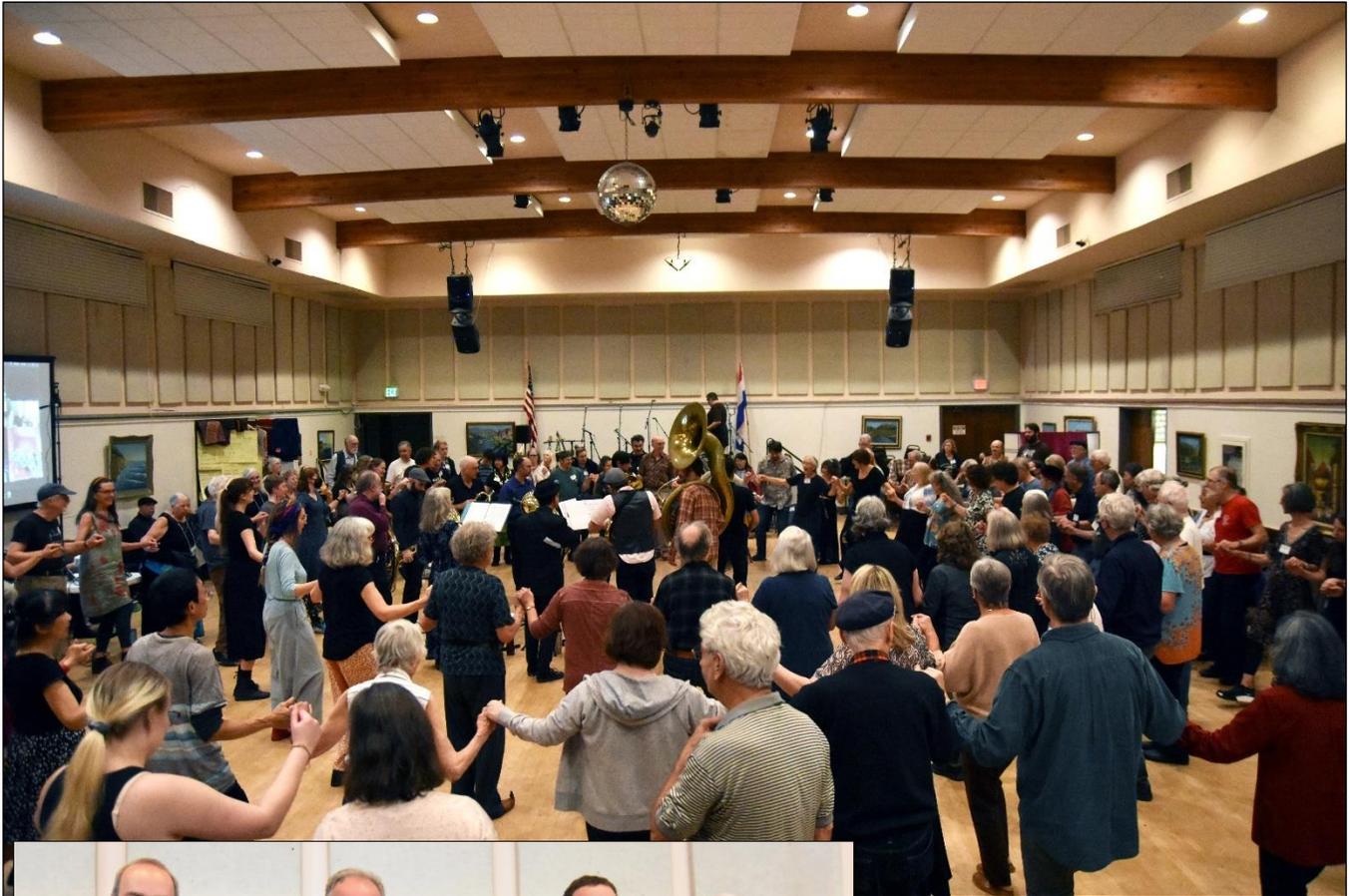


# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING **3** JANUARY 2025



From left, Cristian Florescu, Anna Angelova, Yannis Konstantinou, Bill Cope (Kolo Festival Director), Simos Konstantinou, Sonia Dion, Michael Ginsberg. *Photos by L. Tucker.*

**KOLO FESTIVAL  
PACKED THE  
HALL WITH  
DANCERS!**

(See p. 11)

# Let's Dance!

Volume 82, No. 1  
JANUARY 2025

Editor: Loui Tucker

Email: editor@folkdance.com

153 Race Street, San Jose, CA 95126

Assistant Editor: David Hillis

Address change and membership:

Marcia Rosenblatt, membership@folkdance.com

News from Around the Bay: Contributions from clubs

## Federation Officers, North

President: Laura Richardson, president@folkdance.com

Vice President: Clem Dickey, vicepresident@folkdance.com

Treasurer: Sabine Zappe, treasurer@folkdance.com

Recording Secretary: Betsy Moore, eambetsy@gmail.com

Editor: Loui Tucker, editor@folkdance.com

Website: www.folkdance.com

Facebook: www.facebook.com/FolkDanceFed

## Federation Officers, South

President: Diane Baker

Vice President: Greg Solloway

Secretary: Margaret Lange

Treasurer: Mindy Belli

Website: www.SoCalFolkdance.org

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

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

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

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

Send to:

Folk Dance Federation Treasurer

153 Race Street

San Jose, CA 95126

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

Individual: \$35/year

Household: \$45/year

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

Group/Club: \$40/year

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.

Marcia Rosenblatt, Membership

927 Springfield Drive, Millbrae, CA 94030

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

## IN THIS ISSUE:

A Blast from the Past .....	31
Calendar of Events .....	5
Corn, Bean and Pumpkin Stew .....	8
Dance Description – Rakkas.....	29
Dance Party Themes.....	18
Dolls for Sale.....	22
Folk Dance Signature Dress of the Ages.....	20
From the Photo Archives .....	27
<i>Let's Dance!</i> ♥ Lyrics – Ada's Kujawiak #1.....	28
Letters to the Editor .....	30
More Photos from the Officers Ball.....	9
New Federation Officers.....	30
News from Around the Bay .....	16
Officers Ball 2024 – A Review.....	7
Photos From Kolo Festival .....	11
President's Message .....	3
NFO Annual Conference 2025 .....	28
Speaking of Dancing.....	15
The Bernice Schram Scholarship.....	14
The Family Photo Album .....	6
Two Views of the 2024 Kolo Festival .....	10
Ukrainian Costumes Come to Sacramento.....	19
We Have a Winner!.....	27
Welcome Our New Federation Members .....	2
What's Up Down South?.....	23
While Indexing <i>Let's Dance!</i> Magazines .....	12

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

Your advertising helps support *Let's Dance!* Please make checks payable to the **Folk Dance Federation**. Ad rates:

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

**Mail checks to: Loui Tucker, Editor**  
**153 Race Street**  
**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. Standard mail postage paid at Sacramento, California.

### WELCOME OUR NEW FEDERATION MEMBERS

Margaret Randolph, Cottonwood

Thanassi Bothos, Berkeley

Susan Hatlevig, Corvallis, Oregon

The McCoy Family, Turlock

Janetta Redzic, San Leandro

# PRESIDENT'S MESSAGE

by Laura Richardson

Greetings! I am honored to be the President of the Folk Dance Federation of California for the upcoming term. I will be doing my best to fill some big shoes as we say thank you to Ulrike Narins, our retiring President. Ulrike has done an outstanding job as President. I will try to follow her excellent example.

I have been an enthusiastic folk dancer since my childhood, growing up in Claremont, California. I was gifted with many dances and songs from around the world in my elementary school and community, and I continued to dance in junior high and high school.

In the 1960s the world was shrinking. Advances in transportation and communications meant there was a lot of interest in learning about other cultures. My friends and I roamed the Los Angeles area to dance at Temple Shalom in West Covina, at Cal Tech and UCLA with the crazy college students, and to the Intersection, Café Dansa and Zorba's in Reseda on the weekends. It seemed like folk dancing was everywhere when I was growing up. I had many musician friends and dancers in Aman and the Nama folk orchestra; and I danced with Almas in the San Fernando Valley while I was a student at UCLA.

I married and had children, which put my dance activities on hold for several decades, but I did return to dancing, to discover that so many *new* dances had come along while I was tending the hearth. In addition, many of my old favorite dances had endured. It was a delight to embrace the new and remember the old.

I retired a couple of years ago, and the leisure has given me room to explore new dance opportunities. I finally got to Stockton in 2023, which was a Bucket List item for me. I enjoyed that week of dancing so thoroughly that this past year I signed up for both weeks at Stockton and was very glad I did!

I also got to attend the exciting "Solar Eclipse" National Folk Organization conference in Texas in April and have been able to attend a couple of Statewide festivals to meet new friends from all over California.

It has been a pleasure to tap into the global online folkdance parties too. A dedicated team led by Adony Beniares continues to host these events once a month. These virtual events threw a lifeline to all of us during the COVID pandemic, enabling stronger connections within



Laura Richardson. Photo by E. Khuner.

our folk dance family across the globe. The COVID lockdown reminded me that technology can be a force for good, not just a source of irritating software updates, spam, existential AI angst, and phishing emails. Many people who live far from dance communities have been able to re-engage in dancing from their own living rooms. This is a gift indeed for those stranded in folk dance deserts.

