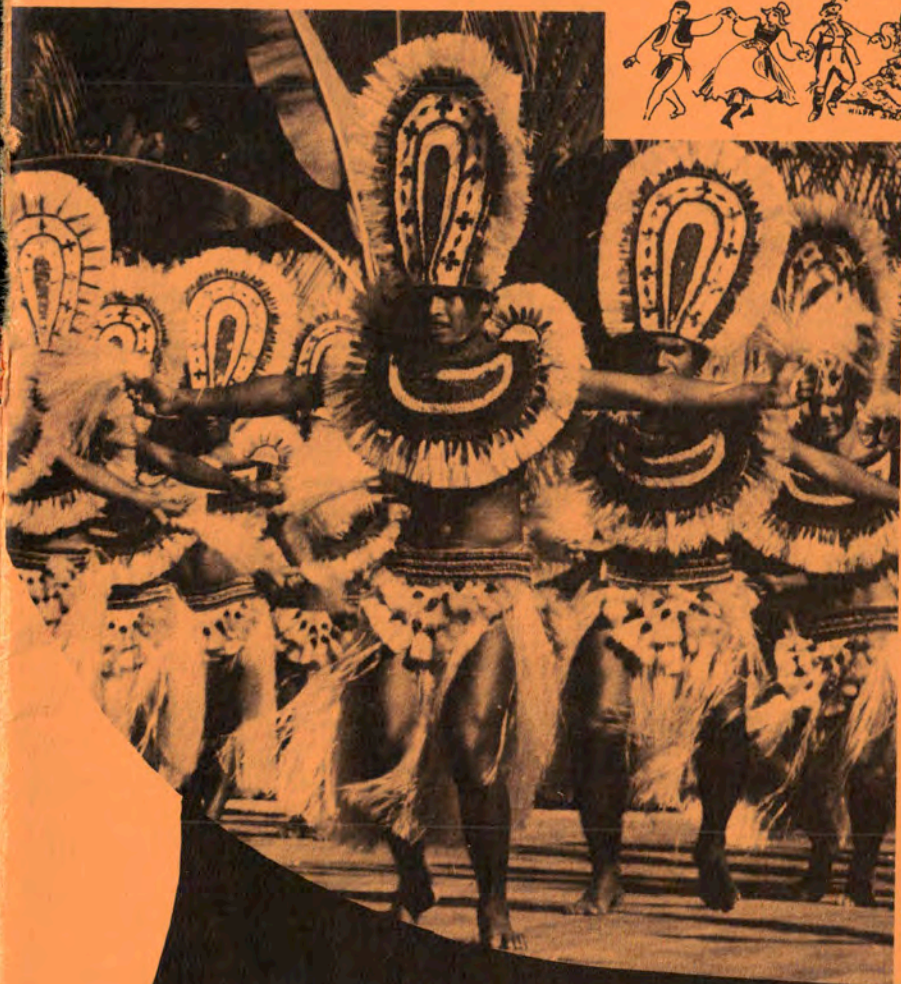


JANUARY 1978



Let's Dance

OCT 4
SYLVIA EGIN
2307 FOX HILLS DR #205
LOS ANGELES CA 90064



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

65¢

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol 35, No. 1

JANUARY 1978

OFFICIAL PUBLICATION OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

EDITOR..... Linda Horn
ASSOCIATE EDITOR..... Max Horn
DANCE RESEARCH EDITOR..... Dorothy Tamburini
COSTUME RESEARCH EDITOR..... Eleanor Bacon
ETHNIC FOOD EDITOR..... Vi Dexheimer
BUSINESS MANAGER..... Max Horn

JANUARY CONTRIBUTORS

Mary Wyckoff	Dorothy Kvalnes
Pearl Bleardon	Millie von Konsky
Rae Sakalay	June Schaal
Mona Verzi	Miriam Lidster
Iris Dragan	Grace Nicholes
Bruce Wyckoff	Harriet Calsbeek
Leonore Fifer	

FEDERATION OFFICERS (North)

PRESIDENT Raymond Olson
24013 Fairlands Road, Hayward, CA 94541
VICE PRESIDENT..... Bruce Wyckoff
TREASURER..... Al Lisin
RECORDING SECRETARY..... Genevieve Pereira
DIRECTOR OF PUBLICATIONS Max Horn
DIRECTOR OF MEMBERSHIP..... Walt Lang
DIRECTOR OF PUBLICITY Leonore Fifer
HISTORIAN..... Leona Faoro

(South)

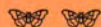
PRESIDENT..... Ed Feldman
VICE PRESIDENT Alice Stirling
TREASURER..... Avis Tarvin
RECORDING SECRETARY..... Dorothy Daw
DIRECTOR OF EXTENSION..... Dick Oakes
CORRESPONDING SECRETARY..... Elsa Miller
DIRECTOR OF PUBLICITY Pearl Bleardon
HISTORIAN..... Evelyn Prewett

TABLE OF CONTENTS

WELCOME, PACIFIC HERITAGE FESTIVAL.....	1
SAN JOSE FESTIVAL PROGRAM.....	2
FESTIVAL NOTICE.....	4
POLYNESIA	5
A CULTURAL BACKGROUND OF POLYNESIA.....	6
LETTER FROM GRACE NICHOLAS.....	9
FOOD IN THE POLYNESIAN MANNER.....	10
FRESNO PICTURES.....	12
EASY DOES IT.....	13
MURALS.....	13
TAHITI.....	14
TAHITIAN DANCERS, PICTURE.....	15
DANCE DESCRIPTIONS:	
<i>Kawika</i> (Hawaii).....	18
<i>Hoe Ana</i> (Tahitian).....	20
SAMOA.....	22
IRIS DRAGAN.....	26
SWEETHEART FESTIVAL.....	27
LET'S DO SQUARES.....	28
8 - 80	30
BEGINNERS' FESTIVAL PROGRAM.....	31
TEACHER TRAINING.....	32
(Pre-Registration).....	33
COUNCIL CLIPS.....	34
ECHOES FROM THE SOUTHLAND.....	36
CALENDAR OF EVENTS.....	38
CLASSIFIED ADS.....	40
ADVERTISERS... .. 4, 8, 9, 14, 29, 37, 40	
inside back cover	

ON OUR COVER

TAHITIAN DANCERS, Papeete, Tahiti.



SUBSCRIPTION RATES:
(Foreign & Canada)

\$5.00 per year
\$6.00 per year

EDITORIAL (Advertising, Articles and
Circulation) Linda Horn
6200 Alhambra Ave., Martinez, CA 94553
Telephone: (415) 228-3598



FOLK DANCE FEDERATION OF CALIFORNIA, INC.
1275 "A" St. Rm. 111
Hayward, CA 94541

Telephone: 581-6300

INFORMATION SERVICE

(415) 441-3049

Second Class Postage paid at San Francisco, California. All rights reserved. Any material contained herein may be reproduced with the written consent, and with due credit to, the Folk Dance Federation of California, Inc., as long as sold material is not reprinted for monetary gain. LET'S DANCE is published monthly by the Folk Dance Federation of California, Inc., with the exception of May-June and July-August issues, which are released within each 2-month period.

Come See What Is Happening In San Jose!

The Peninsula Folk Dance Council Invites You To Its
January Festival--



" THE PACIFIC HERITAGE FESTIVAL "

JANUARY 28-29, 1978

SAN JOSE CIVIC AUDITORIUM



The festival opens at 1:30 P.M. Saturday with a Federation institute featuring Sunni Bloland and Ned and Marian Gault as the teachers. The Balkan-Israeli hour (actually an hour and a half) begins at 6:30 P.M. General dancing starts at 8:00 P.M. and lasts until 11:45---then you can enjoy the After Party at San Jose State hosted by the San Jose folk dance group. On Sunday, following the Federation meetings, dancing begins at 1:00 P.M. and lasts until 4:30.

Both days, on Saturday evening and Sunday afternoon, there will be several presentations by exhibition groups for the entertainment and enjoyment of the dancers and spectators.

Charges to cover expenses will be the same as last year: \$2.00 each day or \$3.50 for both days; \$1.00 for students; age 15 and under and spectators free. Parking is available in the garages on Park Avenue with a short one block walk to the Auditorium.

This is your last chance to see the San Jose Civic Auditorium as it is. The January Festival is the last event scheduled before renovation of the facility begins. Much of the construction which was going on in the area is now finished-----So come and see new, beautiful downtown San Jose* and dance at the Pacific Heritage Festival.

Mary Wyckoff, Pres., Peninsula Council

*Read November 1977 Sunset Magazine for an interesting and complete description of the renovation and renewal in San Jose.



SATURDAY

Institute - - - - 1:30 P.M.
 Balkan-Israeli - 6:30-7:55 P.M.
 General Dancing - 8:00-11:45 P.M.
 After Party - - -11:30-2:00 P.M.

Saturday - Jan 28th

Corrido ✓	Mexico
Godečki Čaček ✓	Serbia
Polish Mazur	Poland
Waverley	Scotland
Ranchera	Uruguay
La Bastringue (P)	French Canada
Gerakina	Greece

SQUARES

Changier Quadrille	Germany
Cardáš Z Košických Hamrov	Slovakia
Divcibarsko Kolo	Serbia
Jota Criolla	Argentina
St. Gilgen Figurentanz (P)	Austria
INSTITUTE DANCE	
Yedid Nefesh	Israel

SQUARES

Ciuleandra	Romania
Brandiswalzer	Switzerland
The Garry Strathspey	Scotland
Folsom Prison Blues	U.S.
Silistrenska Tropanka	Bulgaria
Körcsárdás	Hungary
Thirteen Fourteen	Scotland

SQUARES

Alulenu!	Romania
El Gaucho Tango	U.S.
Kujawiak No. 3	Poland
Korobushka (P)	Russia/U.S.
Yevarechecha	Israel
Hambo	Sweden
Elizabeth Quadrille	U. S.

