

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING **03** JANUARY 2022



KOLO FESTIVAL STAFF: From left, John Filcich, Stephen Kotansky, Cristian Florescu, Kolo Festival director Bill Cope, Ahmet Lüleci, Sonia Dion, and Evren Soytopcu Kiyak. *Photo by J. Croco*
See p. 7

FALL CAMP STAFF: From left, Cristian Florescu, Sonia Dion, and Aaron Alpert. *Photo by T. Mahoney.*
See p. 22



To **ZOOM** or
not to **ZOOM?** See p. 14.

Let's Dance!

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

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

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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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WELCOME OUR NEW FEDERATION MEMBERS

Yuko Matsumoto, Oakland
Carol Hayden, Berkeley

PRESIDENT'S MESSAGE

by Marian Snyder

On New Year's Eve you will most likely hear, and possibly try to sing, "Auld Lang Syne." This song seems to be synonymous with the new year for many cultures. The text is 18th-century Scots, which is incomprehensible to Americans.

"Should old acquaintance be forgot?" is a rhetorical question. One should not forget one's old friends. The version of the song we sing today is based on a poem published by Robert Burns. This song reminds us of appreciating reconnecting with old friends and thinking about old times.

"Auld Lang Syne" is not recognizable to English speakers. Translated literally it means "old long since," but the meaning is more like "old times." In the famous movie "When Harry Met Sally," Meg Ryan's character Sally says this is a song about old friends.

New Year's Eve is a big deal in Scotland. This celebration is known as Hogmanay, and is the number one midwinter celebration. Canadian bandleader Guy Lombardo made "Auld Lang Syne" an institution in 1929, earning him the nickname "Mr. New Year's Eve." Because of the influence of American movies and television shows broadcast all around the world, people ringing in the new year to "Auld Lang Syne" were in everybody's living rooms.

These endings allow us to move on and make new beginnings. This may be one of the reasons people stay up late on New Year's Eve to mark the passing of one year and the beginning of another. And in that passing, many make resolutions. One of mine has always been to dance more.

I grew up banging pots and pans in the front yard with my family. For the past thirty years, my husband and I have invited neighbors over to bring in the new year. We traditionally play the William Tell Overture (which many would recognize as the Lone Ranger's theme song), accompanied by my percussion instrument collection. We have our first go around at 9 pm (midnight in New York), then again each hour until our midnight.

I wish you a Happy New Year from many parts of the world, and hope you have many blessings in the coming year. Note that some of cultures mentioned below celebrate a different day as being the beginning of their new year.

Spanish – Feliz Año Nuevo
German – Frohes Neues Jahr
Irish – Ah-vleen fway vah-sha jeeve
Italian – Buon anno
Scot – Haud Hogmanay
Hungarian – Boldog új évet
Romanian – An Nou Fericit
French – Bonne annee
Hebrew – L'shanah Tova
Mandarin – Xin nian hao
Cantonese – Kung He Fat Choy
Vietnamese – Chuc Mung Nam Moi



As you plan your coming year, please save the date for the **Festival of the Oaks, Saturday, February 12, 2022**. Look for the flyer on page 12. More and more we are gathering and experiencing the fun of folk dancing together again. It is unbelievably amazing!



Jim Gold International Folk Tours: 2022-23



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broadens
one!

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and anyone with a love of travel and culture.
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2022

ISRAEL: March 13-24, 2022

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

ALBANIA and KOSOVO: May 2-11 ext. 11-13, 2022

Led by Lee Otterholt. Tirana, Durres, Gjirokaster Folk Festival!
Kruja, Saranda, Berat, Shkodra.

PERU, BOLIVIA, CHILE: May 21-June 2, 2022

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

NORWAY, DENMARK, SWEDEN: June 14-28, 2022

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

POLAND: June 8-21, 2022. Led by Richard Schmidt.

Warszawa., Olsztyn, Malbork, Gdańsk Gdynia, Sopot, Toruń, Kraków

BULGARIA: August 1-14, 2022 **Koprivshitsa Folk Festival Tour!**

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

GREECE and the GREEK ISLANDS: October 8-21, 2022

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)

ROMANIA: Oct 24-Nov 6, 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

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

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

TOUR REGISTRATION: Can't wait to go! Reserve my place! Choose your tour. \$200 per
person deposit. Or register and send deposits on line at: www.jimgold.com/folk-tours


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Calendar of Events

We reserve the right to edit all submissions; we assume no responsibility for accuracy.
Additional events can be found at www.folkdance.com (Community tab).

- December 25** **CHRISTMAS NIGHT DANCE PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7-10 pm. Info: adony408@gmail.com.
- December 31** **NEW YEAR'S EVE INTERNATIONAL FOLK DANCE PARTY AND LUCY CHANG MEMORIAL SECOND HARVEST FOOD BANK FUNDRAISER.** All Saint's Episcopal Church, 555 Waverley Street, Palo Alto. 7:45 pm - 12:30 am January 1. Free! Please make a donation to Second Harvest Food Bank at impact.shfb.org/MoveableFeet.
-  **2022** 
- January 28-30** **STOCKTON WINTER WEEKEND.** Online on Zoom. Visit Folkdancecamp.org for information about staff and schedule. See p. 26.
- January 28** **INTERNATIONAL DANCE FESTIVAL FOR BEGINNERS.** BYOB: Bring Your Own Beginner. Sunnyvale Recreation Center, 550 E. Remington Avenue in Sunnyvale. 1-5 pm. This event is designed to inspire new dancers to join our community. Info: Loui@LouiTucker.com. See p. 20.
- February 6** **WORKSHOP AND PARTY WITH TOM BOZIGIAN.** Let's celebrate Tom's 84th birthday! LA Dancefit Studio, 10936 Santa Monica Blvd., Los Angeles. 12:50-5:10. \$12 Teaching and dancing. See p. 24.
- February 12** **FESTIVAL OF THE OAKS.** Albany Veterans Memorial Hall, 1325 Portland Avenue in Albany. Morning dance institute featuring Carol Friedman, followed by an on-site lunch, and an afternoon dance party. Sponsored by the Berkeley Folk Dancers. See p. 12.
- February 12** **FEDERATION BOARD MEETING.** During lunch between the institute at the Festival of the Oaks and the afternoon dance party. This meeting is open to Federation members and non-members alike.
- March 30-April 3** **NATIONAL FOLK ORGANIZATION ANNUAL MEETING AND CONFERENCE.** Evanston, Illinois. Details coming soon or visit nfo-usa.org.



If you'd like to publicize your 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@LouiTucker.com
- Kevin Greek, Federation Website Manager, Events@FolkDance.com
- The Federation's Google Groups at FDF-CA@GoogleGroups.com

THE FAMILY PHOTO ALBUM

Hundreds of dancers gathered for the Celebration of Life for Cliff Jenkins which, of course, ended with dancing!
Photo by C. Dickey.