Isolation continues to be an issue for many as we navigate the post-pandemic world. Folk dancing is a remedy for isolation and a way to build unity and human connection. I feel we are enlarging the heart of the world when we engage in the "collective effervescence" that is dancing.

By the way, the term "collective effervescence" was coined by Emile Durkheim, a French sociologist who theorized that the feeling of joy and harmony that arises when people engage in a shared purpose can be a unifying social force. I think he hit the nail on the head with this term. Far from being trivial, I think dancing is medicine; it helps to heal the mind, body and spirit.

I am grateful to all the teachers who have helped me along the way. I feel friendship and kinship with YOU, and all the dancers in the line, who have taken me by the hand and shown me the steps. I hope to be able to help strengthen and grow the vibrant dance community in Northern California. I look forward to partnering with you to explore YOUR ideas about how to best expand our dance family.

We are stronger together. Let's make the circle bigger! I look forward to meeting you on the dance floor sometime soon.



# Jim Gold International Folk Tours 2025

Travel, adventure, folk dance, culture



## Far East

**INDIA:** January 25-February 8, 2025

## Eastern Europe (The Balkans)

**ALBANIA, GREECE, MACEDONIA and KOSOVO ext:**

**May 21-June 2-4, 2025** Led by Lee Otterholt, guided by Kliti Zika:  
Tirana, Durres, Vlora Folk Festival, Kruja, Gjirokaster, Saranda, Berat,  
Lake Prespa, Ochrid,.

**BULGARIA: Koprivshitsa Festival (held every 5 years)**

**August 4-15, 2025** Led by Ventsi Milev  
Sofia, Plovdiv, Bansko, Veliko Turnovo, Koprivshitsa,

**ROMANIA: Sept 28-Oct 12, 2025**, Bucharest, Brasov, Sibiu, Cluj, Sighet Marmatiei

**GREECE and the GREEK ISLANDS: October 4-17, 2025** Led by Lee Otterholt,  
Maroula Konti, guide Athens, Nauplia, Sparta, Olympia, Delphi, Meteora, Mycenae,  
and Epidaurus. **Greek Island Cruise:** Mykonos, Crete, Rhodes, Patmos, Kusadasi

**TURKEY: October 17-31, 2025:** Led by Lee Otterholt: Istanbul, Ankara, Cappadocia,  
Pamukkale, Izmir, Kusadasi, Pergamon, Troy, Canakkale, and Bursa



Travel  
broadens  
one!

## Western Europe

**SCANDINAVIA: June 10-23, 2025** Led by Lee Otterholt

Oslo, Gothenburg, Helsingborg (Elsinore), Copenhagen.

**IRELAND: August 2-14, 2025** Led by Lee Friedman and guided by Kay Cleary

Galway, Connemara, Aran islands, Kerry, Cork, Blarney, Dublin.

**SPAIN: September 11-24, 2025** Malaga, Ronda, Cadiz, Seville, Cordoba, Granada



## South America

**PERU: Nazca and Peruvian Amazon ext: May 21-30, 2025** . Lima, Cusco,  
Machu Picchu, Puno, Sacred Valley, Lake Titicaca, Peruvian Amazon, Nazca ext.

**ARGENTINA: Chile ext: October 5-15, 2025**

**BRAZIL: November 3-14, 2025**

**ECUADOR: Galapagos ext: December 1-14, 2025**



## North America

**WESTERN CANADA: April 10-22, 2025**

**EASTERN CANADA: June 27-July 9, 2025**

## Middle East

**EGYPT: February 20-March 2, 2025:** Cairo, Nile River cruise, Luxor, Aswan

**ISRAEL: March 2-13, 2025** Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Safed, Golan  
Heights. Led by Lee Friedman and guided by Joe Freedman

**NEW: DELUXE SMALL GROUP TOURS to Croatia and Greece**

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

Register on line at: <https://www.jimgold.com/>

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A. (201)

836-0362 Email: [jimgold@jimgold.co](mailto:jimgold@jimgold.co)

# Calendar of Events

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

- DEC. 25**      **THE ANNUAL CHRISTMAS NIGHT PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 7-10 pm. IT'S FREE! Come celebrate the holidays with us.
- DEC. 27**      **FAMILY NIGHT AT CHANGS.** Miraloma Park Clubhouse, 350 O'Shaughnessy Boulevard, San Francisco. 7-10 pm. \$8 (adults, first time is free; kids are always FREE!). An hour of fun dance activities to music from around the world followed by two hours of international folk dances from our club's repertoire.
- DEC. 31**      **ANNUAL NEW YEAR'S EVE INTERNATIONAL FOLK DANCE PARTY AND LUCY CHANG MEMORIAL FUNDRAISER.** All Saints' Episcopal Church, 555 Waverley Street, in Palo Alto. 7 pm-12:15 am. The Moveable Feet team will host their annual potluck and dance party. IT'S FREE, so please consider making a generous donation to the Second Harvest Food Bank instead. Information about how to donate can be found at [folkdance.com](http://folkdance.com).
- DEC. 31**      **BERKELEY FOLK DANCERS' NEW YEAR'S EVE CELEBRATION.** Live Oak Recreation Hall in Berkeley. Potluck dinner at 7 pm and dancing 9 pm-midnight. \$12. Info: Peter D'Angelo 510-654-3136 or [pvdangelo@hotmail.com](mailto:pvdangelo@hotmail.com).
- JAN. 11**      **PENINSULA FOLK DANCE COUNCIL'S MONTHLY PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 3:30-6:30 pm. \$10. All levels, all requests dancing. Info: [pfdcparty@gmail.com](mailto:pfdcparty@gmail.com).
- JAN. 11**      **BERKELEY FOLK DANCERS' ANNUAL BIRTHDAY BALL.** Lunch at noon followed by dancing 1-4 pm. Theme: Stayin' Alive! Info: [c.ghafur@gmail.com](mailto:c.ghafur@gmail.com).
- JAN. 18**      **CAFÉ SHALOM MONTHLY ISRAELI DANCE PARTY.** Congregation Am Tikvah, 625 Brotherhood Way, San Francisco. 7:30-11:30 pm. \$10. Info: [udy@yahoo.com](mailto:udy@yahoo.com) or 669-444-1284.
- JAN. 25**      **HUNGARIAN FOLK DANCE AFTERNOON/OPEN PRACTICE.** Hungarian Cultural Center, 35660 Cedar Blvd, Newark. 4-11 pm. Hungarian Folk Concert with Forrás Band 4-5 pm. Kids Dance Circle 5-6 pm. Adult Dance Teaching 6-11 pm. Info: [eszterlanc@eszterlanc.com](mailto:eszterlanc@eszterlanc.com). **See ad on p. 17.**
- JAN. 31**      **STOCKTON FOLK DANCE WINTER WEEKEND.** Via Zoom. 20+ hours of dance classes, presentations, live music, video hours, and events. 12+ hours of dance parties. Puzzles, videos, and more. Info: [stocktonfolkdancecamp.org/winter-weekend](http://stocktonfolkdancecamp.org/winter-weekend).
- FEB. 8**      **FESTIVAL OF THE OAKS.** Live Oak Recreation Center, 1301 Shattuck Avenue, Berkeley. 9 am-5 pm. Morning dance workshop with Liina Teose; on-site lunch; afternoon dance party. All-day \$35 or pay for individual events. Info: [rg94610@gmail.com](mailto:rg94610@gmail.com). **See ad on p. 13.**



# THE FAMILY PHOTO ALBUM



Members of the Del Valle Folk Dancers posed at the Officers Ball: Pete Galanis (who taught Koljovo Horo), Janell Galanis, Karen Furst, Nancy Garcia, George Pavel, Rena Leibovitch. *Photo by J. Croco.*



Dancing at Café Shalom: Rebecca and Thérèse Brown, Yoel Sberlo, and Rick Henderson. *Photo by L. Tucker.*



Greta Chang and Richard Graham dressed appropriately for Berkeley Folk Dancers' Desperado Ball in November. *Photo by M. Snyder.*



John Filcich (age 101!) led Veliko Kolo at the Kolo Festival, followed by Billie Burke. *Photo by L. Tucker.*



Valerie Daley, Betsy Lewis, Alicia La Fetra, and Kasia Lisowska took a selfie at Fall Camp. *Photo by M. Rayman.*



Dragan Djordjevic and Tom Sha caught air at the Kolo Festival. *Photo by L. Tucker.*

# OFFICERS BALL 2024

## A review by a new Federation member!

by Judy Applesmith

Before I give my review of the Officers Ball I want to tell you how I came to finally join the Folk Dance Federation. I first discovered international folk dancing when I was in graduate school at Wayne State University in Detroit. Some friends from my program invited me to join them on a Friday night. I loved the dancing but a few years later switched to Israeli dancing and joined a performing group that I danced with from 1985-90. When I moved to California on 1990 I joined Loui Tucker's Monday Israeli dance session in Sunnyvale and found my happy place. Occasionally I would attend the Thursday night international folk dance group, and always felt welcomed by the dancers. Finally, on Veterans Day this past year, I joined the Folk Dance Federation. I received a coupon for a free dance event in the mail, so signed up for the Officers Ball.