SQUARES

Orijent	Serbia
Poznan Oberek	Poland
INSTITUTE DANCE	
Ivanice	Macedonia
Polharrow Burn	Scotland
Happy Heart	U.S.
Alexandrovska	Russia
Doudlebska Polka (P)	Czechoslovakia

FOLK DANCE PACI HERI

SAN JOSE, CA.

Balkan-Israeli
 Saturday 6:30-7:55

Trŭgnala Rumjana
 Syrto
 Kendime
 Kriči Kriči Tiček
 Sapri Tama
 Pinosavka
 Eleno Mome
 Vrni se Vrni
 Harmonica
 Povrateno
 Iste Hendek
 Tsamikos
 Shopsko Horo
 Ma Na'avu
 Rucenica
 Kokiće
 Horehronsky Čardaš ✓
 Makazice/Bela Rada
 Floricica Oltenneasca
 Ha'shual
 Drmes iz Zdenčine
 Dospatsko Horo
 Yedid Nefesh
 Ali Pasa
 Kopanica
 Haroa Hakatana
 Vranjanka
 Vari Hasapoko
 Bavno Oro
 Al Tira
 U Šest

FIC TAGE

FESTIVAL

Bulgaria
Greece
Turkey
Croatia
Israel
Serbia
Bulgaria
Macedonia
Israel
Macedonia
Turkey
Greece
Bulgaria
Israel
Bulgaria
Bulgaria
Slovakia
Serbia
Romania
Israel
Croatia
Bulgaria
Israel
Turkey
Bulgaria
Israel
Serbia
Greece
Macedonia
Israel
Serbia



SUNDAY

Federation Meeting - -11:00 A.M.
General Dancing -1:00--4:30 P.M.

✓ Sunday - Jan 29th

Setnja	Serbia
J.B. Milne	Scotland
Tehuantepec	Mexico
Couple Hasapiko	Greece
Hofbrauhaus Laendler	Bavaria
Sasino Kolo	Serbia

SQUARES

La Encantada Tango	U. S.
The Saint John River	Scotland
Lubi-Lubi (P)	Philippines
Dospatsko Horo	Bulgaria
INSTITUTE DANCE	
Neopolitan Tarantella	Italy

SQUARES

Hora Fetelor	Romania
Sauerlander Quadrille #5	Germany
Caballito Blanco	Mexico
Lech Lamidbar	Israel
Oklahoma Mixer (P)	U. S.
Double Sixsome	Scotland

SQUARES

Sleeping Kujawiak	Poland
Gocino Kolo	Serbia
Døla Masurka	Norway
Ga'aguim (P)	Israel
Postie's Jig	Scotland
Kapuvári Verbunk	Hungary

SQUARES

INSTITUTE DANCE	
Siamsa Beirte	Ireland
Belasicko	Macedonia
Ve David (P)	Israel
Ali Pasa	Turkey
Ada's Kujawiak No. 1	Poland

SQUARES

Ikariotikos	Greece
Trip to Bavaria	Scotland
Tzadik Katamar	Israel
The Fandango	England
Dreisteyrer	Austria
Somewhere My Love	U. S.



HONOLULU DANCE FESTIVAL PACIFIC HERITAGE SAN JOSE, CALIF.

TIME : JANUARY 28-29, 1978
 PLACE : SAN JOSE CIVIC AUDITORIUM
 HOSTS : PENINSULA FOLK DANCE COUNCIL
 FOLK DANCE FEDERATION OF CALIF.

SATURDAY

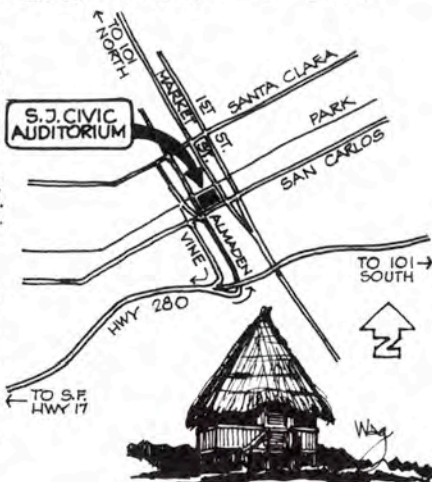
INSTITUTE 1:30 P.M.
 BALKAN-ISRAELI 6:30-7:55 P.M.
 GENERAL DANCING 8:00-11:45 P.M.
 AFTER PARTY 11:30-2:00 P.M.

SUNDAY

FEDERATION MEETING 11:00 A.M.
 GENERAL DANCING 1:00-4:30 P.M.

COST:

■ INSTITUTE - \$2.00
 ■ SATURDAY EVENING / SUNDAY
 AFTERNOON - \$2.00/DAY OR
 \$3.50/BOTH DAYS.
 STUDENTS - \$1.00/DAY WITH I.D.
 CHILDREN UNDER 15 - FREE.
 SPECTATORS - FREE IN BALCONY.



WOMEN'S

Napa Valley Folk Dancers

Welcome you to our
SWEETHEART FESTIVAL

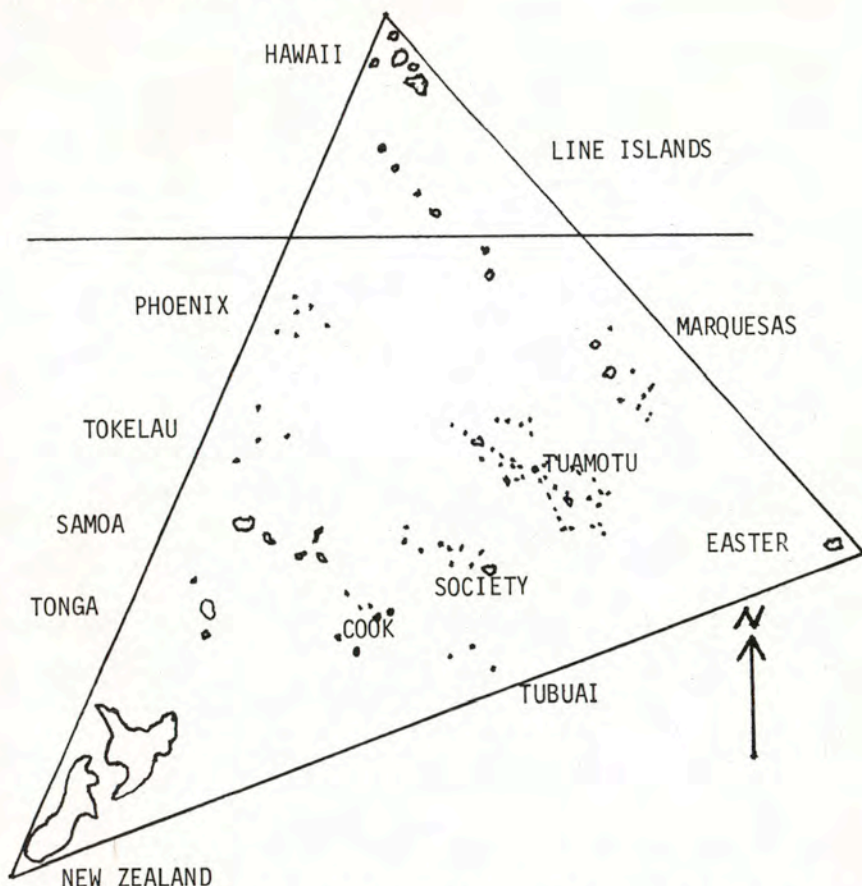
at the Napa Fairgrounds
February 5, 1:30-5:30 PM

Welcome to our 7th

Annual Sweetheart Festival
The NAPA VALLEY FOLK DANCERS



POLYNESIA



Polynesia--"many islands"--takes its shape from volcanic peaks and coral atolls, clear as a constellation among stars: a triangle defined by Hawaii above the Equator, New Zealand toward the southern ice, and Easter Island far to the east, pointing like a spear tip toward dawn. Through the centuries, a tall brown-skinned people made this ocean realm their own. By accident or by design--authorities differ-----the men of the long canoes found sun-washed islands by the hundred. The Polynesians' soft-flowing languages share words from a common stock to tell the myths of creation, the descent of chiefs from gods, the voyages of ancestral heroes, the welcome offered to travelers from other lands.



A Cultural Background Of Polynesia



The many islands called Polynesia sprawl in a huge triangle in the Pacific Ocean from Hawaii to the north, to Easter Island in the southeast, to New Zealand in the southwest.

In 1961 after the Tenth Pacific Science Congress, scientists from New Zealand, Australia, Europe, United States, and Japan built a great store of new data on Polynesian prehistory. Their findings enable us to solve some of the mystery surrounding the origins of these tall, brown-skinned, soft-featured peoples who greeted their first European discoverers. Linguistic researchers found the languages of Polynesia have a common origin with those in Melanesia, Micronesia, and Indonesia. Botanists told us that of the food plants brought to Polynesia, all but one, (the sweet potato from South America), came from the islands to the west. So did the Asiatic jungle rat. There is little doubt, then that the inhabitants of the whole vast Polynesian Triangle came from Southeast Asia. We can only conclude that the early Polynesians sailing canoes were capable of traversing the breadth of the Pacific.