The Potluck Band played several songs for dancing at the Saturday party at Fall Camp in November. *Photo by M. Rayman. See p. 22.*

Dancing in person, in a back basket hold, at Kolo Festival in November.
Photo by J. Croco. See p. 7.



THE 70th KOLO FESTIVAL

by Laura Douglass

Kolo Festival was different this year. First, it was renamed the “John Filcich Kolo Festival” to honor its founder. This was the festival’s 70th year. At the age of 98, John Filcich is still dancing and teaching. Second, instead of being purely online as it was in 2020, or entirely in-person, as in all previous years, the festival was hybrid. Finally, for the second time, the festival was combined with the Texas Folk Dance Camp to create Texa-Kolo.

As I didn’t participate in the online events or the in-person singing classes, this review is only of the in-person dancing.

There were three dance teachers/teacher pairs instead of the usual two. Sonia Dion and Cristian Florescu, Evren Soytopcu Kiyak and Ahmet Lüleci, and Steve Kotansky provided the core of the dance program at the Croatian American Cultural Center in San Francisco. John Filcich and John Morovich also taught kolos. Michael Ginsberg taught dances online for the Texas portion of the program. Maria Bebelekova and Michele Simon taught singing.

In-person attendance was lower than in previous years, primarily due to COVID. It’s likely that many were hesitant to attend a large, in-person event while there were still so many unknowns. The number of participants was limited, all attendees were vaccinated, and dancers wore masks except when eating or drinking, but I was among those who had to conquer my discomfort in order to attend. A (free) on-line option was available for those who didn’t attend in-person. This option allowed people who couldn’t attend to share a portion of the experience, but it probably contributed to the lower in-person attendance.

All concerns about safety fell away when I saw old friends. The hugs were intense – a little extra to make up for the months and months we had not seen each other. It was also lovely to hug new friends I had made online during the past 18 months.

One advantage of the lower attendance was the intimacy of the dance workshops. It’s usually a challenge to get a good view of the teachers and learn new steps while trying not to step on or block your neighbor. That was not a problem this year. The teachers could also see every student and address issues quickly and personally. The evening parties were also more intimate. I didn’t feel lost in a crowd. I could easily see friends across the room. The musicians were an even greater part of the dance than usual.

There were a few issues that interfered a bit with the magic. One was the hybrid nature of the event. The teachers had to make incredible efforts to address their teaching to both the in-person group and the Zoom audience. The in-person attendees tried to be sensitive to camera viewpoints as they navigated the dance space, which was one more aspect to confuse an already-exploding brain struggling with new dance material. The tech team dealt with challenges due to imperfect internet connections, duplicate/overlapping sound systems for the two audiences, and camera angles.

I’m thankful I attended in-person this year; I’m sure it will become one of my fondest memories. I hope to see more of you there next year making even more wonderful memories.



A cake to celebrate! Photo by R. Tsai



Steve Kotansky at Kolo Festival. Photo by J. Croco.

TEXA-KOLO HYBRID

By Kathy Molga

They said it could not be done. Two years ago, no one could have imagined that a festival in San Francisco could combine with one in Texas in a way that folk dancers throughout the world could enjoy in the comfort of their homes. Bill Cope had that vision!

Even in 2021, after many all-Zoom festivals were successfully broadcast, people could not believe that there could be a combined on-site and virtual experience. Naysayers were convinced there was no way Zoom could handle one person teaching in front of a large group of dancers in a noisy dance hall with poor acoustics. It would be a nightmare. Better not try it.

Then came the die-hard tech gurus of our folk dance community. The Texa-Kolo crew worked tirelessly behind the scenes to go where no tech-crew had gone before. Some flew to San Francisco to conquer tech problems on-site, while others worked in the background out of their homes.

Adony Beniares, Evan Chu, and Sherry Cochran designed the series of laptops, mixers, mics, speakers, and miles of cables to connect the on-site festival with the Zoom event. The information load was more than any one person could comprehend, let alone handle, so Directors Holly Plotner (Texas Camp) and Bill Cope (Kolo Festival) invited Cricket Raybern to put together a tech team for the hybrid festival.

As a part of the help, as the MC at the parties on the Texas side, I looked at the complexity of the program. The coordination of a smooth, four-day event was so complex, it took Cricket an entire day of tech meetings to explain it. People like Holly and Cricket must have been constantly bombarded with questions, yet they took it all in stride. All told, there were over 43 people in the tech crew.

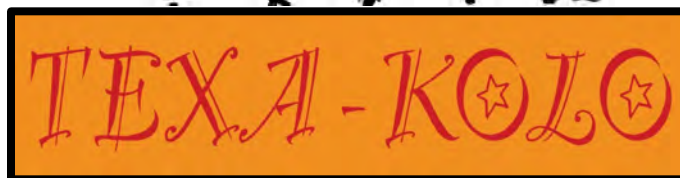
Special thanks to Sherry Cochran and Evan Chu who took care of multiple incidents on the dance floor that could have been tragic for Zoom viewers. Each time there was a hitch in the voice quality of the teacher or in the video quality, a soothing voice came on to tell the Zoom viewing



Bill Cope (left) and Holly Plotner worked hard to bring the live festival to the world. *Photo by R. Tsai.*

audience that this is just a technical glitch. “Just be patient and the tech crew will take care of it.” What seemed to be only a few seconds later, the problem was resolved and the show went on.

Despite technical hurdles and Zoom constraints, people the world over had a front row seat to the live Kolo Festival dance floor and dance parties in Texas that were totally on Zoom. It is great to be dancing again in person, but for those of us who, for many reasons could not leave our homes, we received the gift of Texa-Kolo through Zoom. They said that it could not be done, and yet the skilled Texa-Kolo staff pulled it off to the delight of us all.





*Ensemble Balkanske Igre's
57th Anniversary*



SPRING FESTIVAL

March 25-27, 2022 (one week before NFO conference in the Chicago area)

Hyde Park/University of Chicago (Saturday & Sunday) - Balkan Restaurant tbd (Friday evening)

Dance and Music of the Balkans, Eastern Europe, and Eastern Mediterranean

Enjoy the best in Balkan, Eastern European, and Mediterranean dance, music, and culture with world renowned master teachers, spectacular live music, riveting dance & musical performances. Sing, jam, and celebrate with friends new and old from coast to coast and Canada! **Special guest artists Shturo Make Orchestra direct from Bulgaria**

Workshops, Party, Culture Sessions with Master Teachers and Artists from Europe

Dance Workshops: **Yannis Konstantinou** (Greek) coming directly from Greece,

Ahmet Luleci (Turkish), **Ventzi Sotirov** (Pirin), **Galia & John Kuo** (Balkan)

Singing & Music Workshops: **Chris Bajmakovich** and others

Special Guests: **Shturo Make** ("Crazy Macedonians") the best Pirin region folk orchestra coming directly from Bulgaria! Plus more...