I had no idea what I was getting myself into and had no expectations. I'm not that familiar with most of the international folk dances, but I'm pretty good at following others. I was overwhelmed initially by the number of people there, but quickly found a few people I knew, including Aaron Alpert who introduced me to some of the other dancers. To describe the other dancers as friendly is an understatement. They were the most welcoming and happy group of people I have ever danced with. Although I knew very few people, nobody made me feel like an outsider.

The afternoon was filled with different styles of dancing from many different countries. The teachers included Julie East and her husband teaching Chalypso (U.S.), Aaron Alpert teaching Mechakot (Israeli), Pete Galanis teaching Koljovo Horo (Bulgarian), Judy Kropp teaching Joc de Leagane (Romanian), Marija Hillis teaching Oige ja Vasemba (Estonian), Kamrin MacKnight teaching Mist on the Mountain (Scottish), and Lothar Narins teaching Rakkas (Turkish). We also learned contra dances called by Dick Rawson.

After an afternoon of dancing, I was in awe watching the participants pitch in to set up tables and chairs and present a beautiful buffet dinner to meet everyone's dietary needs and restrictions. After dinner Bill Cope and his guitar led us in familiar songs as we digested our amazing meal. Then we started dancing again, which included repeating all the dances we had learned in the afternoon. By this time it felt like we were old friends.

Also, I appreciated how well organized the event was from the beginning to the end. There was a table of snacks and light appetizers set up that was a great place to mingle and meet people throughout the day. I enjoyed looking at the collection of dolls from around the world that were for sale.

Throughout the day I could feel the energy of the dancers who clearly love dancing and being part of this truly wonderful community. I enjoyed meeting all the people from different dance groups throughout California. I look forward to dancing at many of the other festivals, workshops and parties in the future. Maybe I'll even attend Stockton Folk Dance Camp!



Marija Hillis (center) taught the dancers Oige ja Vasemba from Estonia. *Photo by J. Croco.*



Judy Kropp, the leader of the Village Dancers (Turlock) taught Joc de Leagane. Members of her group (10 total) came to support her. Top row from left: Judy Kropp, Alice Schemmel, Christine Jensvold, Vicki Harmon, Tamara Littlewood. Front: Michelle McCoy and Carlos Canto. *Photo by L. Tucker.*

## Corn, Bean and Pumpkin Stew

Dancers attending the Officers Ball in November were treated to a hearty stew prepared by Sondra Reinman and Marian Snyder. Sondra shared the original recipe from *The Greens Cookbook* and Marian provided the modifications they used which were incorporated into what you see below.

- 1 cup canned pinto, white, or black beans
- 1 pound tomatoes, fresh or canned, peeled, seeded, and chopped
- 1½ cup corn kernels, fresh or frozen
- 1 tsp ground cumin
- 1 tsp dried oregano
- 1 tsp ground cinnamon
- ¼ tsp ground cloves
- 1-2 tsp smoked paprika
- 4 tbsp olive oil
- 1 large onion, chopped
- 2 cloves garlic, finely chopped
- 1 tsp salt
- 2 cups broth (beef, chicken, or vegetable)
- 3 cups pumpkin, butternut, or other winter squash, peeled and cut into 1-inch cubes
- 1 whole red pepper, chopped
- 2 chilis, seeded and finely chopped (if you like your stew spicy)

Heat the oil in a wide skillet and sauté the onion over high heat for 1 minute; lower the heat to medium. Add the garlic, the spices, the paprika, and 1 teaspoon salt. Stir well to combine.

Add ½ cup broth and cook, stirring occasionally, until the onion is soft. Add the tomatoes and cook for 5 minutes. Add the pumpkin/squash along with another cup of broth.

After 20-30 minutes, or when the pumpkin is soft but still too firm to eat, add the corn, the beans and the (optional) chilis. Add more broth as necessary. Cook until the pumpkin is tender.

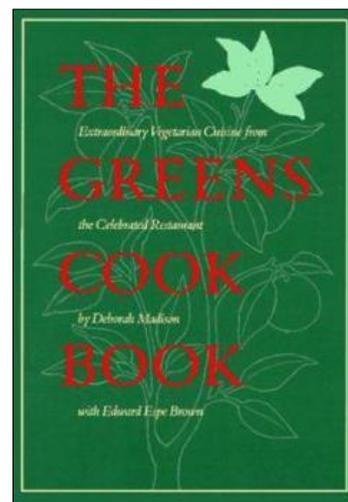
Check the seasoning and add more salt if necessary. Serve garnished with the chopped cilantro or parsley.

Serves four to six.

The buffet table ready for hungry dancers.



Marian Snyder (left) and Sondra Reinman were responsible for the on-site dinner at the Officers Ball. *Photos by K. Greek.*



# More Photos from the Officers Ball

Photos by L. Tucker, J. Croco, and K. Greek



# TWO VIEWS OF THE 2024 KOLO FESTIVAL

by *Marian Snyder*

The Sound of Kolo (Inspired by Do-Re-Mi)

Let's start at the very beginning.

It's Friday, November 29.

The doors opened at 8:30 am

And the dancers came pouring in.

When they danced they began with

Yannis Kanstantinou

Who taught Greek dances.

The next three teachers just happened to be

Michael Ginsburg, Sonia/Christian,

and Anna Angelova

Balkan, Romanian, and Bulgarian!

Oh, let's see if I can make this easier

Because rewriting the lyrics is not as easy

As I thought it would be.

Classes ran throughout the day

Leaving little time to play.

In addition to dancing with these

amazing teachers in the hall

There were workshops in international singing and

Balkan Brass in the Kafana for all.

After a full day of workshops we were treated

To a fabulous live performance by

Lowiczanie Polish Dance Ensemble

after being seated.

Lunch and dinner were catered by Hristo Kolev

Shish kababs, meat balls, musaka,

Salads, potatoes, baklava, and pita.

Then came the dance party with

one terrific band after another:

Rosen Sisters w/Orkestar Unbound

played International Folk Dance Music on stage.

Fanfare Zambaleta

played Balkan Brass on the dance floor.

Peter & Friends

back on stage played Bulgarian.

Michael & Friends

followed with Aegean Macedonian.

John Morovich & Sinovi

ended the evening with Tamburitza at midnight.

I can't imagine a better, more exciting time than this,

wondering if I would have the energy to go

back on Saturday.

Well, I did, and you will hear all about that from

Marija Hillis.

by *Marija Hillis*

Once again, longtime friends, new friends, and talented teachers gathered for the 73rd annual Kolo Festival at the Croatian Cultural Center in San Francisco.

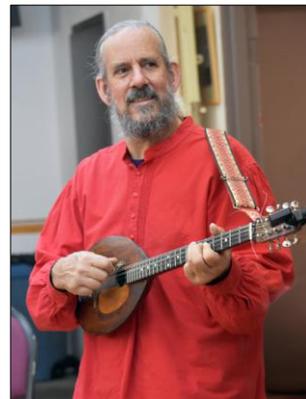
Although I attended only on Saturday, the day was full of wonderful teaching, dancing, and socializing with folks who were there for a common purpose: to appreciate and enjoy the music and dancing of a variety of folk traditions, and especially Balkan circle dances, whose mesmerizing and complex rhythms can create a feeling of communal joy. I attended the afternoon dance workshops, but the highlights of the day were the wonderful live music groups we got to dance to at the evening dance party: Croatian, Balkan Brass, Bulgarian, Roma/Romanian, and international folk dance until the last waltz at midnight.

And if you didn't get enough dancing, singing, and music on Friday and Saturday, you had another chance on Sunday! My body, mind, and soul were satisfied with my Saturday at Kolo, and I'm so glad to have folk dancing in my life all year long!



# PHOTOS FROM KOLO FESTIVAL

Photos by L. Tucker and C. Dickey.



# FROM THE EDITOR

## While Indexing *Let's Dance! Magazines...*

As I continue slowly working my way forward in time through our collection of *Let's Dance!* magazines, I'm sharing some gems with you. The indexing should go a bit faster now that there are only 10 issues per year instead of 12.

By the way, a reader with an excellent memory emailed me to tell me I had put the same item in two issues, so I've also added a column to the spreadsheet that indicates when I've featured a particular entry in this column.



August 1949: (1) There is now a windshield sticker promoting folk dance, first printing 1,000; (2) Ed Kremers was interviewed on the radio for the Women's Magazine of the Air discussion "Round Table on Dance"; and (3) there was a singing square dance commercial for Butternut Dutch Crunch bread.

May 1950: The Santa Monica Folk Dancers opened their doors and had 80 dancers show up the first night. They now have 200 dances in their repertoire.

December 1950: Sixteen new groups joined the Federation in November. More than 150 Bay Area folk dancers performed at the Stanford University's Festival of Nations.

May 1951: Quote from the *San Francisco Examiner*: "Most attractive to married couples seem to be the folk dance classes and there are many more married couples dancing just for fun than for marital therapy."

October 1951: Included a report from a group in Anchorage about how it got started, and what it's like to dance when it's 20 degrees below zero and you have to thaw out the record player and everyone danced in boots and coats.

April 1952: Millie Von Kinsky and Gwen Heisler have a group of 100 women who meet and dance in the Dimond Roller Rink in Oakland. The Sacramento Council hosted a 17-week beginners' session for folk dancing and the first class had 500 dancers!