These ancients were remarkable seamen and no less skillful boatbuilders, to have shaped craft capable of such voyages. The seagoing canoe may have helped "shape" the people, according to Herb Kane, artist-researcher and a founder of the Polynesian Voyaging Society. "Its design favored the survival of persons with stamina, muscles and ample fat to insulate the body from deadly chill of wind evaporation upon sundrenched skin." Is it any wonder, then, that canoe voyages as well as the island way of life and the islands' awesome beauty, are a theme common to Tahitian, Hawaiian, Maori, and Samoan song and dance?

Following are some remarks concerning the two islands from which the two representative dances came.

TAHITIAN ISLANDS



Let us journey first to the heart of Polynesia, the Society Islands, better known as the Tahitian Islands. Governed by France, Tahiti comprises two hundred islands, many just atolls, of which Moorea, Tahiti and Bora Bora have come to occupy a place in the heart of the world. Says a well-known Tahitian proverb, "The palm shall grow, the coral spread, but man shall cease to be." This sense of life's brevity has instilled in the Tahitian a natural hospitality and reverence for life fascinating to the visitor. Observe the clear warm colors of a Gauguin canvas and the mystery in the titles of those canvases, "Where do we come from? What are we? Where are we going?" Recall the words of Herman Melville: "...in the soul of man there lies one insular Tahiti, full of peace and joy...Push not off from that isle, thou canst never return!"

The migration of the various Polynesian peoples can almost

be traced through the subtle similarities in the songs and dances that they share to a degree. Yet each culture has its own uniqueness, variety and individuality. Tahitians interpret stories with their hands either sitting on their knees or swaying while standing. These dances are called *apa-rimas*. Tahitians are renowned for their exciting *oteas* or hip-shaking movements, wearing grass skirts to demonstrate their agility and skill. In many of the *apa-rimas* the dancers also chant the words to the accompaniment of drums, guitar, and nose flute. A simple *apa-rima* yet a classic is "*Hoe Ana*", recounting the voyage of the great canoes. Paddlers sing to break the tedium of months at sea. Land is sighted and speeding paddlers reach the shore.

Tahitian costume, other than grass skirt, consists of a piece of material wrapped around the body. This wraparound called a *pareu* was originally made of tapa, cloth made from the bark of the paper mulberry tree, but now is a flowered print on a colorful background. Both men and women wear the *pareu* along with a flowered or shell lei and a flower tucked behind the ear. Almost always, Polynesians dance bare-footed.

HAWAII



In the uppermost part of our Polynesian Triangle lie "the loveliest fleet of islands anchored in any ocean." (Mark Twain). This Hawaiian group, including seven major inhabited islands of which Hawaii is the largest, is the U.S.A.'s fiftieth state. The Hawaiians are an incredible mixture of nationalities involving literally scores of combinations, with pure Polynesians reduced to less than one percent of the island's 700,000 permanent inhabitants, and Caucasians or *haoles* to use the Hawaiian word-accounting for less than 20 percent.

Perhaps as a result of this mixture, Hawaii is well named the Aloha State. Generosity and warmth ring true each time the familiar Hawaiian word of both greeting and farewell is heard. Whenever a visitor views Hawaii's folk dance, the hula, the aloha spirit is generated anew. For the hula tells a story and it tells it with flowing movements of the hands coordinated with a gentle swaying of the hips plus a facial expression that is irresistible.

Classical hula, as opposed to the more flamboyant popular version, was born of the ancient Polynesian religion and those who practice the art today still consider it essentially sacred, an expression of the soul through means of the body. Thus, the face of the dancer was devoid of emotion. Many of the gestures are the same in commercial dance as those in classical hula but they tell a different kind of story. Pure hula follows the ancient *meles*, or chants. There are songs composed in honor of ancient gods, great leaders (the *alii*), and the fear and wonder of nature. The hula required special education and training, especially because it was a religious matter. Men were first to dance to sharkskin drums called *pahus*. Thus, the hula was an accomplishment until 1820 when the missionaries arrived. After

that it was considered disgraceful and banned. However, there were those who practiced the art in secret and since the reign of King Kalakaua, the hula has regained its former respect.

An ancient chant, Kawika, is presented as one example Hawaiian dance. It is accompanied by the beat of an ipu, a hollowed-out gourd drum.

For this dance, men would wear a cotton wraparound, beginning at the waist and stopping either at the knee (a male) or at the ankle (a lukaluka). Women wear pahus for chants. These are gathered skirts bordered in leaf or flower print with gathered neck and short-sleeved blouse. A kikepa may also be worn. The kikepa consists of a knee or longer length piece of tapa (cloth made from the bark of the paper mulberry tree -nowadays duplicated in cotton) or a flowered print wrapped around the body to fasten at one shoulder. Green maile leaf leis or flower leis and a leaf wreath of flower tucked behind the ear complete the costume.



Presented by Iris Dragan

BIBLIOGRAPHY

Graves, William; Hawaii, The National Geographic Society, Washington, D.C., 1970.

Emory, Kenneth P.: "A Four-Part Look at the Isles of the Pacific", The National Geographic Society, Washington, D.C., pp. 732-793, Dec., 1974.

Judd, Henry, Pukui, Mary and Stokes, John: Introduction to the Hawaiian Language, Tongg Publishing Company, Honolulu, Hawaii, 1971

Oliver, Douglas L.: The Pacific Islands, Revised Edition, University of Hawaii Press, 1967. (contains a good list of additional readings)

Shadbolt, Maurice and Ruhen, Olaf: Islands of the South Pacific The National Geographic Society, 1968, 71.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH **FOLK DANCE SCENE**

Lists Special Events, Items of Interest, Beginner Classes, Club Teaching Schedules, Festival Dates, Cafe Society, Display Advertising & Classifieds.

11 issues: Price \$4.00 per year

Circulation and advertising:

13250 Ida Avenue

Los Angeles, CA 90065

For Southern California Folk Dance information
(213 398-9398)

Dear Folk Dancers,

I have been folkdancing for a long, long time, and have always enjoyed the Federation Festivals, so it is most disappointing to hear complaints from Folk Dancers about the choice of dances for programs. Time was, when we could dance every dance at festivals because the Federation only had fifty or so dances to choose from, but now the Federation repertoire includes hundreds of dances, so there will be dances on every program that some of us do not know.

If some complain about not being able to dance every dance, they should attend more classes (all over the area, every day of the week), and learn all the dances. If this is impossible, the next best thing is to be quiet and not discourage the committees who have worked so hard to put the program together, usually selecting dances from past programs throughout the area or sending for request lists from all the clubs.

Festivals can be a joy to attend - to do the dances we know, and watch and enjoy the dances we do not know; to meet our dancing friends from other areas, and to go home refreshed with a warm, congenial feeling which lasts-----unless the spirit of the afternoon has been dampened by complaints.

Sincerely,

Grace Nicholes

WELCOME TO THE

"Pacific Heritage Festival"

* * *

The Dancers Internationale
Redwood Heights School
4401 - 39th Avenue,
Oakland

FRIDAY NIGHTS

Beginners - 7:30 - 8:45

Intermediate & Advanced
8:45 - 10:30

Millie & "Von" von Kinsky
Instructors

Sponsored by Oakland
Dance & Music Committee
Parks & Recreation Department

FOLK DANCE PARTY

Feather River Folk Dance
Camp Re-union

EVERYONE WELCOME....

We invite you to come
dance with us on...

Saturday Evening, FEB. 11, '78

8:00 - 11:30 p.m.

FRICK JUNIOR HIGH SCHOOL
64th Ave. & Foothill Blvd.,
Oakland

Squares: Raymond Olson,
Stan Valentine

"Coffee & ..." - 50¢

EXHIBITIONS!!!!

Hosts:
Millie and "Von" von Kinsky
and friends.

FOOD IN THE POLYNESIAN MANNER



The inhabitants of the Polynesian group of islands depend chiefly upon natural resources for their food. Because of the large supply, sea food is the most important, especially the shell fish. For their meat, the islanders prefer pork, using small pigs for their festive occasions. Chicken is the next favored. Staple foods include taro (similar to spinach), yams, bananas and breadfruit.

Breadfruit is considered a staple, as well as a delicacy. It has a rough nobby skin, which can be peeled with a seashell and then baked or boiled, which results in a food similar to our potato. Its white pulp is a little more consistent than bread. It can also be used as a dessert, if it is left to ripen, when sugar and butter are added.

A Polynesian feast might consist of a suckling pig, poultry cooked in various ways, raw fish, baked fish, salad of sliced coconut palm cores, bananas and breadfruit, and a dessert similar to gelatin flavored with bananas.

CHICKEN AND COCONUT (*Moa Luau A Me Wai Niu*)

- | | |
|--|---|
| 1 cup fresh or dried grated coconut | 2 teaspoons salt |
| 1 cup milk | 1/2 cup water |
| 2 tablespoons salad oil | 1-1/2 lbs fresh or 1 pkg frozen spinach |
| 2 to 2-1/2 lb chicken, boned and cubed | 3 tablespoons butter |

Combine the coconut and milk in a saucepan. Bring to a boil, remove from heat and let stand for 30 minutes. Press all the liquid from the coconut and discard the pulp. Heat the oil in a saucepan. Add the chicken and brown well on all sides. Add 1-1/2 teaspoons of salt and the water. Cover and cook over low heat for 20 minutes, or until the chicken is tender.

Wash the spinach carefully, if fresh spinach is used. Remove tough fibers. Melt the butter in a saucepan; add the spinach and remaining salt. Cover and cook over very low heat for 20 minutes. Drain well. Drain the chicken and combine it with the spinach and coconut milk. Bring to a boil over low heat, stirring occasionally, and serve.