SATURDAY EVENING, March 26, 7pm, Concert & Dance Party featuring the finest live music and dances from all regions of the Balkans and Eastern Europe/Mediterranean - Shturo Make, Chris Bajmakovich, & others

Info/Reservations: 1-847-331-7842 or 1-847-858-9822

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Balkanske Igre, 9201 Mason Ave, Morton Grove, IL 60053

www.balkanskeigre.org

Shuttle between O'Hare and Midway Airports and the International House/University of Chicago: www.airportexpress.com or call 888.2THEVAN/888-284-3826. **Plentiful housing options near campus**-please email us for details. Program subject to change.

Tax-deductible donations: please send a check payable to Eastern European Folklore Society EEFS

Syllabus ads: black & white page 1 page-\$100, 1/2 page-\$65, 1/4 page-\$35. For color pages - double b&w prices - payments and ads must be received by March 1, 2022. Please email ads to balkanske_igre@yahoo.com & call 847-858-9822

Note: COVID-19 safety protocols will be in effect as mandated by the University of Chicago, the City of Chicago, and the State of Illinois
Spring Festival co-sponsored by the University of Chicago CEERES, EES, WHPK, and the Ensemble Balkanske Igre.

Please complete and return to John Kuo, 9201 Mason Ave, Morton Grove, IL 60053 - please make checks payable to: "Balkanske Igre". NOTE: EARLY REGISTRATION + WEEKEND PASS OPTIONS YIELD SUBSTANTIAL DISCOUNTS.

	Student	General	Note: Friday & Saturday evening concert & parties included in weekend packages; evening dinners & syllabus are extra.
Weekend Pass (Fri evening through Sun)	\$180	\$210	if postmarked by 3/1/22. \$190/\$220 by 3/10/22, \$200/\$230 after 3/10/2022
Saturday evening concert & dance party only	\$ 30	\$ 40	(included in weekend pass)
Syllabus	\$20		
Friday eve dance party (reservations required)	\$20		Note: dinner is separate charge a la carte off restaurant's menu
Dinner Saturday evening	\$30		Please check if <input type="checkbox"/> vegetarian, <input type="checkbox"/> vegan, <input type="checkbox"/> food allergies: _____
Post-festival Sunday dinner/party w/live music	\$40		at an ethnic restaurant tba

for a total of \$ _____

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NEWS FROM AROUND THE BAY . . .

SAN FRANCISCO GROUPS – Linda Milhoan
CHANGS INTERNATIONAL FOLK DANCERS who attended the 70th John Filcich Kolo Festival were pleased to learn about his early connection to our club. While leading kolos on Friday, John reminisced about his early years living in the Bay Area. **He had heard about a group that danced his beloved kolos in North Beach on Friday nights, so he visited Changs**, and continued to spend many Friday evenings with the group. He said it brought him joy and changed his life! A big THANK YOU to Bill Cope and the team who gave us the fabulous Texa-Kolo Festival this year!

SAN FRANCISCO DANCE CIRCLE members met at Duboce Park on **November 17 for a reunion** before resuming dancing in person in January at Harvey Milk Center. More than 30 overjoyed people just couldn't stop smiling as they joined hands to dance on the tennis court. It was so much fun, they immediately made plans to meet again in December!



The San Francisco Dance Circle had a wonderful outdoor reunion. *Photo by L. Milhoan.*

NORTH BAY – Carol Friedman

Our Balkan/International session took a break in mid-December, **ready to resume on January 3**. As long as Sonoma County requires masks indoors, we will continue to comply. We've been having fun with Pontic dances as well as the Thracian Racenica taught by Adony Beniares at the Officer's Ball. We have also resurrected some old favorites including Melnik, Krivata, Katerino Mome, and Sheikani.



Changs Dancers continued dancing outdoors at Merced Manor Reservoir in San Francisco ("...it's like dancing on top of the world!"). *Photo by C. Blackstone.*

The good news is that Osher Marin Jewish Community Center is now open for business, and the **Israeli folk dancing class resumes in person January 6**. Prior to that, during the week of Hanukah, I taught a one-hour introductory class and am looking forward to getting new folks excited about dancing. With new management at the JCC, I'm grateful to have the full support for these classes from staff.

I'm still offering a monthly Balkan/International Zoom class on the second Wednesday of each month from 7-8:15 p.m. for dance friends who are too far away to travel to Petaluma. I am considering doing a monthly Israeli Zoom class, day and time to be determined.

Interested in new opportunities to dance? Contact me at cjay@horizoncable.com.

VILLAGE DANCERS – Judy Kropp

The Village Dancers Plus Zoom-danced for a year. It was so nice to see Sacramento teachers every week and learn new dances thanks to Yvonne, Barbara, and Toba. Dancers who had moved away joined us from Hawaii, New Hampshire, and England. It was great fun while we were not able to dance in person at all.

Now that our group is back dancing in person, none of us want to Zoom-dance. We're requiring people to be vaccinated and wear masks. We appreciate being together more than ever. Our performance group meets on **Monday nights in Ceres** and our **Friday night group meets in Turlock at the Carnegie Arts building**. Stop by if you're ever in the valley.

... AND BEYOND

BERKELEY FOLK DANCERS—

Ann Moghaddas

Happy New Year to everyone!

The **73rd Annual Festival of the Oaks** is coming up soon on **February 12, 2022**, at the **Albany Veterans' Memorial Hall**. Masked and vaccinated participants can enjoy a full day of learning new dances and doing dances from around the world. In-person registration begins at 9 am, and the institute with Carol Friedman runs from 9:30-noon. A hot lunch will be served to keep everyone fueled up for an afternoon of dancing!

See p. 12 for all the details, including more information about our guest teacher, **how to register and pay in advance**, and how to request dances for the afternoon program. Let's all get together again and enjoy the company of other folk dancers!

LATE BREAKING NEWS: We finally got word that our beloved Live Oak Hall will be available for our use starting in January 2022!

PENINSULA COUNCIL – Adony Beniares

Going into 2022, we have high hopes and expectations for our dancing. The Peninsula Council expects to hold **a monthly party with a different MC every month**, with a little teaching added as COVID conditions improve, as well as master teachers who come through the area.

We have decided to NOT hold a Heritage Festival for 2022.

The **Global Folk Dance parties** will be held every third Saturday in 2022. To keep up with what's going on with the Council, check their Facebook page or email virtualfolkdance@gmail.com to join the mailing list.

The Palomanians ended 2021 with attendance to early 2019. If you're in the area, come to the **Menlo Park Recreation Center on Tuesdays**. Keep up to date by emailing pfdcparty@gmail.com.

The Saratoga Dancers on Thursday nights are also back to normal attendance levels, so that's another great time to dance. If you're interested, email Loui Tucker at loui@loutucker.com.

Loui has also organized a **New Dancers Festival for Saturday, January 28**. See details on p. 20.

FROM THE EDITOR

WHEN IS A DONATION NOT A DONATION?

Donation. A gift, usually one of a charitable nature. A donation is a voluntary transfer of property (often money) from the transferor (donor) to the transferee (donee) with no exchange of value (consideration) on the part of the recipient (donee).