January 1953: At the Kolo Festival in November 1952, tamburitza groups from Slavic communities provided live music for hundreds of dancers. Traditional hollowed-out loaf of bread was the receptacle for donations for Vyts Beliajus. \$400 raised for Vyts [about \$4,800 in 2024].

July 1954: First Annual Teenage Folk Dance Festival at Stockton Civic Auditorium. Two hundred teenagers attended.

November 1955: Folk dance club members did more than just dance together. The Cayuga Twirlers dance group chartered a bus to take them to a winery in Livermore. They had lunch, entertained the mayor with a dance exhibition, toured the winery (almost lost two members in the champagne vault), and took the bus home.

March 1956: The Jolly Jumpers, a club in Eureka, recently repaired the local 4H hall and were granted free use of the dance hall in exchange for their services.

June 1958: Two new clubs joined the Stockton Area Council: (1) The Swing Ding Dandies of Sonora and (2) Country Cousins (a teen group) of Stockton.

December 1958: We need to bring in new dancers to replace dancers that leave. Adult school education programs are great, but young people "would be able to remain in the activity for a long time, are physically well-equipped, naturally enthusiastic, and quick to learn." Scholarships get them over any financial hurdles. [Yes, 65 years ago, they were worried about getting new dancers to replace the ones who were aging out.]

December 1959: The Marin Folk Dance Council is hosting the New Year Eve Karlstad Ball. Attendance is limited to 150 and will include a midnight supper after the dancing ends.

January 1961: Report on the Treasurer's Ball (precursor of today's Officers Ball): One out of 10 dancers took home a prize ranging from \$5 in cash to a beautiful Russian costume. The Terpsichoreans of San Francisco performed AND purchased tickets despite being offered guest tickets. Raised \$1100 [\$11,600+ in 2024].

**Jim's my choice for Polkas.  
Joe's the one for squares  
Don's my favorite partner  
For dancing Spanish airs.  
But when it comes to doing  
The dance that's really hot,  
I'll take the guy who brung me—  
My Johnny-on-the-spot.**

Poem in the May 1955 issue of *Let's Dance!*

An interesting advertisement from a back issue is on p. 31.

## 2025 Festival of the Oaks Institute Instructor Liina Teose

# 76<sup>th</sup> Annual International Folk Dance Festival of the Oaks



Liina Teose

### DATE AND LOCATION

**Saturday, February 8, 2025**

**Live Oak Park**  
1301 Shattuck Avenue  
Berkeley, CA 94709



*No partner needed*

Registration begins at 9:00 a.m.

**Institute with Liina Teose**  
9:30 - noon – \$20.00

**Afternoon Dance Party**  
**International Folk Dancing**  
*Dances from around the world,*  
*Institute Reviews & contras*  
Exhibition Presentation  
1:00 - 5:00 p.m. – \$20.00

**All day – Institutes & Folk Dance Party**  
\$35.00

**Hot lunch**  
Noon - 1:00 p.m. – \$15.00

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

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

*Free refreshments all afternoon*

**Register and pay in advance at:**  
<https://tinyurl.com/festivalofoaks>

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

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

Liina was born in Portland, Oregon. At two years of age, she made her debut as a folk dancer in Tulehoidjad (“Torch Bearers”), the Portland Estonian folk dance troupe led by her mother. Her mother was born in Estonia and fled in 1944 when the Soviet Union occupied Estonia; she learned Estonian folk dances in displaced persons camps in Germany, where she lived for five years before emigrating to the United States.

In 1985, Liina took over leading Tulehoidjad and has been its director for the past 39 years. Some members of Tulehoidjad are descendants of the original dancers who danced when the troupe was founded in 1950. As such, the troupe is truly bearing the torch of Estonian dance, culture and traditions.

Liina and Tulehoidjad have performed at all of the West Coast Estonian Days, many festivals, mass folk dance performances in Estonia, as well as countless local and regional festivals. Liina has been a guest artist at many multicultural programs in Portland, teaching Estonian dances to participants.

In 1999, she was awarded the Ullo Toomi Award for her work bringing

folk dance troupes from Estonia to Portland, showcasing Estonia and Estonian folk dance in the Portland Rose Festival, as well as organizing Estonian folk dance troupes. Liina is the only folk dance director living and teaching outside of Estonia to receive this award. In 2012, Liina was awarded the Estonian Foreign Minister’s Certificate of Recognition for her long-term commitment to promoting Estonian culture as well as teaching and introducing Estonian folk dance.

Liina taught Estonian folk dances as a member of the faculty at the Stockton Folk Dance Camp in 2024. She has been playing the accordion since the age of 12 and plays at all Tulehoidjad rehearsals and performances as well as in several international folk dance bands in Portland. Liina will be bringing her accordion and playing it for the workshop at the Festival of the Oaks.

# The Bernice Schram Scholarship

by *Loui Tucker*

The Folk Dance Federation was the unexpected beneficiary of a scholarship fund that closed. The last signer on the account, Sharon Meier, mailed the Folk Dance Federation a check for \$6,717.63, the total remaining in the CD that held the Bernice Schram Scholarship funds. It had been decided by the members of the committee that oversaw the scholarship that it was time to relinquish the funds to another organization that also provided scholarships for dance education.

## So, who exactly was Bernice Schram and how did she come to have a scholarship fund?

The Bernice Schram Scholarship was established in December of 1970 following her death. The month prior to her death, *Let's Dance!* published an article about her and Frank Bacher, who were described as a unique team. The article was undoubtedly written because local dancers were aware that Bernice was dying and wanted to be sure she knew she was appreciated.

If you'd like to read the full article: [folkdance.com/community/leaders](http://folkdance.com/community/leaders).

Born in Berkeley, she spent most of her life in the Bay Area including working for the Army at the Presidio in San Francisco. Of Danish extraction, Bernice had danced since childhood when her mother taught her native dances at home, and she said many times that dancing was always her favorite hobby. She saw her first festival in 1946 and found her way to the Fairfax Community Folk Dancers. She was a charter member of Novato Folk Dancers, where she was the club's instructor for many years.

Bernice's list of accomplishments on behalf of folk dancing was a long one: instructor for four

groups: (1) Adult Education classes at Sonoma High; (2) Valley of the Moon Swingers in Sonoma; (3) Silverado Folk Dancers in Napa; and (4) the Petaluma International Folk Dancers. She was the Federation's Recording Secretary for two years and

served on the Federation's Institute, Scholarship and Research Committees. She was responsible for the dance description for such dances as Angus MacLeod, Anneli Walzer, Ciro, and Jarabe de la Botella.

Bernice and Frank Bacher were the leaders of the Novato classes, emphasizing "oldies but goodies." New dances were taught when and if they became popular. Rather than put on frequent parties, they focused on learning and remembering. Bernice and Frank also put on one festival per year: Little Festival of the Redwoods, which featured a potluck lunch and an afternoon dance party, followed by a potluck dinner.

Bernice attended Stockton Folk Dance Camp beginning with the second year, 1948, and she attended most of the next 15 years. In fact, she became ill with cancer in August following the Stockton Camp in 1970 and she died in early November.

The first scholarship was awarded in the spring of 1971 and every year after that until 2017, the last recipient being Elsa Bacher. That's almost 50 years! Sharon Meier and others managing the fund, some of whom started dancing many years after Bernice died, had been allocating funds on behalf of a scholarship whose namesake they had never met.

With this donation, the funds will be allocated to the Folk Dance Federation's Scholarship Fund, so that Bernice's legacy will live on.



Bernice Schram, in a photo taken of the Research Committee at Stockton Folk Dance Camp in the 1960s.

The first scholarship was awarded in the spring of 1971 and every year after that until 2017, the last recipient being Elsa Bacher. That's almost 50 years!

# SPEAKING OF DANCING

by Gigi Jensen

## An Invitation to Dance

Anyone who's lived long enough to remember the heyday of folk dance can remember when folk dancing was ubiquitous. There used to be many more opportunities to see it done in places like parks, fairground stages, street festivals, and public venues. Thinking back, I remember watching in amazement as some 300+ Scandinavian dance couples twirled around the Food Circus at the Seattle Center one summer evening in the late 1970s. We'd gone there for dinner, and they were there for their weekly dance party – a delightful coincidence.

A folk dance friend and I often discuss the prevailing concern that folk dance may not have much of a future. Dancers are ageing out, there aren't new teachers to replace the existing ones nor to start new clubs, young people aren't interested, etc. The National Folk Organization's Mentoring Project is one solution. The Project's aim is to create more dance teachers who, in turn, will offer more classes. The hope is that will translate into more dancers.

**But where will those students come from? One avenue is through letting more people see folk dancing.**

In writing this piece, I spent a little time poking around on the Internet. I searched "what happens when people watch dance." I downloaded a tempting-looking article titled "The Neuroscience of Dance: A Conceptual Framework and Systematic Review." It is a dense and chewy look at the science of what happens when people dance. "In music and dance, rhythm, melody, and harmony are processed in an active, sustained pleasure cycle giving rise to action, emotion, and learning, led by activity in specific hedonic brain networks." In other words, they feel good doing it.