FISH MARINATED IN LIME JUICE WITH ONIONS (*Poisson Cru*)

- | | |
|--|------------------------------------|
| 2 lbs skinned, boneless halibut cut 1-1/2" thick | 1/2 cup coarsely chopped scallions |
| 1 cup fresh lime juice | 1/4 cup chopped green pepper |
| 1/2 cup chopped onions | 2 hard-cooked eggs, chopped |
| 2 teaspoons salt | 3 medium-sized firm ripe |

1 cup coconut milk,
chilled *

tomatoes, peeled and
coarsely chopped

Cut the steaks lengthwise into 1/4" slices, then cut each slice into 1-1/2" square pieces.

In a deep bowl mix the lime juice, onions and salt. Coat the pieces of fish, cover and marinate for 2 hours, stirring occasionally. When done, the fish will be opaque and firm, indicating it is fully "cooked."

To serve, drain the fish and squeeze it to remove excess moisture. Place the fish on a serving plate, add the tomatoes, scallions, green peppers, hard-cooked eggs, and coconut milk; toss gently but thoroughly. Serves 6

BAKED PAPAYA DESSERT

2 small ripe papayas
1/2 cup sugar
1/4 cup water

1-1/2 cups fresh coconut milk*
made from 1-1/2 cups chopped coconut and 1-1/2 cups hot water.

Preheat oven to 375°. Peel the papayas; cut them in half, lengthwise and scoop out the seeds. Arrange the papayas cut side up in a shallow baking dish in one layer. Sprinkle the fruit with sugar and pour 1/4 cup of water down the sides of the dish. Bake uncovered for 1-1/2 hours, or until the papayas are tender but intact, basting them every 20 minutes with the syrup that will accumulate. Increase the heat to 400° and bake for 5 min. more until the syrup thickens and browns. Turn off the heat, pour the coconut milk into the cavities of the papayas, and leave in the oven for 5 minutes until the milk is warm. Serve at once, or refrigerate and serve chilled. (4)

*To make coconut milk: Remove the brown skin and chop the meat of the coconut into small chunks. Measure the quantity of meat and drop it into an electric blender. Add an equal amount of hot water and blend at high speed for 1 minute, until the coconut mixture is reduced to a thick, fibrous liquid. Place the contents into a sieve lined with cheesecloth, and with a wooden spoon, press down hard to extract as much liquid as possible. Discard the pulp. One cup of coarsely chopped coconut meat combined with one cup of hot water should produce one cup of coconut milk.

Source: *Foods of the World*, "Time Life Books"
Round The World Cookbook, "Myra Waldo"



FRESNO.....



McTEGGART IRISH DANCERS - Maureen Hall, Director



SCOTTISH DANCE ENSEMBLE - James Lo Math, Director



EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers

A dancer of my acquaintance has asked that I bring to your attention a small point concerning safety in dancing, and consideration of others. The present fad of wearing rings on the fingers presents some difficulty in the hand-grasp required in some dances. If the rings have sharp edges, there is some chance of injury to the hands in the quick change from one hand to another. Also, the person wearing the rings may experience pain from the rings if the hand is grasped too tightly. Rings with stone settings may catch in clothing, sometimes inflicting damage to treasured costumes.

To be on the safe side let's use precaution in the choice of rings and also in the number selected to wear to a dance party or Festival.

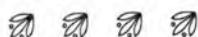


MURALS * * * * *

If you have an interest in a graphic representation of our neighbors in the Pacific, who are they, how do they live and much more than words can tell you must make a trip to the old Ferry building at the foot of Market St. in San Francisco and see the six murals from the Fair at Treasure Island in 1939.

At left is a detail of one of these murals. Due to lighting problems we were unable to get pictures clear enough to print properly.

Tahiti



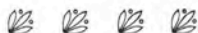
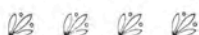
As the waves of numerous migrations spread out over the South Pacific, each group took with it basic legends, histories and traditions in chant, dance and song. In time, each island had formed its own version both of legends and of dance.

Tahiti, with its nearby island Moorea, with its pretty girls, its Papeete with busy traffic, has a dance form that is as frenetic as modern living. The girls' hips revolve in a very fast, very complete circle. It is an entertainment style typical of the French speaking island. This is matched by the Tahitian men's dance of knees opening and closing like gills of a panting fish, but exactly in keeping with the fast drumming and modern melodies of guitar, ukelele and song.

Often the Tahitian dance groups perform the centuries-old Oteas to the beat of the sharkskin and wooden drums. The best known Tahitian dance is the frenzied, fast "Tamure". The slow "Aparima" is a pleasant contrast in tempo and is usually included in dance programs. The "Tamora", a free style social dance form, is enjoyed by natives and visitors alike.

(See picture pg. 15)

Millie von Konsky



WELCOME, FOLK DANCERS!

BERTOLUCCI'S

River House

We honor:
Major Credit Cards



DINNER

Monday thru Saturday
5:00 - 10:00 P.M.

Sunday - 2:00-9:00

LUNCHEON

Monday thru Friday
11:30 - 2:30

Patio Room Available
for Banquet
Parties

Dinners 7 Days A Week - Lunch Monday Thru Friday
505 LINCOLN AVENUE NAPA - PHONE 253-1111

COCKTAIL
LOUNGE

PARKING
AIR CONDITIONING



Photo Courtesy of J.C. Soulier
B.P. 733 - Papeete - Tahiti

Tahitian Dancers

KAWIKA

(Hawaii)

Kawika (Kah VEE Kah) is a traditional Hawaiian chant in honor of King Kalakaua, whose given name was Kawika. The chant is performed to the beat of an ipu, which is a hollowed out gourd drum. This dance was presented by Iris Dragan at the workshop, Dance for Educators, co-sponsored by California State University at Sacramento and the National Dance Association of the American Alliance of Health, Physical Education and Recreation.

MUSIC: Lahaina's Fabulous Emma Sharpe* by Tradewind Records, P. O. Box 8294, Honolulu, Hawaii. This is an excellent recording with much variety in Hawaiian song and dance. This recording does not include the break vamps. Kawika by Emma Kahelelani Bishop, 49th State, 45 RPM (HRC 205-B) includes the break vamps.

FORMATION: Stand in lines, knees slightly bent, R ft pointing fwd, L elbow bent with hand at ctr of chest, fingers extended; R arm extended straight fwd, palm parallel to floor.
NOTE: There is no facial expression throughout the dance. It is a serious dance.

STEPS AND STYLING: HAND MOVEMENT: WAVE: Wrist relaxed, hand slightly cupped. With wrist flexible and fingers together the thumb moves fwd along the index finger as the fingers move in twd the palm; the thumb returns to orig pos as fingers straighten.

FOOT MOVEMENT: Knees are slightly bent throughout.

HELA R: Point R fwd and slightly diag R with toes touching floor softly (ct 1). Close R beside L (ct 2). HELA L: Reverse action of Hela R (cts 3, 4). UWEHE: Both heels lift slightly from floor, knees opening 6 to 8 inches. NOTE: M open knees widely. Stay in bent knee pos throughout this step.

VAMP R: Step sdwd, a short step, to R with R (ct 1); close L beside R (ct 2); step again to R with R (ct 3); L ft taps once beside R (ct 4). Weight is shifted on each step except on ct 4. VAMP L: Reverse action of Vamp R.

MUSIC 4/4

PATTERN

Measures

3 beats INTRODUCTION: No action
on Ipu
& a call

Hawaiian

English

I. HELA

Eia no Kawika, ehe
Kaheke a o no pua, ehe

Here is David, oh
Descended like a flower, oh.

1-2 Feet: Hela R L R L

Hands: Wave at mouth (ct 1-4)
Wave fwd at ctr (ct 1-4).

3-4 Hela R L R L

Pick flowers from trees
(bring fingertips together
high R diag fwd (ct 1-4);
pick flowers from trees
L diag (ct 1-4).

BREAK-VAMP

The following is used only with the "Kawika", Bishop Record and with this record the Break-Vamp is danced after each Fig. and repeat of each Fig. except after the repeat of Fig. IV.

SALUTE R

Step R (ct 1); brush L fwd

L hand at chest, palm down;

Kawika - con't (page 2)

(ct 2, 3); uwehe (ct 4)

R extends to R side, palm down. Face turns to R.

SALUTE L: Reverse action of Salute R.

1-4
repeated

Repeat action of meas 1-4 (Fig I).

II. VAMP, HELA

Na uwila maka hikina, ehe
Malamala Hawaii, ehe.

The light coming from the East, oh, Brightens all of Hawaii.

1 Feet: Vamp R

Hands: Hands, palms facing fwd move from a high diag L to low diag R (ct 1-4).

2 Vamp L: Reverse action of meas 1, (Fig. II).

3-4 Hela R L R L

Four waves. Arms extended down at sides. Move from lower hip (ct 1-2) to waist (ct 3-4), to shldr (ct 1-2), to head (ct 3-4).

1-4
repeated Repeat action of meas 1-4, (Fig. II).

III. TURN AND HELA

Ku'eka lono Pelekane
Alphe ke kuini Palani

The news spread to England and the Queen of France heard.

Feet: Turn to face R.

1-2 Hela R L R L

Turn to face L.

3-4 Hela R L R L

Hands: L hand placed beside L ear, R hand extends fwd, palm fwd (ct 1); hold (ct 2-4; 1-4).