It seems the term *donation* has become tarnished. I have noticed several online dance events in the past year have encouraged participants to donate to their organization. The organizations have offered incentives to further persuade participants to donate. The higher the donation, the more extensive and valuable the list of incentives. Typically, one of the incentives has been access to videos made of dances taught during the online event.

Maybe I'm old-fashioned, but I have always considered a donation something you give without the expectation of anything in return, except perhaps a thank-you letter you can use as a receipt for taxes. Occasionally, KQED sends a canvas totebag or a t-shirt or a calendar.

How is it a donation if you are expecting to get something in return? How is it a donation if what you are getting is something that, in the past, you were expected to pay for? When you attended Stockton Folk Dance Camp, for example, you were expected to pay for a physical DVD or, more recently, access to an online vault where videos of the dances taught were stored.

It should be noted that, if an organization sells a DVD or a t-shirt or other merchandise, the organization is supposed to charge and pay sales tax. If the organization receives a donation, there isn't any sales tax.

There needs to be a return to honest marketing. Call a payment a payment and a donation a donation. Don't wink at the event participants and say, "We'd like to call your payment a donation so we don't have to charge or pay sales tax on what you're getting."



Carol Friedman has over 40 years of experience teaching a wide variety of dance forms to people of all ages, including Balkan and International folk dance, Israeli folk dance, line dancing, and folk dancing for kids. Along with teaching dances from all over the world, her classes combine rhythm, geography, historical and cultural context, physical fitness, community-building, and just plain fun.

73rd* Annual International Folk Dance Festival of the Oaks



Carol Friedman

Saturday, February 12, 2022

**Location -- Albany Veterans
Memorial Building**

1325 Portland Avenue
Albany, CA 94709

**Proof of vaccination and boosters
required. Masks required.**



No partner needed

Registration begins at
9:00 a.m.

Institute with Carol Friedman
Master International Folk Dance Teacher
9:30 - noon – \$18.00

Exhibition Dance Performance
1:00 p.m.
followed by International Folk Dancing
Dances from around the world,
Institute Reviews & contras
until 5:00 p.m. – \$17.00

All day – Institute & Folk Dance Party
\$30.00

Hot lunch
Noon - 1:00 p.m. – \$10.00

Federation Membership meeting
Noon - 1:00 p.m.
*Folk Dance Federation of California will be
providing lunch for members attending.*

Pre-owned folk dance costume sale
12:30 – 4:30
Bring items to donate

*Free refreshments will be served all
afternoon*

**Register and pay in advance
at: <http://festivaloftheoaks.folkdance.com>**

**To send dance requests for the afternoon
party, or for more info, email:**
rg94610@gmail.com

Sponsored by
Berkeley Folk Dancers &
Folk Dance Federation of California, Inc.

She has taught folk dance for seniors at Villa Marin in San Rafael, world rhythm and dance at Dance Palace Summer Camp in Point Reyes Station, line dancing at Indian Valley College in Ignacio, ballroom dance in Point Reyes Station, and folk dance at College of Marin. Throughout the pandemic, she taught weekly Israeli and Balkan classes on Zoom, and continues to do a once-monthly Balkan class so she can dance and hang out with old and new friends who live too far away to come to her in-person classes. She currently teaches in-person weekly international folk dance classes at Herman Sons Hall in Petaluma as well as Israeli folk dance at Osher Marin Jewish Community Center in San Rafael.

KRYSTYNA MARIA CHCIUK

by Thad Trela

She would be in a privileged seat in front of the Golden Gate Park bandshell at the first Sunday in May Polish-American observance of Poland's Constitution Day. In a military-style outfit with awarded medals and ribbons, she would take particular pleasure and pride in the costumed adult and youth ensembles as they performed folk dances. Deservedly, as she was the one who began and nurtured Polish folk dance in the San Francisco Bay area.

For that was **Krystyna Chciuk**, who died September 4, 2021, at the age of 95, and is likely best known to dancers as the founder/director of the **Lowiczanie Polish Folk Ensemble** of dancers and choir who perform at festivals locally, nationally and abroad. They performed at Changs anniversary celebrations, and veteran San Francisco folk dancers will remember her from times when she danced with Changs and the Women's Dance Circle (now San Francisco Dance Circle).

It often comes as something of a surprise when folk dancers learn about the fascinating personal histories of those who share our avocation. Krystyna Chciuk certainly is a remarkable example. She entered the Polish Underground Army at the age of 15, serving as a liaison and courier in Warsaw during its harsh German occupation. She was ultimately captured and imprisoned by the Germans for forced labor in production of munitions in Eastern Germany. Liberated in 1945, she made her way to London where she met and married a Polish pilot, Wladyslaw Chciuk. They immigrated to the United States and eventually settled in San Francisco in 1965. Although her work was as the catering manager of the prestigious San Francisco Olympic Club, her mission was Polish heritage. She was either the founder or co-founder of numerous Polish community-based organizations, including a language school and a scout troop. Lowiczanie was begun in her home in 1975 and incorporated in 1980.

In an interview in 2020 she talked about her tasks as part of the Polish Underground which included delivering pistols and ammunition stuffed in her clothing under an overcoat. Once, when resting with a friend in a

forest, a bomb fell on them. "My friend was killed, and I wasn't. That was how it was then. I don't know myself how I survived. It must have been God's will. It just wasn't my time."

"Heroes Among Us" is a YouTube video in which Krystyna tells of her life as a Prisoner of War. She concludes it with "Remember, women are great fighters."

She said her experience is a reminder to treasure your freedoms: "Don't be so complacent about your freedoms here. America is the best country, and hopefully we are away from harm's way. But freedom you have to fight for. You have to teach your children to guard it and fight for it every day."



To ZOOM . . .

FROM THE EDITOR: In the end, I had over 40 submissions on this topic. Some were a single line. Some were several paragraphs. One was a haiku.

After dumping the text of all the emails I received into one document, I had almost 20 pages of comments, 12-pitch, single-spaced. That's far too much to include in one issue of *Let's Dance!* In addition, there was a lot of repetition. It took several hours to edit it down to what you will see on these pages. I have put a (+2) or (+3) or (+4) in the instances where others expressed a similar opinion and I didn't have space for all of them.

I also took the liberty of removing the names of all the contributors. For the most part, the writers who didn't like Zoom wanted to remain anonymous or allowed the use of their initials. Also, putting the name after each quote would have added another page to this article.

I hope you will read with an open mind and, more importantly, an open heart, especially when reading the opinion of someone expressing the other side of the Zoom coin from your own.

A Zoom Haiku

Dancing via Zoom

Is like drinking cold coffee

Works, but not the best.

--

My thoughts:

- A reasonable replacement for in-person dancing
- So glad we're back dancing in person!
- Is "hated it" too strong?
- It kept us together through the shutdown
- Dancing alone in my living room felt weird, uncomfortable, and disorienting. I kept forgetting dances I knew for years!