**What about watching others dance?** According to Dutch choreographer and researcher Ivar Hagendoorn, "Each person's individual experience of a dance performance is the product not just of perceptual processes, but also of their interaction with memories, associations, and personal preferences." Translation: people find something of themselves in what they are watching.

Another writer, Michelle Isaac, says, "... some observers may find themselves unconsciously dancing in their chair while watching a performance. Why?

Because the brain is stimulated, and the observed movement is causing the observer to have an outer experience."

The other day, I watched the Kolo Festival 2024's party via Zoom. The Łowiczenie Polish Folk Dance Ensemble performed. They danced with such skill and youthful enthusiasm. I could see that

people were enjoying their performance. I wonder what they were thinking as they watched the performers.

I asked Roo Lester, my Dancing with Friends teammate, about why she enjoyed performing in a troupe. She said, "My hope through performing was to share the joy of dancing and hope that others would want to dance too." It was an invitation of sorts.

Sometimes I've been the performer on the stage. It was interesting to hear people's reactions after performing. For some, it was about their trip down memory lane. For others it was the wonder of finding something new and exciting. Perhaps they were even being inspired to try it, something they may not have thought about until they saw that show.

I want to give a big hand to all the performers we've worked with for so many shows. Their decades of study, sweat, tears, dedication, and joy made it possible to share their love of dance with the thousands of people who saw those performances. Because of them, countless others saw dance – maybe for the first time, maybe yet again – perhaps inspiring them to dance, too.

My call to all of us is two-fold: **Go see dance and take someone with you. Make it your 2025 promise to yourself.** You can participate in creating a path for more people to feel good, too.

As always, I love to talk about dance. Feel free to email me at [dance@tangoandmoredance.com](mailto:dance@tangoandmoredance.com).



Skalinada performing at the Camellia Festival 2017.

# NEWS FROM AROUND THE BAY...

**BERKELEY FOLK DANCERS** – *Carol Hayden*  
Berkeley Folk Dancers will host a **New Year's Eve Celebration** at Live Oak Recreation Hall in Berkeley beginning December 31, 2024, with a potluck dinner at 7 pm and dancing 9 pm-midnight.

BFD will celebrate its birthday with their **annual Birthday Ball** on Saturday, January 11, with a noon lunch and dancing from 1-4 pm. The theme, should you want to look through your closet, is Stayin' Alive!

Sadly for the dancing community, BFD's weekend at **Monte Toyon January 24-26 is sold out** and no additional registrations can be accepted.

Don't forget the **annual Festival of the Oaks** featuring Liina Teose teaching at the morning workshop, a catered on-site lunch, and a dance party 1-5 pm. More details, including Liina Teose's dance biography and how to register can be found on p. 13.

Finally, BFD has booked Da! Mozhem to play at the Friday, February 14 party.

**RAZZMATAZZ** – *Marilyn Smith*

Our fall folk dance classes ended December 10, and we took our annual winter break for the rest of December. During the month of January, we have all-request folk dancing on Tuesdays at Monroe Hall with Gloria Coté as host.

**Our spring folk dance classes will begin on Tuesday, February 4.** I'm looking forward to teaching both beginners and intermediates. We had our 'Tis the Season holiday folk dance party on Saturday, December 14. I hope to write an article about it for the next issue of *Let's Dance!* It is always a wonderful gathering of folks who have danced with me over the decades, and I always look forward to reading "The Night Before Christmas," a tradition started many years ago.

Mark your calendars: **Our annual Red & Black Ball will be on Saturday, March 29.**

**NORTH BAY** – *Carol Friedman*

Our winter/spring session in Petaluma at Hermann Sons Hall starts up in the new year on January 6

on Mondays 7-9 p.m. We'll be dancing favorites, including requests. One new dance will be Koftos Syrtos (Greece) which I saw on Zoom at the December Global Folk Dance Party – easy and fun!

Several holidays are scheduled on Mondays during that time period, but at our last class of 2024 **we took a vote, and it was unanimous – no one wanted to miss a week of dancing.** Newcomers and drop-ins are always welcome. Contact me at 415-663-9512 or [cjay@horizoncable.com](mailto:cjay@horizoncable.com).

**PENINSULA FOLK DANCE COUNCIL** – *Clem Dickey*

If you happen to get this issue in time, the Peninsula Council's **annual Christmas Day Party** is at **St. Bede's Church Hall** in Menlo Park. It's FREE! Water, lemonade and hot drinks will be supplied, but snacks are a welcome addition to the table. Send dance requests to [pfdparty@gmail.com](mailto:pfdparty@gmail.com).

Don't forget the **Moveable Feet Club's New Year's Eve Party** at All Saints Episcopal Church in Palo Alto. For both of these events, see the Calendar on p. 5 for further information.

**The Saratoga Dancers had a eye-popping end-of-the-year party.** The theme was Clash! You can undoubtedly imagine the color, style, and pattern combinations that showed up. Photos next month.

The Peninsula Council's January party is Saturday, January 11 at St. Bede's Church Hall.

On our online activities, in January the Global Folk Dance Party will feature Tom Pixton playing accordion and singing our favorite tunes while we dance along. Circle your calendar for the **Fifth Anniversary Global Folk Dance Party** on March 15.



# ... AND BEYOND

## SAN FRANCISCO GROUPS – Erika Opper

On November 15, Changs once again enjoyed the wonderful music of **Da! Mozhem**, the group we affectionately call our “house band.” A good time was had by all!

On December 18, **San Francisco’s Dance Circle** ended the fall term with a dance party when we had no teaching. It gave our dancers a chance to find out how much they learned over the semester. **After a holiday break, we start the winter semester January 8.**

As a reminder, **Cafe Shalom**, the monthly Israeli dance party, has moved to the third Saturday of the month. This means dancers can attend both the dance parties in Menlo Park on the second weekend and Cafe Shalom on the third.



Da! Mozhem! Played for Changs in November. Photos by C. Blackstone.

Hungarian  
Food,  
Pastries and  
Drinks



**Eszterlanc**  
HUNGARIAN FOLK ENSEMBLE  
EST. 1977

## TÁNCHÁZ

### Hungarian Dance Party and Concert

4PM - Hungarian Folk Concert  
FORRÁS Band

5PM - Kids Dance Circle

6PM - Adult Dance Teaching,  
Free Dance until 11PM

Admission:

	Concert	Táncház	Both
Adult	\$10	\$20	\$25
Youth	\$5	\$5	\$5
Family(2A+2Y)	\$20	\$40	\$50

HCC  
35660 Cedar  
Blvd, Newark,  
CA, 94560



January 25th

# DANCE PARTY THEMES

by Cornelia Ghafur and Loui Tucker

The Saratoga Folk Dancers and Berkeley Folk Dancers may be separated by 60 miles, but they think alike when it comes to making their parties memorable. Both groups enjoy a challenging theme, and the entertaining photos that are a result of their efforts. We put our heads, ideas, old publicity flyers, and emails together and came up with the following list.

- Going Green!
- Sunrise Safari
- Hooray for Hollywood
- Silly in September
- Cross Dress Waltz Party
- Pacific Island Dreams
- Come Fly With Me
- Death on the Nile
- Desperado Ball\*
- Pretty in Pastel
- Black and White Ball
- Denim Days
- Flower Power
- Summer of Love
- Roses are Red
- Tip Your Hat
- I'm So Blue Over You
- They Call Me Mellow Yellow
- Orange You Special!
- Plaid and Proud of It!
- Seeing Spots or Polka Dot Parade
- Birds of a Feather Dance Together
- The Cat's Meow
- Dog Days
- Sparkle Party
- Halloween
- That's My Color and I'm Stickin' To It
- Something Old, Something New, Something Golden, Something Blue
- Wordsworth – Wear garments with words on them.
- Box of Crayons – Solid color on top, black or dark blue on the bottom.
- Clash Celebration – Plaids with stripes, polka dots with flowers, or color combinations that hurt the eyes.
- Twins, Triplets, Quadruplets, and Beyond – Coordinate your outfits.
- Oh My Stars – The winner did a play on the word “stars” and pinned photos of movie stars on his shirt.
- Tie One On – Bow ties, hair ties, wide ties. The dancer who won the prize sewed bow-tie pasta to a shirt.

Perhaps you'll decide to try one of these themes the next time you have a dance event.

\* Photo from the Desperado Ball on p. 6.



Black and White Ball (Saratoga)



Going Green! (Berkeley)



Summer of Love (Saratoga)

## CAUCASUS SPECIAL 2025 - "We would have loved to stay longer"

**GEORGIA** August 14-27 & **ARMENIA** August 26-September 11

with Tineke & Maurits van Geel



Many travelers shared their excitement about the beauty and culture of the Caucasus. Destinations that have not yet been ruined by mass tourism, although they do see an increase in visitors. Both tours can be booked individually or as a whole. You see the highlights of the countries, but also the hidden gems. Visit our website. [www.tinekevangeel.nl](http://www.tinekevangeel.nl) Both tours are also suitable for non-dancers.