1-4
repeated Repeat action of meas 1-4 (Fig. III).

Reverse action of meas 1-2, (Fig. III).

IV. FACE FWD, HELA

Na wai eka pua iluna
Na Kapaakea he makua,
ehe.

Who is the great person?
He is the son of Kapaakea,
oh.

Feet: Face fwd.

1-2 Hela R L R L

3-4 Hela R L R L

Hands: Two waves at side of head (ct 1-4). Circle head with 2 waves, L hand moves CW & R hand moves CCW (ct 1-4).

Arms extend fwd, hands wave once (ct 1,2); as arms open to the sides at chest level wave again (ct 3); hold (ct 4). Arms continue to move so that hands come to ct of chest, palms twd chest, but not touching (ct 1-4).

Kawika - con't (page 3)

1-4 Repeat action of meas 1-4 (Fig. IV).
repeated

V. HELA

Haina ia mai ana kapuana
Kalani Kawika he inoa, ehe.

Thus ends the song
For David is his name, oh.

1 Feet: Hela R L

Hands: L hand at hip, palm out, R
hand waves at mouth (ct 1-2);
and diag out to R (ct 3-4)

2 Hela R L

R hand at hip, L hand waves
at mouth (ct 1-2), and diag
out to side (ct 3-4).

3 Hela R L

King's Gesture: L arm is raised high
above head, palm fwd; R arm
is extended straight fwd,
palm up (ct 1-4).

4 Hela R L

Both hands wave at mouth (ct
1, 2); then both are extended
fwd, waving once (ct 3, 4).

1-4 Repeat action of meas 1-4 (Fig. V).
repeated

ENDING

E Ali'i E.

Hail to our leaders!

1 Facing fwd, hold (ct 1-4).

Elbows bent, arms parallel to
floor, fingertips meet, palms
down, hands at ctr chest, hold
(ct 1-4).

2 4 walking steps fwd R L R L

Salute R L R L (See Fig. I)

3 4 walking steps bkwd R L R L

Salute R L R L

4 Hold; leave R ft pointing directly
fwd (ct 1). Hold (ct 2, 3, 4).

Open arms out to sides, chest
height; continue to circle fwd
to center front, palms down,
elbows almost straight. (ct 1-
4).

NOTE: On the Emma Sharpe recording* which was used for the teaching, meas 1 of the Ending has 3 Ami movements.

AMI: a soft circling of the hips, moving the hips from R to back, to L, and across the front.

This dance may be presented to children or to an adult group. When it is presented to children, the Ending is done without the Ami movement.



HOE ANA

(Tahitian)

Hoe Ana (HOEay AHnah) is an apa-rima wherein the voyage of the great canoes is told with hand and upper body motion. This simple classic apa-rima was presented by Iris Dragan at the workshop, Dance for Educators, co-sponsored by California State University at Sacramento and the National Dance Association of the American Alliance of Health, Physical Education and Recreation.

MUSIC: RCA LPM 2995, James Michner's Favorite Music of the South Seas,* or Tahiti Records, EL 1031 All Time Tahitian Favorites, Volume I. Records may be ordered from House of Music, Ltd., 1450 Ala Moana Blvd., Shop 1116, Honolulu, Hawaii, 96814.

FORMATION: On knees, hands on hips about 6" below waist, palms facing out and to the back. Remain on knees throughout dance.

NOTE: Whenever hand is placed on hip assume palm-out pos.

STEPS AND STYLING: PADDLE R: Hands fisted as though grasping a paddle, L slightly above R. Move from upper diag R (head height) to lower diag R (beyond the hip) (ct 1, 2, 3).

PADDLE L: Reverse action of Paddle R (ct 1, 2, 3).

CALL WIND R: R arm extends to upper diag R, R palm twd face and slightly above head height. Beckon twice twd head with wrist relaxed, hand slightly cupped with fingers and thumb together. L hand on hip, palm out. (ct 1, 2, 3, 1, 2, 3).

CALL WIND L: Reverse action of Call Wind R.

COME TO ME: Hands slightly cupped at all times. Open arms out to sides circling fwd and back twd chest, finishing 2-4 inches from chest (ct 1, 2, 3). Turn hands downward, wrists rotating so that palms face outward with back of hands together, but NOT touching. Push hands, ~~finger~~ tips leading, straight fwd (ct 1, 2, 3) and ~~back~~ twd hips, palms out (ct 1, 2, 3).

LOOK FOR LAND L TO R: Lean to L with R hand at forehead, palm down. Move from L to R as though looking out to sea. L hand low at hip, palm out (ct 1, 2, 3, 1, 2, 3).

LOOK FOR LAND R TO L: Reverse action of Look for Land L to R.

BOAT: Hands form a boat by cupping slightly, palms facing but not touching and hands extended fwd at chest level, L hand above R, elbows bent comfortably. Turn hands from R to L (CCW) so that R hand is above L (ct 1, 2, 3). Reverse action, L to R (CW) (ct 1, 2, 3), R to L (CCW) (ct 1, 2, 3), and L to R (CW) (ct 1, 2, 3). Keep movement soft and flowing.

BIRD R: Bend body fwd at waist, arms parallel to floor with R arm diag fwd, L diag back, elbows straight, head resting on R upper arm. Arms lift up and down twice in a flying motion (ct 1, 2, 3, 1, 2, 3). Keep R arm low diag fwd and to R side and L arm low diag back on L side.

BIRD L: Reverse action of Bird R (ct 1, 2, 3, 1, 2, 3).

MOON: Circle arms sdwd and upward to form a circle overhead (ct 1, 2, 3, 1, 2, 3); hold (ct 1, 2, 3).

MUSIC 3/4, 2/4

PATTERN

Measures

3 meas
& call

INTRODUCTION. No action

CHORUS: PADDLING, CALL WIND, COME TO ME

1-2

Paddle R twice.

Hoe ana

3-4

Paddle L twice.

Hoe ana.

5-8

Paddle once on R L R L.

Hoe te vaka te vaka nei

Hoe Ana - con't (page 2)

9-10	Call wind R.	Haere mai na
11-12	Call wind L.	Haere mai na
13-16	Come to me.	Haere mai e ine mai.

I. LOOK FOR LAND, BOAT

1-2	Look for land L to R.	Napu ariki te-
3-4	Look for land R to L.	Vata o rua
5-8	Boat.	Tai tere mai nei Hawaiki nei.

II. BIRD, MOON

1-2	Bird R.	E rere tu na
3-4	Bird L.	I o ne
5-8	Moon.	I uta tapiri fenua

III. LOOK FOR LAND, BOAT

1-2	Look for land L to R.	Na ta vaka-
3-4	Look for land R to L.	Tau fenua tapiri mai
5-8	Boat.	To tatou fenua.

CHORUS: PADDLING, CALL WIND, COME TO ME

1-16	Repeat action of CHORUS twice.
1-16	

ENDING (tempo quickens)

1-2	Lean fwd (ct 1 & 2) and back to orig pos (ct 1 & 2). R hand slightly cupped, palm out to touch land, L hand at lower hip, palm out.	Hoe ana Hoe ana, te vaka nei
3-4	Repeat action of meas 1-2 (Ending) reversing so that L hand is extended and R hand is low at hip.	Hoe ana Hoe ana, ite pa
5-8	Come to me (ct 1 & 2 instead of 1, 2, 3).	Na te pa e a wewe Haere ine mai.

NOTE: This dance may be presented to children and is fun for adult groups too. It is a simple introduction to the dances of Tahiti.

* Record used when dance was taught.

SAMOA -

the exotic islands to the south

As in Hawaii, the Samoan people enjoy their songs and dances. Late into the evenings and even beyond midnight, you can hear music in the small village. When more than a single family group get together it may well become a *Siva*, or dance.

When a group of visitors from another village or another island come, they usually stay for several days, or even weeks. Not long after their arrival there will be a *Siva* that can last for three or four days. During the days, the young boys will fish off the reefs and swim in the ocean swells while the mothers and daughters harvest the breadfruits, taro and green bananas. The men will spend their time talking politics and making new "fale" (house) blinds or panels, or thatching a neighbors roof.

When evening comes, and the village people have returned from the ocean and the hills, and the men have taken up their bundles of fibers to plat new ropes, the young men will dance together as the girls clap their hands in rhythm or pound on the ground with their hands. The girls too, will have their dances, but they seldom actually dance together.

The dancers of Samoa will add flowers to their hair, shell necklaces, anklets and bracelets and ringlets of leaves and bark on their fingers, head and arms. Often there will be a hollowed-out stick or log as a drum, or perhaps a section of bamboo 3 or 4 inches in diameter and 18 inches to 2 ft. long will be used as a sounding board to beat out their rhythms.

During the time of the missionaries, there developed a feeling against dancing that has only in recent years, been replaced with a desire to relearn the old traditional dances and rhythms.

Iris Dragan

A new name appears on the scene in Let's Dance this month. Iris Dragan is someone you should meet and know. Her descriptions for HOE ANA and KAWIKA are such that they can be used in the elementary schools or for beginning-intermediate folk dance groups. Iris has long been a teacher with only a few years off to raise a family. She has been active in teaching in the elementary grades in both Modesto and in Redwood City and holds a California Life Credential in Education.

Even though Iris has not returned to active teaching in the elementary grades, she has been kept busy since 1973 with her private classes in Polynesian dance and with classes for the Redwood City Recreation Department.

