the guy who liked to wear silly hats. Joe especially loved his tamburitza, violin, and accordion classes with John Morovich, Miamon Miller, Mark Forry, Beth Cohen, and Michael Lawson, and the family would like to share our appreciation for all the joy these wonderful teachers brought to him.

Joe enjoyed woodworking, and made some of the household furniture. He was also an enthusiastic photographer who spent many hours developing photos in his garage dark room. He loved going to Saturday yard sales and eating breakfast every Sunday at the Palo Alto Hobee’s where, like on *Cheers*, everyone knew his name.

continued on p. 18



Remembering Joe Mandell *continued*

A dedicated mycologist, Joe was president of the San Francisco Mycological Society for two years and served as a mushroom expert for the poison control line, assisting when someone's child or pet ate an unidentified mushroom. He loved gardening, but had an ongoing struggle with the large population of hungry neighborhood squirrels which he would carefully trap and rehome in Baylands Park.

Joe was always known for his kindness, cheer, and warm heartedness. He was quick with a joke and everyone enjoyed his intelligent and interesting conversations. He will be fondly remembered by all who knew him.

The Mandells would like to encourage everyone to contribute stories, photos and memories to an online memorial at

<https://www.forevermissed.com/joseph-mandell>.

Additional ways to remember Joe might include singing, playing, or dancing in his memory or contributing to the [EEFC](#) in his name.



Appalachian night at Folklore Camp 2014 (with Linnea Mandell and Craig Kurumada)

LET'S DANCE THE MONSTER AWAY

by Rebecca Tsai

Many of you may know the Chinese tradition involving the Monster Nien. The Monster Nien appears on Lunar New Year's Eve. To avoid him, everyone must hide in their homes. They try to scare away the Monster Nien by setting off firecrackers.

On New Year's morning, people dress in new red clothes and they go out to meet and greet friends and family. They say “恭喜恭喜” (“Gong Xi!” which means “Congratulations!”) to each person because they survived the Monster Nien. They also give each other red envelopes with cash inside for luck.

On February 12, the Lunar New Year was celebrated on Zoom by the Smile & Dance Dancers. We all wore red clothing, and we danced in the New Year with songs and greetings for each other. You can see us dancing in the links: <https://youtu.be/HHQrx3ggP80>
<https://youtu.be/yg7UIANT584>



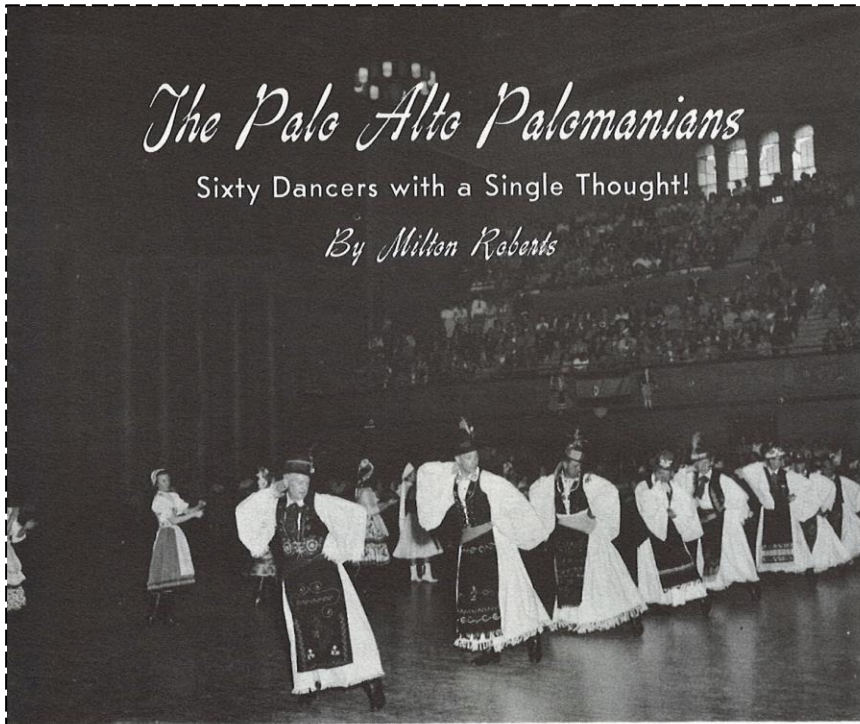
If it's too much trouble to type in the links, just do a search on YouTube for “Smile & Dance Ling Li.” If it's not the first selection, scroll through the listing to find the screen that looks like the one above.

The hand gesture shown in the Zoom window above is the way the Chinese greet each other. The right hand makes a half-fist and the left hand holds the right hand at chest height. Looking into each other's eyes, we bend slightly and gently shake the joined hands three times toward the other person.

We are staying at home during this difficult time. Let's dance together to scare the COVID Monster away.

A BLAST FROM THE PAST – 70 years ago this month

Browsing back issues of *Let's Dance!* magazine always turns up something interesting. The **April 1950** issue included the following article about the Palo Alto Palomanians, a club that was founded in 1941 and is still thriving today (Zoom dancing every Tuesday). The club still believes "Folk Dancing is Fun!"



(Photo by Phil Maron, Oakland)

THE LAST TIME the Palomanians exhibited their beautiful Casino Czardas a folk dancer in the audience was overheard saying to his partner, "Did you ever see such precision? They must spend all their time practicing for exhibitions."

This is a common reaction to the public work of the Palomanians and, in view of their ability to perform a wide variety of dances—from the Gopak, Nebesko Kolo and Czardas to the Mexican Las Espuelas—in almost perfect unison, a point of view that is understandable.

But nothing could be farther from the truth. For, since the Palomanians were organized at the Palo Alto Community Center shortly after the first Federation Festival in Lodi, back in 1941, the primary emphasis has been on enjoyment rather than exhibition practice.

Nor do the Palomanians have an exhibition group within their ranks. Every member of the club is capable of participating in each dance and no performance sees the same people exhibiting. This unusual versatility is made possible by the fact that the member-

ship of the club is limited to dancers who have belonged to beginners' groups and community organizations and, through this activity, have been trained in the fundamentals of folk dancing to a point where they can learn new dances quickly and retain dance patterns with the minimum of effort.

During their regular meeting night each Monday, only twenty minutes is devoted to the teaching of a new dance and, on their monthly party night as well as their monthly square and country dance night, no teaching is done.

CONTRARY to the practice of many Federation clubs, the Palomanians exhibit only at Federation Festivals and at special performances of the Federation such as the yearly programs at the San Francisco Museum of Art and Joaquin Miller Park in Oakland.

This policy stems from the feeling expressed by Roy Zellick, the club's director, when he says, "We're all family people with a great number of outside interests. And, while we don't object to other groups dancing for lodges and private organizations, we feel that we are folk dancers—not performers."

That feeling has played an important part in the activity of the Palo Alto Palomanians. For, in spite of the fact that they have composed and introduced many dances now done by the Folk Dance Federation of California; in spite of their reputation as a beautifully costumed exhibition group; they are, first, last and foremost, a group of middle-class Americans who have long known the truth of the statement, "Folk Dancing is FUN!"



Ready for "Los Matlanchines." That serious look is part of the costume for this Aztec dance.



All together as usual! This time in the Santa Barbara Contra Dance. (Photos by Norm Lenshaw, San Francisco)

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~ Mcdad Louis

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