## Ukrainian Costumes Come to Sacramento

by Alex Shadle, Director of International Dance Arts Collective

In a moving journey that bridges continents and cultures, Ukrainian-born Yulia Arshynova recently returned to her homeland to collect authentic Ukrainian costumes for young dancers performing with the International Dance Arts Collective (IDAC), a Placer County-based nonprofit with a mission to promote peace through dance. Despite the challenging conditions of her travel to war-torn Ukraine including being stopped at the Ukrainian and Polish borders on her return, Arshynova was driven by a commitment to preserving and celebrating Ukrainian heritage for future generations. "I want people to see that Ukrainians are full of life, that we are a happy people despite the fact that we live in a war zone. You can feel our energy through our folk music and see the beauty of our hearts radiate in our colorful national costumes," Arshynova explains.

This endeavor also represents IDAC's dedication to fostering intercultural understanding and honoring cultural heritage through cultural dance. By integrating authentic cultural costumes into their performances, the young dancers are able to more fully embody the spirit and history of Ukraine, and the other cultures they represent through dance, adding a deeply authentic element to their artistic expression.

My statement to the local press read: "Our message is one of peace and understanding through the universal language of dance. These authentic costumes not only beautify our performances but also serve as a reminder of the strength and beauty of Ukrainian culture. We're honored to share this with our local community and to bring these stories to life on stage."

The costumes were featured in IDAC's Festivals of Light performance in November at Del Oro High School. Youth from diverse backgrounds joined together to perform cultural dances from around the world. They shared a message of unity, resilience, and hope for a peaceful future.



The costumes as seen on stage.  
Photo by L. Tucker.

# *Folk Dance Signature Dress of the Ages*

by Kevin Greek, with research assistance by Loui Tucker

Meg Laycock, Artistic Director of Nordahl Grieg Leikarring, recently donated a uniquely crafted and historic dance dress to the Folk Dance Federation. This remarkable dress has the hand-embroidered autographs of a Who's Who of Stockton folk dance leaders, instructors, researchers, and attendees along the hem of the dress. Over 40 Stockton camper names can be read on the dress, and many of them are known today as instrumental to the folk dance movement starting from the 1940s.

Already several years old, the dress attracted Meg's eye at the Stockton Folk Dance Camp scholarship bazaar in 1989, so she bought it. Unused and carefully stored for many years, Meg decided it was time to pass it on to be appreciated again, and I collected the dress from her for the Federation Archive upon her request.

Composed of a light green rayon blend fabric, the dress consists of a simple circle skirt with a ring of small fabric daisies bordering its wide open collar. The dress is designed for a slender waist, perhaps a young woman. Signatures in black thread are spaced about the skirt at all angles. Once the dress was in my hands I was able to examine and record the signatures. The names are

Ralph Page  
Keene N. W.  
Gordon E. Tracie  
Ricky Holden  
Bob Osgood  
Vera Holleuffer  
Jack Hoheisel  
Lloyd Shaw  
Jane Farwell  
Herb Greggerson (Texas)  
Lawton Harris  
Gus Jeanfire (Boise, Idaho)  
Bruce Johnson  
Jack B. McKay

Dale Garrett  
Millie von Konsky  
Lucile K. Czarnowski  
George Murton Jr.  
Walter Grothe  
Carolyn Mitchell  
Lisa Lekis  
Mildred R. Buhler  
Catherin Ramsey (Scotland)  
Celia Olivar (Philippines)  
John Filcich  
Madelynne Greene  
Paul Dunsing  
Gretel Dunsing

Grace West  
Buzz Glass  
Miriam Lidster  
Vytautas F. Beliajus  
Grace Perryman  
Kirby Todd  
Dvora Lapson (New York)  
Anta Ryman (Sweden)  
Michael Herman (NY)  
Mary Ann Herman  
Paula Rosas (Mexico)  
Una ni Cinneide  
Ard na fairrge  
Deilzinis, Eire

These were all influential folk dance leaders of different backgrounds, ages, and origins. But who could have created the dress and how did they find and transfer the signatures to the dress? How old is the dress? Who was the dress for, and how did they use the dress? Why did they get rid of it?

We were able to find some clues in the names. For example, Madelynne Greene died in 1970, so we concluded the dress was made before that year. All but one of the folk dance leaders whose signatures appear on this dress have died. Only John Filcich is still dancing at 101. To get an idea of the dance history behind these names, visit [folkdance.com/leaders](http://folkdance.com/leaders) or Google names such as Walter Grothe, Madelynne Greene, Michael and Mary Ann Herman, Buzz Glass, Miriam Lidster, Vytautas F. Beliajus, Millie von Konsky and others.

Meg recalled being told that the dress was custom embroidered at Stockton Dance Camp by a participant whose name was Bee. She was told that Bee asked many of the people attending Stockton Camp if they would like to add their names to commemorate themselves on a dress. She told them if they provided a signature, she would embroider it onto the dress.

We discovered that the persons whose signatures appear on the dress did not all attend Stockton Folk Dance Camp at once. A consultation of Stockton records showed that the names of those on the skirt were likely collected between 1950 and 1954. The 1950s was an amazing time to attend Stockton Camp, when over a hundred dancers attended each week and several more sections and classes were available than today.

Meg thought the dress might have been intended for square dancing; however the dress is a very plain circle skirt and perhaps would have been more appropriate for, for example, Israeli folk dance.



Over 40 signatures of folk dance master leaders, researchers, and pioneers of the 50s are embroidered on the skirt of this dress.

*Photos by K. Greek. Model is dance ethnologist Dr. Farima Berenji.*

There was probably one of two methods Bee used to embroider a copy of each signature. One would have been to have each contributor sign on a large piece of light paper which Bee then affixed to the dress and stitched through it, removing paper when the embroidery was done. Another method would have been to use a dry transfer method of the signature from a carbon-backed page onto the dress, and then embroider through it.

The last of signatures in the list on the previous page was an enigma in that it is undecipherable in English. A photo of this signature was posted in the December issue of *Let's Dance!* with a request for reader help. Some readers quickly recognized that the signature "Una ni Cinneide, Ard na fairrge, Deilzinis, Eire" is Irish and a few used Google Translate to get a fair idea of what it said. With additional help from some linguists and someone who knows the geography of Ireland, we were able to understand it as "Una daughter of Kennedy, Above the Sea, Deilzinis, Ireland."



A closer view of the signatures.

This is the signature of Una Kennedy O'Farrell, who taught Irish dance at Stockton Folk Dance Camp for many years starting in 1951, first alone and later with her husband. She became engaged to Sean O'Farrell in 1953, and they were married in 1954. She may have still been a Kennedy when she contributed her signature to the dress. The second line – "Ard na fairrge" – was probably the name given to her home. There are several homes with a similar name in Ireland today, and there's a string of nursing homes with that name. The last line is the city in Ireland, otherwise spelled Dalkey in English or Deilginis in Scots-Gaelic.

But who was Bee? This was Beatrice "Bee" Mitchell, mother of indefatigable folk dancer and director of several dance groups, Bruce Mitchell, Stockton Folk Dance Director for over 25 years. He was also a member and former president of both the National Folk Organization and the Folk Dance Federation.

According to Denise Hennan, this autographed dress project would be exactly the sort of project Bee would do. A quick conversation with Cookie Brakebill, Bee's daughter and Bruce's sister, confirmed this. Cookie fondly remembers Bee getting all of the signatures from everyone and watched her mother embroider them onto the skirt. Her mother was very proud of the final product. Making that dress was certainly a pet project and a labor of love for her.

*concluded on p. 22*

## ***Folk Dance Signature Dress – continued***

According to Cookie, her mother made the dress for herself. Although we looked through many collections of old photos, we couldn't find one of Bee wearing the dress.

"I definitely remember it being somewhat of a challenge, for some reason, to get the signature from Lucile Czarnowski. Mom was so happy when she was finally able to get it," Cookie recalled.

Bee was very much a part of the folk dance scene for decades, teaching a large and popular Stockton-based folk dance group, being the "house mother" to all of the teens that attended Stockton Camp, running the Camp Craft Shop, and taking care of all of the scholarship bazaar sales. Bee was running the scholarship bazaar the year Meg bought her dress, the one she spent so much time sewing in signatures.

So why did Bee give it up? We don't have an answer here. Perhaps she had inevitably outgrown it by that time. Maybe she was unselfishly ready to give it away so that new dancers can make and have memories of Stockton Folk Dance Camp.



Bee Mitchell is third from the left in the photo above, taken at Stockton Folk Dance Camp in 1954. Her son, Bruce, is second from the right. This was taken about the time the dress was being made.

## **DOLLS FOR SALE**

Those of you who attended the recent Officers Ball or other Federation-sponsored events have noticed there is usually a table full of dolls dressed in folk costumes



The photos on the right were taken at the recent Officers Ball. The one above was taken of one of eleven display cases in June Horn's home. June and her daughter were each editor of *Let's Dance!* magazine in the 1970s-80s.

on one side of the hall. Collecting dolls like these was once a favorite hobby for folk dance enthusiasts. Some collections were huge, filling a dozen display cases! When the collectors died, their heirs have looked to the Folk Dance Federation as a recipient of the collections. Perhaps you would be interested in acquiring a small collection to use for decorations for an upcoming event. You might have a young relative who would treasure a doll that represented his or her heritage.

In the past, an elementary school teacher bought several dozen dolls to display in her classroom. One dancer selected two dolls and then replicated the costumes for herself and her husband. Another who looked through the collection selected the tiniest of the dolls to fashion into tree ornaments!