Her interest in Polynesian dance is of long standing and her training includes study with Kelesi Ah You and Erena Mapuhi of the Polynesian Culture Center at Laie, Oahu; Emma Sharpe of Lahaina, Maui; and Harriet Haleaka Spalding, formerly of Hilo, Hawaii. Iris has also attended workshops with Winona Beamer of Honolulu and Lanakila Brandt of Hilo, Hawaii.

Iris directs a group who demonstrates Polynesian dances at schools, hospitals, and for other community organizations. As one of our new members of the Folk Dance Federation of California she is endeavoring to learn some of the International folk dances. Get to know Iris, and for information regarding her Polynesian exhibition group she may be contacted at 681 Castle Hill Road, Redwood City, CA 94061.

Miriam Lidster



MAORI DANCE FROM NEW ZEALAND

Sweetheart Festival

7TH ANNUAL Sweetheart Festival
NAPA TOWN & COUNTRY FAIRGROUNDS PAVILION

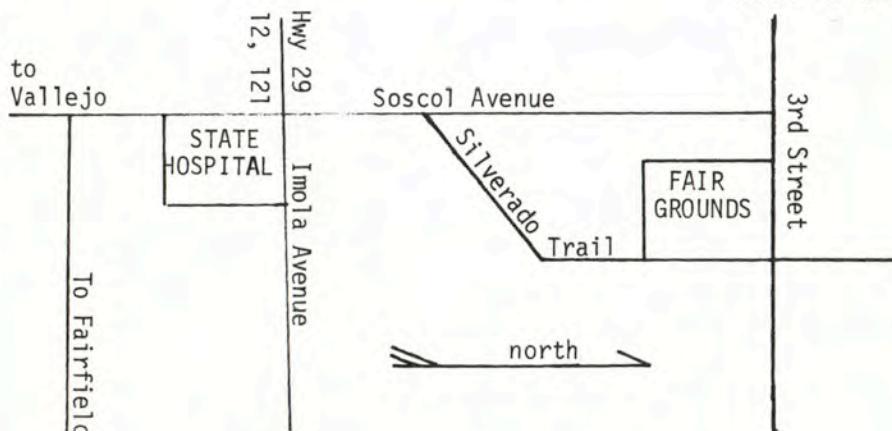
The Napa Valley Folk Dancers are busy making plans for their 7th Annual Sweetheart Festival, SUNDAY, FEBRUARY 5th, at the Town & Country Fairgrounds. Dancing will be from 1:30 to 5:30 P.M., with a great danceable program to suit everyone. Put on your favorite costume and dancing shoes and join us for a grand afternoon; meet and greet all your Folk Dance friends. A Coffee Bar with homemade cakes, sandwiches and cold drinks will be open from 11:00 A.M. until 5:30 P.M. Dancing is on a beautiful wooden floor!! Also, lots of paved parking.

The Sweetheart Festival is sponsored by the Napa Recreation Commission, who graciously print our flyers and programs for us and provide the beautiful pavilion for our dancing pleasure. Radio Station KVN of Napa, the Index Tribune of Sonoma, Vallejo Chronicle and the Napa Register will be giving us additional publicity. Come early, visit our wineries, see the beautiful Napa Valley and enjoy a delicious dinner at one of our delightful eating places that advertise in LET'S DANCE. During the afternoon program we have some outstanding Exhibitions and of course, always, great square dance callers.

The Napa Valley Folk Dancers hold their parties every third Tuesday of the month, at the John F Kennedy Park, with squares called by Stan Valentine (he has never missed a party). The Vineburg Folk Dancers hold their parties every 5th Saturday at Schaal Hall in Vineburg. Come dance with us when you are up our way.

New Adult Beginner classes will start Thursday, February 9th, at the Lincoln Elementary School on Main Street. The time is 7:30 P.M. A Women's Beginner class will be starting February 7th, at the Senior Citizens Building on Jefferson Street.

June Schaal





Let's Do Squares!

by Bruce Wyckoff

ON ROUGHNESS

A recent letter concerning this column is shown below.

Sept. 6, 1977

Dear Mrs. Horn:

Would you please get the message to Mr. Wyckoff that there never, never should be pull-bys in square dancing?

If he would substitute "walk" for pull it would take care of this most annoying feature on the square dance floor.

Folk dancing and square dancing are no roughhouse occupations and gentleness and kindness are always in order.

Sincerely yours,

O. F. Dormeyer

O. F. Dormeyer
349 Cherry St.,
San Francisco, Ca. 94118

It turns out that Mr. Dormeyer is concerned about roughness rather than "Pull By" per se. "Pull By" was used in describing the movement "Square Thru" in the September 1977 issue of Let's Dance. The use of "pull by" in this connotation is sound. The acknowledged authority in Square Dancing, the American Square Dance Society uses the term in The Basic Movements of Square

Dancing. Likewise, Will Orlich who writes for American Square Dance magazine uses the term when describing a Square Thru in his Mainstream Square Dancing. The point about roughness is well taken, however.

Have you ever had someone hang on to your hand long after they passed by, thereby demonstrating a whip effect? Or perhaps, squeeze your hand until a ring just about amputates the next finger? This is roughness. What can we do to avoid it?

As in any other type of couple dancing, each dancer should always be aware of his or her partner. Better yet, look at your partner. In a Grand Right and Left or Square Thru establish eye contact with each as you pass by. When you swing, look at your partner. Gentlemen, if your partner is about to leave her feet, you will probably see that on her face. If she is enjoying your swing, you should see that too! A rough pull by just should not happen if partners are really aware of each other.

By the same token, if partners are aware of each other, there should be some tension or resistance when holding hands, say in a Square Thru. The gentleman cannot lead his partner unless she "pushes back." If there is no resistance, you get the familiar "dead fish" feeling. If each partner is really aware of the other, the correct amount of tension or resistance will be exerted on a pull by in a Square Thru for pleasant dancing without roughness.

So let's all really be aware of our partners during our next set of squares-or couple dance-or even your neighbors in a line dance. Look your partner right in the eye as if to say "it's been fun, partner." You will find it is fun!

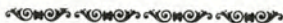
Thanks for writing, Mr. Dormeyer.






NO-PARTNER DANCING

In the East Bay Area there is no existing no-partner dance clubs in a non-University setting. Ray Sakalay, our East Bay reporter is interested in organizing just such a class or club for evening classes in the East Oakland, Alameda, San Leandro, Hayward or Fremont area.

For those who may be interested you may write to her at 1475 167th Ave., #18, San Leandro, CA 94578.





OLIVE TREE INN
Near Fairgrounds-221 Silverado Trail
Breakfast, Lunch, Dinner
"Cocktails"
Open 7 AM to 10 PM
CHRIS SAKELLARIOU
Napa, California

8-80

The Eight To Eighty Folk Dancers have had a busy schedule during the summer and early fall, including doing dance programs for a wide variety of events.

In May the younger members were featured at the annual county luncheon meeting of Homemakers' Clubs. They did an hour of dances of all kinds after only two practice sessions with a specially learned May-Pole dance as a climax. The ages of the dancers was from seven to thirteen.

In June, the entire club helped to celebrate a Bar Mitzvah with some audience participation.

During May and June we also provided two evening dance programs for a Sparks Convalescent home and have been asked to return in the fall a winter.

In August several members attended the Feather River Camp Folk Dance Week. The same group visited Grass Valley to assist with a program at the Nevada County Fair with the Nevada City City Folk Dancers.

After returning from camp, Harriet started a folk dance class for a Senior Citizens dance group. Their first party was a Hawaiian theme with members of the committee learnin Alekoki to do during the program. One member of this group is Annabelle Bruce, a recent arrival from the Bay Area where she had started learning folk dances with the Drexlers and Frank Bacher.

On a windy Saturday in September, three dance groups were participants in the entertainment at a Church Bazaar in a park. Dancing with the Eight to Eighty group was several of the Senior Citizens. The Basque group which appeared at the Camellia Festival a number of years ago and the newly formed Ballet Hispanico Infantil also performed.

In cooperation with the Young Audiences organizers, two of the dancing groups did two promotion programs on Saturdays in October at three shopping centers. The promotion also included the Matteo Ethno-American Dance Theater. Our teenagers also served as costumed ushers for the afternoon and evening Matteo shows. They also were included in the post-show party given by the committee who set up the event.

At least one carload of Eight to Eighty members traveled to San Francisco for the Thanksgiving Kolo Festival.

Harriet is now teaching a Community College Class for the Physically Handicapped and will have more courses scheduled in the new year on Folklore and Costume Design.

Harriet Calsbeek

EDITORS NOTE: We don't often hear from our friends in the Reno and Sparks area so when we do we like to print as much of their notes as we have room for. Al and Harriet Calsbeek have been holding their small group together for many years, single handed. Dedicated people is what will keep the Folk Dance movement going.

Beginners' Festival

Sunday afternoon
April 9, 1978

Skyline High School
12250 Skyline Blvd.
Oakland, CA

1:30 to 5:30

Your Beginners Festival committee has selected the dances for the program on Sunday afternoon, April 9. In order to give the teachers time to present some of the dances on the program to their students in the next 3 months we are printing it here for information. We trust you teachers will use this as a list to work from in preparing your teaching schedule.