Feedback heard from fellow dancers:

- Learned dances from teachers who they otherwise would never have met
- Able to dance even though too far from local dancing
- Reconnected with fellow dancers from long ago

--

My fellow dancers and I have had many conversations over meals about Zoom and pandemic fatigue. Some comments I remember:

- People missed holding hands, talking to the person dancing next to them, and feeling that connection with other dancers. This feeling of isolation was dispiriting.
- When learning a new dance, people didn't know if they were actually doing the dance correctly.
- Although dancers had Zoom's Chat feature, it was just not the same as being able to talk to someone in person.
- If a dance is deemed too hard, it's easy to just give up and sit it out because there's no one around to provide encouragement. On the other hand, if it's too easy or is just an okay dance, it's also easy to sit it out. Had it been in an in-person setting, you might dance it anyway, and use the time to chat with whoever is dancing next to you.
- For those who could no longer dance, Zoom has been a way to socialize, to stay in touch with friends, and to listen to dance music.
- We got to know teachers on a more personal level because they were also stuck at home.
- There are now so many choices of dance classes on Zoom. One can sample them without having to drive anywhere.
- If one is unvaccinated for any reason, one can still participate in Zoom dancing.

--

I personally prefer to dance in person, without masks, and holding hands. The electric energy in a room full of smiling dancers is something that cannot be replicated in a Zoom environment. But until we return to the old days, I am thankful for the positive aspects of Zoom. "The difference between stumbling blocks and stepping stones is how you use them." (Author unknown)

--

(+3) Is Zoom dancing as good as live? Of course not. Is Zoom dancing better than no dancing? I think so. It's allowed me to see folks I knew long ago and haven't seen in years. It allowed me to see loads of dances I didn't know and hear different versions of music for dances I do know.

--

(+1) I love Zoom for my daily ukulele lesson, and I imagine learning a foreign language would work well, too. But not only do I not enjoy Zoom dancing, I find it a negative. I feel restricted in my ability to publicly voice this opinion. I have been accused of fearing change, and lacking foresight for not seeing this particular future road as a positive.

--

(+3) Dancing on Zoom has preserved my sanity, such as it was Before. Early on, I discovered I could dance with teachers all over the world, many of whom I'll probably never get to in person. This is especially good for a live-alone person like me.

(+3) I am fairly certain Balkan dancers are liking Zoom more than people like my husband and me who enjoy couple dances. We really miss the Scottish and English set dances, contras, mixers, even our occasional visit to a Salsa Rueda group. Except for very rare instances, couple dances have been a non-starter in the Zoom dancing world.

--

Zoom dancing for the past months has been okay. I have adjusted. I don't exactly like it, but it serves a purpose. It's like being on a diet. I'd rather be eating a bowl of pasta or a hearty stew, but I'm stuck eating a grainy power bar. It's better than nothing.

--

Zoom has allowed me to become good friends with many dancers through the world via collaborations in figuring out how to get good, synchronized sound and video on Zoom, helping to organize Zoom folk dance events, and during the Zoom events that I run or attend.

or not to ZOOM...

--

(+2) I appreciated Zoom during lockup, and found it a tool that kept me active for a while. It also broadened my horizons. I had never seen some teachers in person, and now I feel they are my close friends. For me, Zoom is an emergency tool I used to avoid being idle. I am thankful for it when it was the only option, but as soon as I can dance live, Zoom is out.

--

(+4) Another benefit has been our access to master teachers and distant dance groups through their Zoom workshops. We have been able to see and dance with master teachers regularly, often on a weekly basis, without having to leave the comfort of home.

--

(+5) It's difficult to enjoy Zoom dancing when dancing on carpet, in a small room, dodging walls, and furniture, and the occasional pet.

--

(+2) When you can't get to a class, because of location or health problems, you are grateful for Zoom.

--

--

Zoom has enabled me to gather a vast repertoire of folk dances, which will be a resource for years to come. I have been exposed to many more dances than I could possibly learn right now.

--

With Zoom-dancing, being maskless is a benefit. However, it provides only a thin thread of social connectivity. I miss the catching up with people I care about that happens between dances at in-person events.

--

Because of the uneven internet, freeze-frame stop-action nature, it is impossible to get the in-the-groove "high" from a dance exuberantly done. And there is a gestalt that happens when good people are actively moving in unison to good music. I will continue to do Zoom dancing maybe once a week.

--

I truly hope that the Zoom and hybrid experiences continue in perpetuity. The experience isn't the same and the technology can be a hassle. But parking is a breeze, and I hardly notice the travel time.

Continued on p. 16

TO ZOOM OR NOT TO ZOOM – *continued*

I do not like to teach via Zoom. It's difficult to see how everyone is doing and adjust how I teach. Not everyone has their camera on, or those who have their camera on do not have right angle for me to see if they have done the steps correctly. Finally, a few have the camera on at the right angle, but they are so small, I'm not sure if they have done steps correctly...

--

What I don't like is the hybrid idea of mixing an in-person event with Zoom, especially if the Zoom portion is free. When I pay to attend a dance event, I know I am helping to pay the teacher, pay the teacher's airfare, pay for the rent on the hall, etc. I am happy to pay my fair share. What I resent is knowing that some people are in their home 50 miles away getting everything I am getting – and they don't pay anything! That's just not fair.

--

I don't think we can ignore the social aspect of it: the Zoom connects people when it's difficult to meet otherwise. Even if it's not possible to hug or hold hands in Zoom, we can hear and see others. We can express our feeling and give support when needed.

--

Without Zoom, how could we dance with Roberto Bagnoli in Rome every week or Lee Otterholt in southern California? On the other hand, I really miss the joy of dancing together in a circle or line. Dancing is a community activity. Nothing is perfect.

--

A big part of Folk Dancing is community, and dancing together creates a synergy and warmth which Zoom can never replace. However, the bottom line for me is that there is a place for both, and offering both can only enrich our community.

I don't have to get dressed, I don't have to drive to the dance hall, or look for parking, or worry about my car being broken into (twice in seven years!). I don't have to worry about having a dance partner. And Zoom-dancing is free. What's not to like?

--

Dancers who live in areas without an active folk dance group have told us they want to continue dancing on Zoom. We are glad to be back dancing in person, but hope to keep using Zoom to connect with our faraway dance friends.

--

I never want zoom dancing to be cancelled! I especially like the interactive groups where people chat and quip and ask questions. I love another aspect: getting to know the names of dances!

--

As a rural dancer, Zoom-dancing is something I want to continue. Zoom has allowed me to dance with friends who are far away. We are also the most experienced folk dancers in our local group, so we don't get much chance to learn new dances, but with Zoom, we can!

--

I consider dancing on Zoom a necessary expedient rather than a necessary evil. With so many of our dance venues closed, most of us would have had no opportunity to dance for a year or more were it not for Zoom-dancing.