If you are interested in looking at these dolls without waiting for a portion of them to appear at a dance event in your area, please get in touch with Kevin Greek ([kevingreek0@gmail.com](mailto:kevingreek0@gmail.com)) or Loui Tucker ([loui@loutucker.com](mailto:loui@loutucker.com)). Either of them can arrange to get you into the storage locker where the dolls are kept.

Selling these dolls helps to offset the cost of storing them and, although \$5 per doll is requested, any amount would be accepted.



# What's Up Down South?

– News from Southern California –

by Valerie Daley and Jan Rayman

The fun started on Saturday and Sunday mornings with an early morning nature walk on the Brandeis-Bardin Institute grounds, once a ranch. Morning walkers at Fall Camp usually see a variety of flora and fauna, including many birds and sometimes deer. The group always returns in plenty of time for the breakfast buffet.

Besides three teaching sessions with each master teacher, there was singing, a ukulele performance, a Name-That-Dance game, and two dance-till-you-drop dance parties. Marc Rayman also gave an inspiring impromptu talk about the cosmos when clouds prevented the planned stargazing.

The craft of making and wearing fall head wreaths has always added a touch of special magic unique to Fall Camp. The Potluck Band, under the auspices of Terry Guaca, is always great fun, and quite magical!

In addition to dancers from Southern California, dancers from Northern California, the Pacific Northwest, Alaska, Nevada, Arizona, New Mexico, the Midwest, the East Coast, and Canada frequently attend Fall Camp. It's wonderful to see many of the same faces from afar coming to Fall Camp year after year.

We tip our hats and bow deeply in appreciation to those who found a place for us to gather, dance and rejoice.

Next year's Fall Camp is scheduled for October 31 to November 2.



Photos by M. Rayman and W. Chiang.

Save the Date

Save the Date

# 2025 Statewide Dance Festival

## May Day in the Village

### May 2 to 4, 2025



At the Portuguese Hall, 707 Huasna Rd. in the Village of Arroyo Grande, five miles from the beach



### Two Master Teachers:



**Željko Jergan**  
Croatian dances



**Billy Burke**  
No. Macedonian dances & more



Live Music by Chubritza



More info to follow at [www.statewide.folkdance.com](http://www.statewide.folkdance.com)

# STATEWIDE 2025 FOLK DANCE FESTIVAL

May 2-4, 2025

Portuguese Hall, 707 Huasna Road, Arroyo Grande

(Please register individually, one form per person)

Name: \_\_\_\_\_

E-mail: \_\_\_\_\_ Phone: \_\_\_\_\_

Street address: \_\_\_\_\_ City: \_\_\_\_\_

State \_\_\_\_\_ Zip Code: \_\_\_\_\_ Name of Group, if any: \_\_\_\_\_



**FESTIVAL PACKAGE** (Includes ALL workshops and parties EXCEPT Saturday Dinner and Sunday Box lunch – see below)

{ } \$150.00. when payment is received by **January 31**

{ } \$170.00 when payment is received by **March 31**

**Daily Events** ONLY for early registration received by March 31

{ ) \$65.00 Friday afternoon dance workshop and evening dance.

{ } \$90.00 All day Saturday, AM and PM workshops and evening dance.

{ } \$30 Sunday morning workshop, Sunday afternoon no charge.

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

## AT THE DOOR

<b>Friday</b>	
<b>Classes</b>	<b>\$35.00</b>
<b>Party</b>	<b>\$40.00</b>
<b>Saturday</b>	
<b>AM Classes</b>	<b>\$35.00</b>
<b>PM Classes</b>	<b>\$35.00</b>
<b>Party</b>	<b>\$40.00</b>
<b>Sunday</b>	
<b>Reviews</b>	<b>\$35.00</b>
<b>Afternoon</b>	<b>0.00</b>
<b>Total</b>	<b>\$220.00</b>

## Additional offerings:

(Meals available ONLY with pre-registration)

{ } \$43.00 Saturday Happy Hour and Catered Dinner.

{ } \$19.00 box lunch with water bottle

{ } \$19.00 Souvenir Cross Body Tote Bag,  
made of lightweight recycled material,  
with side pocket for phone or water bottle:



**Total enclosed: \$** \_\_\_\_\_

## Host hotel: Hampton Inn and Suites

1400 W Branch St, Arroyo Grande.

Group rates are available; see link on Statewide website.

The Arroyo Grande Village is a short walk from the hall and provides a wide variety of dining opportunities.

To register with this mail-in form: Send form with your check (made payable to *Folk Dance Federation of CA, South*) to: Statewide registrar, c/o M. Lange, 421 N Las Flores Dr, Nipomo, CA 93444. Please write one check for registration and additional offerings. **Online Registration: [Statewide.folkdance.com](http://Statewide.folkdance.com). Visit the Statewide 2025 webpage [statewide.folkdance.com](http://statewide.folkdance.com) for the latest information about schedules, teachers, hotels, restaurants, parking, directions, etc.**

Masks are optional; proof of vaccination requirements will follow CDC, State, and County COVID regulations at the time of the event. Statewide 2025 is sponsored by the Folk Dance Federation of California, South, a non-profit organization.

Feb. 28 - March 2, 2025



# Laguna Folk Dance Festival



Featuring  
**Tineke Van Geel**  
teaching Armenian folk dances  
and  
**Maurits Van Geel**  
teaching  
International folk dances



Melanie Lawson will return  
to lead a sing-along.

**Also LIVE music, dance parties, happy hours, great food, an ice cream social,  
Sunday concert, and awarding of the 2025 Lifetime Achievement Award.**



Plus beach  
dancing on  
Monday!

In the beautiful Clubhouse 2 ballroom  
at **24112 Moulton Parkway, Laguna Woods, CA**

**REGISTER at [lagunainternationaldancers.com](http://lagunainternationaldancers.com)**  
Questions? Call Greg Solloway at (972) 467-1406

Non-residents, please tell the gate you were invited by the Laguna International Dancers (Pres' Miriam Kahn).

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

*In the last issue*



Can you identify the dance being done by Douce Massenkoff and Ray Sunby pictured above?

The **THIRD** person with the correct answer wins the \$25 gift card. Email your answer to [editor@folkdance.com](mailto:editor@folkdance.com) or [loui@loutitucker.com](mailto:loui@loutitucker.com).

The three men pictured are above are, top to bottom, Mihai David (Romanian), Tom Bozigian (Armenian), and Shlomo Bachar (Israeli). The three were on the staff of Stockton Folk Dance Camp in 1973 and 1974.

There were eight correct responses, but Martha Awdziewicz of San Diego provided the third correct response.

## **WE HAVE A WINNER!**

*By Martha Awdziewicz*



I started folk dancing when I was a graduate student at Brown University. I spent so much time in classes and seminars and the library and didn't get much exercise except walking to class from my apartment far from the campus. I had a friend who was attending a folk dance session on campus on Monday evenings, and she invited me to go with her. I knew nothing about folk dancing and made excuses like "I am studying for an exam" or "I have a paper to write." I said, "I'm baking a cake and it's in the oven," or "I'm defrosting my freezer, and ice is falling off the side walls." She invited me for dinner at her house. I said, "Sure," and she added, "and then we can go dancing." I loved it, and I started going every week. (I eventually met my husband at folk dancing.)

My first workshop was the launch of the red album by Yves Moreau. He taught the entire album one weekend. I also attended workshops taught by Ada Dziewanowska and Andor Czompo. I was a "stooge" for Scottish dancers who had to be tested by Miss Milligan. I attended Scottish balls in Boston and folk dance weekends in New York City (precursor to Golden Festival).

In the summers and on breaks, I danced with the folk dancers at Yale. I danced with folk dancers in Richmond, Virginia, when I taught for a year in Fredericksburg, Virginia. I began teaching folk dances when I returned to Brown to finish my PhD in Slavic Languages and Literatures. I taught folk dancing on Friday evenings in Phoenix, Arizona, when I was hired to teach at Arizona State University.

When I moved to San Diego in 1977, I attended a folk dance class sponsored by the Parks and Recreation Department. When the teacher wanted to retire, I took over her class. Later, I started teaching at the Folk Dance Center where I had a weekly class which continues now but under the sponsorship of OASIS, a nationwide organization of classes for Older Adults. I have a weekly daytime class of about 22 students.

Whew! It seems like a lot when it's written down, but it's what a lot of folk dancers experienced.

# LET'S DANCE! ♥ LYRICS

Ada's Kujawiak #1 is a well-loved couple dance first taught at Stockton Folk Dance Camp in 1974 by Ada Dziewanowska. You may not be able to sing along, but you will know what this sad song is about.