1	Tant' Hessie	P	19	Oklahoma Mixer (Trio)	P
2	Setnja	L	20	Kolobushka	P
3	Doudlebska Polka	M	21	Broken Six Pence	LGWY
4	Syrtos	L	22	St. Bernard's Waltz	CPL
5	Circle Schottische	P	23	Ersko Kolo	L
6	Patty Cake Polka	P	24	Good Old Days	P
	Cumberland Square			Heel Toe Polka Quadrille	
	Squares - Ray Olson			Squares - Stan Valentine	
7	Miserlou	L	25	Apat Apat	P
8	La Bastringue	P	26	Trgnala Rumana	L
9	Biserka Bojarks	L	27	Cotton Eyed Joe	CPL
10	Mason's Apron (trio)		28	Couple Hasapico	L
11	Vienna Progressive 2-step	P	29	Koziorajka (Trio)	
12	Road to the Isles	CPL	30	Never on Sunday	L
13	Jiffy Mixer	P	31	Ve' David	P
14	Savila Se Bela Loza	L	32	Trava Trava	L
15	Cumberland Reel (Contra)		33	D'Hammerschmidsgsellen 2	CPLS
16	Vranjanka	L	34	Milondita Tango	CPL
17	Alahoy	P	35	St. Gilgen Figurentanz	P
18	Western Trio Mixer	P	36	Oslo Waltz	P

Abbreviations

Couple Dances.....CPL
Mixer Dances.....M
Line Dances.....L
Progressive Dances.....P
Longways Dances.....LGWY

Watch for more information in your April issue of LET'S DANCE which will include a map of the area and more program notes.



Save These Dates

..... April 8, 22, 29 - May 6
1978

FOLK DANCE FEDERATION OF CALIFORNIA Teacher Training Program

The Folk Dance Federation of California is again bringing the Teacher Training Program to Oakland in April of 1978. The conference will be co-sponsored by California State University, Hayward, Merritt College of Oakland and the Alameda County School Department.

General Coordinator, Millie von Kinsky, suggests that interested persons pre-register before the deadline of February 20, 1978.

The conference will deal with kinesthetic and multicultural education in dance for the beginning and experienced teacher, recreation leader and interested Folk Dancer.

Faculty confirmations, at this point in time, include:

Adele Wenig, California State University, Hayward, who
is also Liaison Coordinator.

Jack McKay, American Square and Contra Dance.

Graham Hempel, Russian Dance.

Ned and Marion Gault, International Styling.

Ned Gault, Sound Workshop and Program.

Marita Jordon Davila, South American Dances of Peru,
Bolivia and Chili.

Carlos Moreno, Mexican Dance.

Rosemary Hallum, Contemporary Trends in Dance.

Eleanor Bacon, Costume Workshop.

See LET'S DANCE, February issue, for additional information concerning faculty, etc.



. . . . PRE-REGISTER NOW!!

FOLK DANCE FEDERATION OF CALIFORNIA

1978

Teacher Training Program

FOLK.....SQUARE...SOCIAL

DANCE

APPLICATION FOR ENROLLMENT (Please print)

NAME _____

ADDRESS _____ PHONE: () _____

CITY _____ STATE _____ ZIP _____

Make checks payable to: Folk Dance Federation of California.
.....

GENERAL ENROLLMENT FEE:.....per person.... \$25.00
Includes instruction, syllabus, and a Certificate
of Completion of the training program.
(Single Saturday..\$10.00) _____

PRE-REGISTRATION - Reduced Fee \$21.50
if received before Feb. 20, 1978. _____

CREDIT: Two quarter units of upper division credit
through California State University, Hayward, are
available. Attendance at all four sessions is
required. For the two quarter units, additional - \$14.00

Please indicate your skill level in Folk Dance:
Beginner _____ Intermediate _____ Advanced _____

How do you wish to be listed? Dancer participant _____
Teacher participant _____

Please indicate the type of dance material that will meet your
needs:
(1-3) _____ (4-6) _____ (7-9) _____ High School _____ Adult _____

Mail enrollment of pre-registration fee to:
FOLK DANCE FEDERATION OF CALIFORNIA

Attn: Mrs. Millie von Konsky
11468 Dillon Way
Dublin, CA 94566

COUNCIL CLIPS

REDWOOD COUNCIL CLIPS

ELSA ISAAC, one of our finest dancers, has finally succumbed to the numerous urgings to teach folkdancing. All reports are that she has a very successful beginners' class at Kawana School in the Santa Rosa vicinity. Even with her dancing ability and knowledge, her super personality, her organizational and teaching skills, she says she could never, never teach without the help of JOHN EVANS and SANTA ROSA FOLK DANCE CLUB: John adds not only his dancing experience and ideas and support but also his technical skill with tape recording and supplying the music; the club makes the school facility available, publicizes the class beginning, and has encouraged her to assure her pupils that they are invited to participate with the club in dancing. Should anyone wish more information concerning this class, ---- Phone Elsa - (707) 546-8877.

Plans have already begun for the 1978 FIESTA DE SONOMA!! Chairman is DEL CAHILL. Del is a superb organizer with lots of enthusiasm for dancing; and, with a host of equally enthusiastic and competent dancing friends (whose promises to help can be relied upon), the Festival will be the traditional great autumn weekend in the Valley Of The Moon.

For those who received this issue of LET'S DANCE before the end of December, if you have not bought your ticket for our annual New Year's Party and would like to celebrate with us phone WENDELL SCHAAL to see if you can still be included. This is one of the finest parties ever, at the beautiful old Mission Inn in Sonoma; the food is excellent, the price is right, Wendell's music is as requested, the floor is fine for dancing, the people are the greatest! How better can one bid farewell to one Good Year and usher in another?

Best wishes to all for a JOYOUS HOLIDAY SEASON and for a 1978 year full of dancing.

Mona Verzi, 30 Corte Precita, Greebrae, CA 94904

GREATER EAST BAY FOLK DANCE COUNCIL

Much interest was shown in the discussion on Beginner Dancers contained in the Nov. 1977 East Bay Council Clips. It was therefore decided to continue this discussion in "Let's Dance" in the form of one or more articles.

With Christmas and New Year festivities behind us now, we have many events of interest coming up in the period ahead.

--BERKELEY FOLK DANCERS "I" Ball, Sat. Jan 14th 8:00 PM at the El Cerrito Community Center. Tickets are \$2.40. More info: (415) 526-3922.

--FEATHER RIVER CAMP REUNION Party, Sat. Feb. 11th 8:00PM, Frick Jr. High, 64th Ave. & Foothill, Oakland. Open to ALL dancers General dancing, Squares, Kolos and Exhibitions including Polynesian, French and Portuguese dancing. Small charge for

refreshments.

- WARM-UP Party for the FEBRUARY FESTIVAL, hosted by the Walnut Whirlers, Sat. Feb. 25th, 8:00 PM, Alamo Women's Clubhouse, 1401 Danville Blvd. Further info- George at 933-1263.
- FESTIVAL OF THE OAKS, Sun. Feb 26th, Oakland Auditorium, 10th & Fallon, afternoon program at 1:30 PM, evening program 7:30pm.
- BEGINNERS' FESTIVAL, Sun. Apr. 9th, Skyline High School, Skyline Blvd. near Redwood Rd., Oakland 1:30-5:30 PM. Watch for more details on this one.

BERKELEY FOLK DANCERS' "Night on the Town", held on Oct 8th was a huge success, thanks to Carol Wenzel and her many helpers. Surprise item- Arlene and Henry Krentz were awarded a life membership and engraved plaque in honor of their 30 years of devoted work for the Berkeley Folk Dancers. On Sat. Oct 29th, Rose and Al Sultan, and Rose and Al Flaxman celebrated their 40th wedding anniversaries at the Hinkel Clubhouse. The dancing, the scrumptious refreshments prepared by the two "Roses" and the camaraderie made for a lovely evening.

We were all very saddened by the passing of Marge Trivitte who for many years was an active and enthusiastic "charter" member of the Pantalooners. We shall never forget her warmth, her generosity, her willingness to help on all occasions, and her wonderful sense of humor. Our heartfelt condolences go to her husband, Roy and her daughter, Joan.

Rae Sakalay, 1475- 167th Ave. #18, San Leandro, CA. 94578

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS *by Leonore Fifer*

The men of the Fun Club will host the January 6th party. In February the theme will be "Outer Space". There will be a prize for the most "Spaced out" costume. They will have the usual dances done in Inner Space. Do come to this fun party the first Saturday, February 3rd. November's Guatemalan theme was quite effective with so many colorful costumes worn by members and guests. Stella Alvarado was a charming hostess and supplied foods from her native country that were enjoyed by those who attended. In December members of the class wore their brightest costumes and performed their favorite dances to add to the holiday cheer provided for patients at a convalescent home on the Peninsula.

Changs had a lively Balkan Party in November. Edith Cuthbert Jr. taught Srotas, a Croatian Couple Dance, Ajde Nogah Zagama, a Croatian Circle Dance and Glamoc, an Olad Bosnian dance with no musical accompaniment, just follow the leader. Many were surprised how well they could follow just the strong beat of the dance. Baklava was the taste treat provided. To start the New Year with a special festival air, Changswill host a Scandinavian Dinner and dance Friday, January 20. Dinner at 7:00 PM, tickets at \$3.00 will be available on Friday night classes, or reservations can be made with Helen Allen at - - - 664-1011. Dancing at 8:30 and do wear your favorite Scandinavian costume if you have one. The Council will host a Warm-up Party in the spring, watch for the announcement - date & place.

ECHOES FROM THE SOUTHLAND

By Perle Bleadon

BEGINNERS' FESTIVAL

The next important event in the Southland is the Beginners' Festival-- which, in the past has turned out to be much fun for everyone-- even the well-seasoned dancer. Dave Slater, Chairman of the Beginners' Festival Committee has been putting it together, along with excellent cooperation from other leaders of beginner classes and it is all set to go. The date is Sunday afternoon, January 8th; location, Culver City Memorial Auditorium, Culver Blvd., and Overland, Culver City. Come, bring your friends, dance and enjoy!!! Donation: \$1.00.