--

I really loved this aspect about Zoom: we got to see other dancers and teachers in their home environments. There was actually a more intimate connection when seeing others relaxed in their homes, and to see them with their dogs, cats, and even children!

--

I will admit I adapted to the Zoom platform pretty well. I found I could learn new dances from the teachers and the educational seminars presented by the NFO and Stockton were entertaining, but were really little more than long Ted Talks.

--

Zoom dance parties? Sorry, but those don't work for me. Dancing for me is just too social, too much about the electricity in the room when I'm dancing with a group, the bigger the better. I'm happy to be back dancing in person.

--

I give great credit to all those dedicated people who are teaching on Zoom and who have the support staff, equally dedicated, to make Zoom-dancing happen. I know this form of dance appeals to many and certainly is an option during the pandemic. But Zoom dancing is not for me. What I love most about dancing is the feeling of community, dancing with others in person, the feeling of the energy of those around you, feeling the connection in the joined hands and watching a dance perhaps you have done 100 times be different each time depending upon who you're next to.

--

Those who had the best time were those who were actively involved in the production of the events. It kept us all very busy and challenged our brains.

--

I've been both grateful for Zoom dancing, but also find myself depressed afterwards. On the wonderful side, I have seen dear friends and teachers and met dancers from all over the globe. I also see friends dancing with partners, which reminds me how alone I am. I'm happy others have someone to dance with, but it does whack me that I have neither. In the end, I am still alone and no one has held my hand.

--

I admire those who create venues that are as technologically advanced as they are ingenious. I have shown up for some Zoom dancing, hoping to feel engaged, but in my heart it leaves me feeling empty and depressed. Some say, "better some version of dancing than none at all," but instead, I seemed to lose interest in folk dance altogether. Thankfully, in-person dancing is returning. Had it not, I would probably choose to safeguard my love of folk dance by avoiding Zoom.

--

Like most everyone else in the folk dance movement, I look forward to joining hands and every other physical connection that dancing in person has to offer. Yet I am thankful for Zoom. These past two years have been emotionally devastating in so many ways. Zoom rescued us from isolation, allowed us to keep our traditions alive, and our dancers, singers, teachers, and musicians engaged, albeit in a much less satisfying way.

--

I am a technology lover who welcomes the digital age. I love Zoom for weekly language lessons, but I hate it for folk dancing! I wanted to like it, and I have tried to like it, but I just don't! It is a vivid reminder of the human contact we are missing. Folk dancing is a social activity that involves moving together and socializing with new and old friends. I simply can't bring myself to dance alone in front of a computer.

--

I'm grateful to our local teachers who created a wonderful format for Zoom meetings. We don't speak during our dances as we concentrate on the dance and music. After dancing, there is a time where only one person is speaking at a time, an opportunity for questions, and open-ended issues to discuss. I feel as if I know my dance community better now.

--

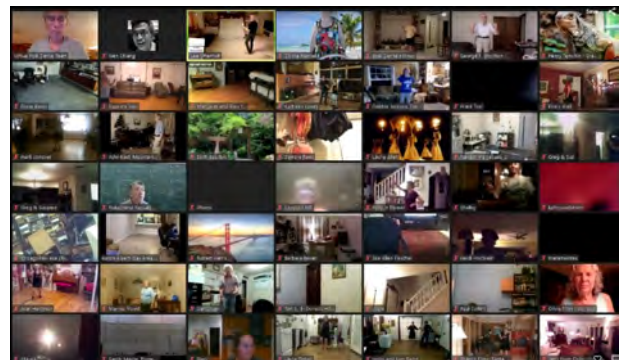
I have embraced Zoom Dancing because I appreciate seeing the teacher without other dancers blocking my view. It gives me a reason to put on a skirt and brush my hair. Zoom dance sessions structure the week and are a substitute for going to gym. That said, I'm thrilled to be dancing in person now. Wearing a face covering indoors is unpleasant but essential. In-person dancing has replaced Zoom dancing for me several evenings a week. I still look forward to Zoom-dancing with two groups weekly and other groups less often.

--

We can now dance with friends we used to only see once or twice a year, hold events with teachers that draw hundreds of people, and keep all of us connected more than before. Personally, the number of people I've either met, or gotten to know better, has made me exceptionally happy. It's the best of all worlds, with everyone being able to engage in whatever part they find enjoyable.

--

Nothing is ever 100% good or bad for everyone. I look forward to online, in-person, and hybrid events the same way I looked forward to in-person mixed, couple/set only, live music events and recorded music events. Enjoy what you like, and be appreciative, and supportive of what others get from what you may not enjoy.





Pastoral Fandango

Statewide 2022 Folk Dance Festival
Friday May 20 - Sunday 22, 2022

Guest Teachers:
Ahmet Luleci
Gergana Panova
Bruce Hamilton

Hermann Sons Hall
860 Western Ave
Petaluma, CA 94952

Evening Parties
with
Chubritza

Middle Eastern Dinner and
Installation Lunch catered by
The River Front Cafe

Additional entertainment by
Gradina
Chinese Performance Group
with Rebecca Tsai

Our Host Hotels:

~ Hampton Inn and Suites ~
6248 Redwood Drive
Rohnert Park, CA 94928

With more to be announced later

For more information about the festival, parking,
motels, etc. go to: <http://statewide.folkdance.com>

Mask and proof of vaccination requirements
will follow CDC, State, and County COVID
regulations at the time of the event.

Banner art used by permission of artist Maxfield Bala

Pastoral Fandango – Statewide Folk Dance Festival

May 20 - May 22, 2022

Hermann Sons Hall, Petaluma, California

Registration Form (Please register individually, one form per person)

Name: _____ E-mail: _____
Phone: _____ Best time to call: _____
City: _____ State: _____ Zip Code: _____

Festival Package (Includes ALL workshops and parties, \$135 at the door)

- \$120 when payment is received by February 15, 2022
 \$125 when payment is received by April 15, 2022
 \$130 when payment is received by May 5, 2022 (final day to preregister)

All Day events (ONLY WITH early registration)

- \$75 All day Saturday (\$85 at the door)
 \$50 All day Sunday (\$55 at the door)

Individual Events (ONLY WITH early registration) \$30 each at the door

- \$25 Friday evening party \$25 Saturday evening party
 \$25 Saturday AM instruction \$25 Saturday PM instruction
 \$25 Sunday morning instruction] \$25 Sunday afternoon review

Federation coupons are good for Friday or Sunday or \$35 discount on festival package.

Subtotal: \$ _____

Additional offerings: (meals and syllabus only available with pre-registration)

- \$15 Mexican Lunch Saturday with meat vegetarian
 \$22 Middle Eastern Dinner Saturday night with meat vegetarian
 \$20 Installation Lunch Sunday with meat vegetarian
 \$25 Festival video access on Google drive
 \$30 Festival video on a DVD mailed to you
 \$12 Printed syllabus
 \$25 T-shirt designed by S. Gregory Size Man Woman Crew neck V-neck
(All T-shirts in either Red or Black, except men's V neck in either Black or Teal) Color: Red Black Teal
 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, Sabine Zappe, 153 Race Street, San Jose, CA 95126. On-line Registration available starting January 2022 at <http://statewide.folkdance.com>.