## THE SONG IN POLISH

Na wierzbowym listku słowik list pisze  
a gdy już napisał, przerwał wiatr cisze  
przerwał listek, przerwał, zaniósł go wiośnie  
potem przysiadł na sośnie

I skinęła ręką i wnet wyszło słońce,  
słowik strzepnął piórka i po łące  
dana, dana poszła piosnka  
od samego rana

Księżyc już się za jasną, czapka, chmur skłonił  
kiedy wiosna listek wzięła w swe dłonie  
przeczytała słowa, w których był smutek  
żał słowika i nuty

### Pronunciation Notes:

ł is pronounced like the "w"

w is pronounced like a "v"

j is pronounced like a "y"

## ENGLISH TRANSLATION

The nightingale wrote a letter on a willow leaf  
When he finished it, the wind broke the silence  
He broke the leaf, broke it and carried it to the spring  
And then perched on a pine tree

And she waved her hand and the sun came out  
The nightingale shook his feathers  
And a song "Dana, dana" burst forth in the meadow  
From the morning

The moon went down behind the bright clouds  
When Spring took the leaf in her hands  
And read the sad words  
The grief and music of the nightingale

## NFO Annual Conference 2025

We invite you to attend the *National Folk Organization Conference, April 2-6, 2025*, in beautiful Portland, Oregon, the City of Roses. Once again the annual conference will offer an exciting array of workshops and activities where we will participate in learning, networking, and dancing with incredible people from throughout the entire country.

If you are passionate about Folk Dance and related topics and would like to –

1. make new friends
2. gather new dances and creative ideas for presenting them
3. learn about the indigenous people of other countries
4. try your hand at working with traditional handicrafts
5. talk about what you do with others
6. hear from international and nationally recognized presenters
7. listen to live music played for your dancing pleasure
8. watch performances from local groups

Come and join in this stimulating gathering of dancers, teachers, musicians, and educators. Learn more about what the NFO can do to support you and your organization. Join with us to foster respect, synergy, diversity, curiosity and education. We would love to be with you, and invite you to be with us. Go to [nfo-usa.com](http://nfo-usa.com) to register.

# Rakkas

(Turkey)

Rakkas (rah-KAHS) means “dancer.” Ahmet Lüleci choreographed it in 1996. The choreography of the dance has its roots in Turkish, Arabic, and Israeli movements in honor of a peace treaty between Israel and the Arab nations announced while Ahmet was on tour in Turkey. The song for Rakkas is Işık Doğudan Yükselir and it is sung by famous Turkish pop singer Sezen Aksı, who wrote the lyrics with Yelda Karataş. The music was composed by Attila Özdemiroğlu. This dance was presented by Ahmet at the 2024 Stockton Folk Dance Camp held at the University of the Pacific. He has taught it on five continents.

Music: 4/4 meter CD: To get his music, contact Ahmet at: ahmet.luleci@gmail.com.

Video: 2024 SFDC Downloads. To view, contact a camper who received access to the downloads. There is at least one video on YouTube.

Formation: Open circle, facing diag R, hands joined in V-pos.

Steps & Styling: Many movements have a “down-up-up” feel to them. When feet are apart, the left leg is always slightly closer to the ctr than the right.

Meas	4/4 meter	PATTERN
4 meas	<u>INTRODUCTION</u> .	No action.
	I.	WALKING, BOUNCES IN PLACE.
1		Facing ctr, step R to R (ct 1); step L across R (ct 2); repeat (cts 3-4).
2		Step R to R with bent knees leaving L in place slightly twd ctr (ct 1); two quick bounces up in place R (cts 2, &); take wt on L with bent knees (ct 3); small kick back with R (ct &); touch R in place (ct 4); small kick back with R (ct &).
3-8		Repeat meas 1-2 three times.
	II.	STEP-HOP-STEPS, KICK-STEP-STEP, BOUNCE IN PLACE.
1		Facing ctr, small step R to R with bent knees (ct 1); hop on R (ct 2); step L in front of R (ct &); repeat cts 1, 2, & (cts 3, 4, &).
2		Hop on L, touching R heel across twd ctr (ct 1); run two steps CCW R-L (cts &, 2); jump on both with ft apart, knees bent (ct 3); bounce on both (ct 4); hop on L in place, lifting R behind (ct &).
3-8		Repeat meas 1-2 three times.
	III.	MOVING TO CENTER, TURN TO FACE OUT, MOVE OUT, FACE CENTER AGAIN.
1		Facing ctr, moving fwd, leading with R heel, step-together-step (cts 1, &, 2); repeat with opp ftwk (cts 3, &, 4).
2		Hop on L (ct 1); two small steps fwd R-L (cts &, 2); hop on L, hooking R heel fwd and across (ct 3); leap R fwd, lifting L behind (ct 4).
3		Bring L fwd sharply in front of R and jump on both in place with knees bent (ct 1); bounce “up” twice in place (cts 2, &); jump on both in place with knees bent (ct 3); bounce “up” in place (ct 4); take wt on L, bringing R heel up (ct &).
4		Take wt back on R again, bending R knee, straightening L, pulling hips back (ct 1); take wt fwd onto L, bending both knees and pushing hips fwd (ct 2); repeat ct 1 (ct 3); leap on L, turning R (CW) to face out (turning 180° CW), lifting R with bent knee (ct 4).

Rakkas – continued

- 5 Repeat meas 1 moving away from ctr.
- 6 Repeat meas 2, cts 1, &, 2, twice (cts 1, &, 2, 3, &, 4).
- 7 Jump on both (ct 1); hop on R, lift L in front of R (ct 2); repeat opp ftwk (cts 3, 4).
- 8 Touch R heel fwd (ct 1); step R in place, pulling L shldr back and turning CCW to face ctr (ct 2); touch L heel fwd (ct 3); step L in place (ct 4).
- 9-16 Repeat meas 1-8.

Sequence: Fig I four times, Fig II, Fig III  
 Fig I five times, Fig II, Fig III  
 Fig I four times, Fig II, Fig III

Ending: Repeat Fig III, meas 1-3; on meas 4, instead of turning on ct 4, step L to ctr. Then facing ctr, step R fwd (ct 1); step L beside R (ct &), extending arms up and saying “Salla!” (meaning “shake it!”)



Ahmet Lüleci and Aaron Alpert dancing Rakkas at Stockton Folk Dance Camp 2024.

## LETTERS TO THE EDITOR



Dear Editor:

I was just up north in Sonoma County playing cards with Carol Hirsh. I imagine you know who Carol Hirsh is. Carol was my folk dance teacher for ten years when I lived in Petaluma many years ago. She told me she thinks the three men in the photo in the November issue of *Let's Dance!* are Martin Koenig, John Pappas and Atanas Kolarovski.

I bring her the magazine every month when I go up to spend the day eating, playing cards and dancing in her living room. She likes to see what's going on these days.

~ Kaela Fine

Loui:

I really liked the instrument quiz in the November issue of *Let's Dance!* Thanks so much. I learned a few new things.

~ Stacy Rose

## New Federation Officers Assume Positions January 1

by Adony Beniares

Election of the Federation officers took place in December 2024 and the new officers were installed at the Moveable Feet New Year's Eve Second Harvest Fundraiser and Party December 31.

Congratulations to the new officers:

- President – Laura Richardson
- Vice President – Clem Dickey
- Treasurer – Sabine Zappe
- Secretary – Betsy Moore



# A BLAST FROM THE PAST

The ad below appeared in the June 1960 issue of *Let's Dance!* The Woodminster Show was the premier dance concert of the year at that time, showcasing two dozen exhibition groups from throughout California for over 1,000 spectators.

Bev Wilder told the story of how he got into folk dancing because of the Woodminster Show. His wife bought the tickets and, as they sat watching the show, she asked him, "Do you think you'd like to try doing some dancing like that?" When he said, "Sure, I'd give it a try," she responded, "Good. I signed us up for a beginners' class that starts this Tuesday." And they spent the next 40 years dancing together.

The amphitheater (see photo inset) still hosts theater performances. Note the times of the after-party!

FOLK DANCE FEDERATION  
OF CALIFORNIA

150 POWELL STREET, Room 302, SAN FRANCISCO 2, CALIFORNIA  
Phone: SÜtter 1-8334

WOODMINSTER  
AMPHITHEATRE  
Jaquin Miller Park, Oakland

JOHN M. FALLS, producer  
presents

THE FOLK DANCE  
FEDERATION OF CALIF.  
in  
DANCERS  
INTERNATIONAL  
TOUR

SATURDAY, SEPTEMBER 3, 1960  
Curtain Time - 8:00 P. M.

After Party

After Party

FOR TICKETS: Contact your CLUB Delegate, the FEDERATION Office, or  
SHERMAN & CLAY Box Office, San Francisco or Oakland.

**AFTER PARTY**  
11:00 P. M. - 3:00 A. M.  
at  
COLOMBO CLUB  
5321 Claremont Avenue  
Oakland, California

TICKETS  
BOX SEATS - - \$2.20  
RESERVED - - 1.65  
GENERAL - - 1.00



FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.  
927 Springfield Drive  
Millbrae, California 94030

*DATED TIME-SENSITIVE MATERIAL*

NON-PROFIT ORG.  
US POSTAGE  
**PAID**  
PERMIT #2352  
SACRAMENTO, CA

ADDRESS SERVICE REQUESTED



*Any kind of dancing is better than  
no dancing at all.*

*~ Lynda Barr*

advertisement



# Folk Dance Scene

This (almost) monthly publication has folk dance events in California and elsewhere, folk lore articles, and lots of good reading.

To get a **free** 6-month trial subscription, just call Sandy: (310) 391-7382, or Email: [circulation@FolkDanceScene.org](mailto:circulation@FolkDanceScene.org)

To subscribe, it is just \$25 a year for 10 issues - \$10 for an Email version.  
Send to Jan Rayman, 4827 Grand Ave., La Canada, CA 91011