Visit the Statewide 2022 webpage at <http://statewide.folkdance.com> for the latest information about schedule, teachers, hotels, restaurants, parking, directions, etc. Mask and proof of vaccination requirements will follow CDC, State, and County COVID regulations at the time of the event. Statewide 2022 is sponsored by the Folk Dance Federation of California, a non-profit organization.

Children under 13 are admitted free with a paying adult. Young adults aged 13-21 will receive a 50% discount, but may be required to volunteer from 1-2 hours during the festival. Work scholarships available. Contact Marina at mylt48@sbcglobal.net

BYOB ACTUALLY MEANS “BRING YOUR OWN BEGINNER”

This event is for the many people in your life who have been wondering why you enjoy folk dancing so much. They’ve been wanting to join you on the dance floor, but don’t know

where to begin. They are your children and grandchildren, your work colleagues, members of your book club, and people at your church or in your neighborhood. Think about all the people who made New Year’s resolutions to get out more, and get more exercise! Now is the time to convince them to grab a pair of comfortable shoes and give folk dancing a try!

Plan a light brunch for Saturday, January 29 and invite a few soon-to-be-dancers, the more the better. After brunch, carpool with them to this afternoon of dances designed to get new dancers on their feet and moving to music, holding hands, kicking up their heels, and meeting other new dancers.

Hungary – **BULGARIA** – Israel – *Turkey* – **Russia** – Sweden

INTERNATIONAL DANCE FESTIVAL FOR NEW DANCERS

Join us for an afternoon of dancing!

A variety of dances from around the world will be taught.

Saturday, January 29

1 – 5 pm

Sunnyvale Recreation Center
Senior Center - Orchard Pavilion
550 E. Remington Drive, Sunnyvale



Proof of vaccination required.
Masks must be worn if
required by county regulations

IT'S FREE!

No partner or experience necessary.
Wear layered clothing and comfortable shoes.
Info: Loui@LouiTucker.com 408-287-9999



Sponsored by the Folk Dance Federation of California (folkdance.com)

CANADA – SERBIA – *Greece* – France – **Romania** – *England* – Italy

Think how grateful they will be a year for now when you remind them that it was YOU who got them hooked on folk dancing!

FROM THE *LET'S DANCE!* PHOTO ARCHIVES



Who recognizes this young woman? Send your answer to Loui@LouiTucker.com or Editor@FolkDance.com. If you are the **THIRD** person with the correct answer, you'll receive a \$20 gift card.

Last month's photo:

That's Steve Kotansky! Kaela Fine was the **third person** to email with the correct answer and is the winner of the \$20 gift card.

Kaela wrote: Wow!! I'm so excited . . . Thanks for having these quizzes. It's the first thing I look at when I get my *Let's Dance!*"



By the way, two readers wrote that they thought this looked like Lon Radin (photo right). I think it might have been the mustache.

When this was related to Lon and Hollis Radin, Hollis replied: "How funny! Lon's hair was down to his waist at that age . . ."



LET'S DANCE! *LYRICS*

Setnja! Have you been dancing to this song for 40 years? Do you know what the words mean?

Dodji, Mile, u naš kraj
pa da vidiš šta je raj

Hej, haj, u naš kraj
pa da vidiš šta je raj

Prodje, Mile, propeva i volove protera.

Hej, haj, propeva i volove protera.

Come, Mile, through our village
To see what paradise is like.

Hey, hi, through our village
To see what paradise is like.

He passes through, Mile, singing and driving the oxen

Hey, hi, singing and driving the oxen.

What's Up Down South?

~ News from Southern California ~

A Spell of Good Cheer Befell Campers at Fall Camp November 12-14, 2021

by Diane Baker, Joan Hantman, and others

In a year of uncertainty, we Fall Campers certainly enjoyed ourselves meeting and chatting, learning dances, writing poetry, making art and music, gazing at stars, discovering natural surroundings, sampling Tai Chi, breaking a piñata that was decorated to look like a COVID particle, and joyfully dancing the nights away at Brandeis-Bardin University Campus in Simi Valley. So many people contributed to the success of Fall Camp!

For starters, thank you to co-directors Jan and Marc Rayman, who logged hours of overtime. They reported: "Between the two of us, we have planned and conducted many events including Fall Camp 2019 and other dance fests, and complex technical ascents of mountains and NASA interplanetary missions! Yet planning Fall Camp 2021 was in a category of its own!

"There was the unpredictability of the pandemic, complying with fluctuating rules imposed by Ventura County, as well as the stringent conditions set down by the venue. We planned camp to include flexibility and devised backup solutions to ensure that all the myriad pieces would fit together if/when conditions changed. As a result, we were prepared when, four days before camp, Roberto Bagnoli tested positive for COVID-19, could not travel, and had to withdraw. We had also planned for some dancing to take place outside where masks would not be required, but we ended up dancing at Brandeis-Bardin during a record-breaking heat wave.

In the end, we saw how much fun everyone was having, how happy they were to socialize, learn new dances, dance old and new favorites, and engage in other activities. Our hard work was proven to be worthwhile!"

Kelley O'Neil, volunteer in charge of the registration table, observed that folks were excited to be at camp. "There was a level of gratefulness just to be together that came through in everyone."

Sonia and Cristian taught dances from their latest collection, and also presented an enriching culture corner. As always, campers enjoyed their clear instructions and delightful humor. Aaron Alpert had originally signed up to attend Fall Camp as a participant. Prior to camp Marc contacted Aaron, who agreed to serve as back-up in case there were problems getting any of the teachers into the U.S.. Three weeks before camp, Roberto tested positive for COVID! So, there was Aaron at Fall Camp with a bunch of friendly, smiling (behind masks) faces waiting for him to teach them Israeli dances!

Terry Guwra directed the Potluck Band and singers. He explained: "This year's Potluck Band boasted 16 members, all folk dancers at southern California clubs. They included musicians from Pasadena's Fifth Friday Band, Sans Frontières, Interfolk, Veselba, and even a retiree from the Boston Symphony Orchestra! The first rehearsal on Friday afternoon was total pandemonium (always a good omen! Just a matter of getting that energy synchronized). After two more rehearsals, the band was ready for Saturday evening when we played for dancing. The response from dancers was gratifying. Such enthusiasm!



Fall Camp co-directors Marc and Jan Rayman. Photo by A. LaFetra

Another activity available to campers were art projects. Campers could construct a leaf wreath head piece. Jan Rayman provided instructions and materials in the dance hall. Folks crafted and wore colorful headdresses which can be seen in numerous photos. The second art project, Leaf Relief, was planned by Kasia Lisowska. “I put all the instructions on a whiteboard so everyone could go ahead without my help. Thankfully, I brought an abundant supply of materials – cardboard, pressed leaves, aluminum foil, spray paint, water-based markers, hair spray. The finished art was impressive and the artists’ reactions were enthusiastic.”

What would be your initial reaction to a group of adults standing around in the dark staring into nothingness? Sounds like a boring evening? Well, not if your guide is the NASA brainchild Marc Rayman and he is talking about one of his favorite subjects; the night sky! Whether discussing spacecraft, the planets, exoplanets, constellations, moons, black holes, or white dwarfs, Marc is a knowledgeable, master storyteller who knows how to keep a group entertained. The evening star trek is always popular, and unique to Fall Camp.

After Mady Newfield’s first time at Fall Camp, she commented: “The Brandeis-Bardin campus is strikingly beautiful, with very comfortable accommodations. The beauty of dancing under the palm trees on the plaza that first evening



Dancers in a line lead by Mady Newfield, wearing her leaf wreath head piece. *Photo by M. Rayman.*



The teachers, in this case Cristian and Sonia, got to teach without masks, although dancers did wear them indoors. *Photo by L. Tucker.*

with Cristian and Sonia was a unique experience! The attractive site and the expertly organized weekend, plus the friendliness of the other campers, made it a true delight to attend. As someone who has been running June Camp for 20 years, I appreciated the detailed information and quick responses from the organizers, especially when the situation needed to change at the last minute! We look forward to returning to this camp on a regular basis!”

Thanks to party DJ volunteers Loui Tucker (Friday evening) and Dale Adamson (Saturday evening). The request list for party dances was so extensive, we could have danced for five nights! More thanks to volunteers Mindy Belli, Shirley Hamstra, Sandy Helperin, Betsy Lewis, Therese Mahoney, Steve Waller, Chin Yu, and others who helped with signs, fans, decorations and photography, and Anthony Ivancich who provided massages.

For all Jan and Marc’s tireless labors and the contributions of many volunteers, we Fall Campers sing a heartfelt “Thank you!!”

Moma odi za voda

(Northern Macedonian)

Moma Odi Za Voda means “A girl fetches water” and are the first words of the song used for this dance. The dance is part of the Dzangurica family of dances, and was taught at the Stockton Virtual Winter Weekend 2021 by Vlasto Petkovski.

Pronunciation: MO-ma OH-di za VOH-da

Music: 9/8 meter SSSQS rhythm (2-2-2-1-2). Dancers can count 1, 2, 3, 4, & (or 1, 2, 3, 4-5).

Music The song is sung by a variety of Macedonian artists, and mp3s are available for download from several sources on the internet by searching for “Moma odi za voda.”

Video Available on *SFDC (Virtual) Winter Weekend 2021* downloads. To view, contact a participant who received access to the downloadable material.

Formation: Open circle facing to the left, hands joined down in V-position.

Steps & Styling Dance lightly on the feet. Sometimes the first count (ct &, ct 1). is done as two quick steps also called a bloop-bloop. A čukče is a low hop in which the ball of the foot remains on the floor.

Meas	9/8 meter	PATTERN
8 meas	<u>INTRODUCTION.</u> Start the dance when the singing starts.	
1	Facing and moving L (CW), čukče on R while lifting L leg in front (ct 1); step L fwd (ct 2); step R fwd (ct 3); čukče on R while lifting L leg and turning ½ R to face R (CCW) (ct 4); step L fwd (ct &).	
2	Continuing CCW, two quick steps (bloop-bloop), step R to R (ct &) and step L in place (ct 1); step R fwd (ct 2); step L fwd (ct 3); čukče on L while lifting R leg in front and turning ¼ L to face ctr (ct 4); step R next to L (ct &).	
3	Facing ctr, bounce on R, lifting L leg in front and swinging L knee to R (ct 1); bounce on R again, swinging L knee to L (ct 2); bounce on R while slightly swinging L knee to R (ct 3); čukče on R while swinging L leg behind R (ct 4); step on L slightly behind R (ct &).	
4	Facing ctr, two quick steps (bloop-bloop), step R to R (ct &) and step L in place (ct 1); step R in front of L (ct 2); step L in place (ct 3); čukče on L while swinging R leg behind L (ct 4); step R slightly behind L and turn to face CW to start the dance from the beginning (ct &).	



Vlasto Petkovski, at Stockton Folk Dance Camp 2018. Photo by L. Tucker

Sequence: Dance repeats as noted above until the end of the music.

Lyrics for the song are on the reverse.

Moma odi za voda – continued

Lyrics

Moma odi za voda, i bekjaro po nea:
Postoj mome, počekaj,
Da ti recham dva zbora.
Dejgidi mome ubavo, dej gidi sevdo golema.

A girl fetches water, and the boy goes after her
Hold on, girl, wait a second,
I want to tell you a word or two.
Hey, beautiful girl, hey, my big love.

Da mi dadiš tro voda da ulada srceto.
Se izmami mometo mu podade stomneto.
Dejgidi mome ubavo, dej gidi sevdo golema.

Give me some water to cool down my heart.
The girl took the bait and gave him the pitcher.
Hey, beautiful girl, hey, my big love.

Toj ne fati stomneto.
Tuk ì fati rakata.
Ja prefri na konja, ì go skrši prsteno.
Dejgidi mome ubavo, dej gidi sevdo golema.

He didn't take the pitcher
He grabbed her hand instead.
He put her on a horse, and he broke her ring
Hey, beautiful girl, hey, my big love.

Kaku vetar veeše,
Taka konjot begaše.
Kako rosa roseše,
taka moma plačeše.
Dejgidi mome ubavo, dej gidi sevdo golema.

Just as the wind was blowing,
That's how the horse was running.
Just as the dew was dripping,
That's how the girl was crying.
Hey, beautiful girl, hey, my big love.



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Register now by going to www.folkdancecamp.org

A BLAST FROM THE PAST – 60 years ago this month

Take a look at what the **TOP TEN** dances were as reported in the January, 1962, issue of *Let's Dance!* magazine. This was the beginning of a regular feature that continued for several decades. These lists were prepared before there were computers or software to manage spreadsheets and databases. Dance event organizers mailed in their programs and someone manually tabulated the dances that were presented. Is it time to bring back any of these old favorites?



The following represent, in order, the dances most frequently appearing on Federation and Regional Festival programs throughout Northern California, from May 21 to December 3, 1961. 670 dances from 12 Festivals, some two-day, were tabulated. In some instances there were "ties", as indicated.

Please send your programs to me so this can be a regular feature of "Let's Dance".

... Carolyn B. Riedeman, Co-ordinating Vice President
190 Country Club Drive, San Francisco

1. Hambo
2. Corrido
3. Marklander
4. Russian Peasant
- (5. Korobushka
6. Ta'am Haman
- (7. Caballito Blanco
8. Doudlebska Polka)
- (9. Las Dulcitas Tango
10. Milondita Tango)
11. Siamsa Beirte

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Hand in hand, on the edge
of the sand, they danced by
the light of the moon.

~ Edward Lear

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