PASADENA CO-OP FESTIVAL

This is a busy club---- no sooner will they have finished having (and enjoying) their usual wonderful New Year's Eve Party (which goes back almost to antiquity) they will be busy again with their annual festival. Pasadena's annual festival will take place this year on January 22nd, at the Glendale Civic Auditorium. Chairman Chuck Lawson promises a very interesting afternoon. So, be prepared to bring your friends and DANCE.

WESTWOOD CO-OPERATIVE FOLK DANCERS

Westwood's Participating Members' party was a huge success! Guests of honor were some of the founders and early members of the Club. Among them were the Barnes' (Katherine Jett Barnes was the first president of the club), the Stan Mintons, the Boblits', the Norm Jarrees, Ruth Berryhill Garber, Carole Zucker, Harry and Esther Pearlman (she was Esther Liptz), the Bob Sattens, Dave Slater (Fran came along later in Westwood's history), Paul Prichard (Joan also came along later). Other early members were the Dave Cohens, the Kamens, then a little later, Ed Feldman. All of the members and friends who attended this gala evening will tell you what a wonderful time was had by all. Our collective thanks to Rosalie Udelf and her committee--about 15 in number--for helping to make it so. All of the founding members who were able to come were very grateful, happy and delighted to see for themselves how beautifully our club has grown. Let's keep it up. Incidentally, Katherine Jett was the original pro tem president of the Federation, South.

(Folk Dance Scene & Westwood's Bulletin)

LAGUNA FOLK DANCERS

Laguna Folkdancers have a neat way of updating their record listing--they have a board meeting and cataloging session at the same time--the latest one at Allen Foodym's home. Allen is an excellent host so it was more a bash than a burden.

The air is buzzing with good comments about the teaching we've been having. You people who have taught in the past months

have been doing a bang-up job. More good material has been coming out each week. Kudos to Lee Fox, too for stirring up the activity. More good things to come, too, if you get your hidden treasures out of the syllabi and over to Lee for the teaching schedule. (Call (714) 871-0560)

Speaking of teaching--every Tuesday night is an event that many of you know about and many more would enjoy if you did know about. We refer to Donna Tripp's advanced workshop at the Jewish Community Center in Long Beach. If you are interested in improving your repertoire and styling, come to the class and partake. Donna has a way of teaching that builds better dancers faster than any other person around. The class starts at 8 P.M.

The Orange County Folk Dancers had a bang-up New Year's Eve Dance with live music by PECURKA. Hillcrest Park's Recreation Building has a large WOODEN floor--!!! There was a great sandwich buffet and entertainment by Bob Hustwit, Magician Extraordinaire---

(Laguna Folkdancers and Orange County Folk Dancers Bulletin)

SAN DIEGO - SCOTTISH COUNTRY DANCING

The Royal Scottish Country Dance Society will present a mini-institute at Balboa Park Club, on Saturday, February 18th.

The teachers are to be James Lomath, Los Angeles and Simon Scott, from Vancouver, B.C. Come for a day of Scottish Country dancing on hardwood floors and party in the evening at Casa del Prado. (Co-sponsored by San Diego Park and Recreation Department.)

Folk Dance Record Shops

San Francisco **FESTIVAL RECORDS**

(Ed Kremers & John Filcich)
161 Turk Street
San Francisco, CA 94102
Phone: (415) 775-3434

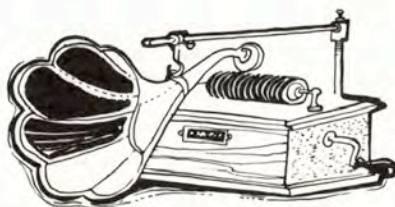
Los Angeles **FESTIVAL RECORDS**

(John Filcich)
2769 W. Pico (Near Normandie)
Los Angeles, CA 90006
Phone: (213) 737-3500

Oakland

PHIL MARON'S FOLK SHOP (Phil Maron)

1531 Clay Street
Oakland, CA 94612
Phone: (415) 893-7541



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Due to the Resignation of Louise Flannery as Calendar of Events Chairperson, and pending the appointment of a replacement, forward all material to: 6200 Alhambra Ave., Martinez, CA. 94553

JAN 7, Sat, SACRAMENTO. "New Year's Dinner Dance." Clunie Clubhouse. Hosts: Sacramento Council of Folk Dance Clubs.

JAN 28-29, Sat-Sun, SAN JOSE. Peninsula Council "January Festival." Institute (Federation) - 1:30 PM Sat.: Kolo Hour 6:30-7:55 PM Sat.: General Dancing 8:00-11:45 PM Sat, and 1:00-4:30 PM Sun. After Party 11:30-2:00 AM Sat. San Jose Civic Auditorium, San Carlos St., San Jose. Host: Peninsula Council

FEB 5, Sun, NAPA. "Sweetheart Festival" 1:30-5:30 PM International Folk Dancing. Napa Fair Grounds Pavilion, 575 Third St., Food Available. Hosts: Napa Valley Folk Dancers and Women's Napa Valley Folk Dancers.

FEB 11, Sat, OAKLAND. Feather River Reunion Party, Frick Jr. High School, 64th Ave. & Foothill, 8:00 PM. NOT restricted to campers: just a "funparty" for all. Exhibitions & eats.

FEB 11, Sat, MARIN. "Mendocino Memories"

FEB 25, Sat, ALAMO. Warm-up party for February Festival. Alamo Women's Clubhouse, 1401 Danville Blvd., 8:00 PM Hosted by Walnut Whirlers. Further Info: George, 933-1263.

FEB 26, Sun, OAKLAND. "February Festival Of The Oaks" Oakland Auditorium, 10th & Fallon. General Dancing 1:30-5:30: Kolo Hour 6:30-7:30 PM. General Dancing 7:30-10:30.

MAR 5, Sun, REDWOOD CITY. "Officers Ball." 1:00-7:00 PM Vets Memorial Building, 1455 Madison Ave., Redwood City, CA. Hosts Folk Dance Federation. Will include dinner. Info: Bruce Wyckoff, 1215 Chesterton Ave., Redwood City, CA 94061 358-7834.

MAR 11-12, Sat-Sun, SACRAMENTO. "Camellia Festival" Veterans' Memorial Building, 16th & J Streets. Sat: Institute, 1:30-4:30 PM. General Dancing 8:00-11:30 PM. Sun: Pageant 1:30-3:30 PM. General Dancing 3:30-5:30 and 8:00-10:00 PM. Hosts: Sacramento Council of Folk Dance Clubs.

MAR 18, Sat, OAKLAND. "Children's Citywide Folk Dance Festival" 1:00-3:00 PM. Oakland Municipal Auditorium, (Participation needs to be arranged through Millie von Konsky. PHONE: 838-5976

APR 2, Sun, SEBASTOPOL. "Apple Blossom Festival."

APR 8, 22, 29, May 6, OAKLAND. Teacher Training Program--4 Sats

ARR 9, Sun, OAKLAND. "Beginners' Festival".

MAY 26-29, Fri-Mon, OAKLAND. "Statewide '78" "Greek"

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Alice Stirling, 647 W. Manor Dr., Chula Vista, CA 92010

JAN 8, Sun., CULVER CITY. "Beginners' Festival", Culver City Veterans' Memorial Aud. (corner of Culver & Overland), Culver City. Donation \$1.00.

JAN 22, Sun., GLENDALE. "Festival" Glendale Civic Auditorium, Host: Pasadena Co-op.

Feb 10-12 LAGUNA BEACH. Fri-Sun. "Festival" Laguna Beach High School Girls' Gym. Host: Laguna Folk Dancers.

FEB 11, Sat., "Valentine Party" Conference at Laguna Beach High School Girls' Gym. Host: San Diego S.U.F.D.

MAR 17-18 Fri-Sun., Federation Institute Week-end, Gindling Hilltop Camp, Malibu.

APR 1 Sat., "Regional Festival" Host: China Lake Desert Dancers

APR 8-9, Sat-Sun., "Festival" Host: Ojai Folk Dance Festival Association, Ojai.

APR 30, Sun., "Festival" Culver City Veterans' Memorial Auditorium, Host: Westwood Co-op Folk Dancers. 1:30-5:30 PM.

MAY 7, Sun., Idyllwild Spring Festival at Eagle Rock Recreation Center, Eagle Rock.

MAY 26-28 Fri-Sun., Statewide at Oakland.

JUN 11, Sun., Springtime in the Meadow at Griffith Park. Co-sponsored by L.A. Dept of Parks & Rec. & Folk Dance Federation, South.

JUN 23-25, "Idyllwild Folk Dance Weekend."

JUN 26-30 "Idyllwild Folk Dance Workshop."

AUG 4-6, "San Diego S.U.F.D.C. Teacher/Leader Weekend."

AUG 6-13, "San Diego S.U.F.D. Conference."

OCT 7-8 Sat-Sun., SAN DIEGO. "Festival" Balboa Park Club, Balboa Park. Host: Cabrillo International Folk Dancers

NOV 12 Sun., LOS ANGELES. Federation Institute at W. Hollywood Playground. 1:00 - 4:30 PM.

For information concerning folk dance activities in Southern California, contact the:

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
13250 Ida Avenue, Los Angeles, CA 90066
TELEPHONE: (213) 398-9398.

CLASSIFIED ADS

(\$1 per issue for one (1) line)

EL CERRITO FOLK DANCERS: Wednesdays, 7-10 PM, Del Mar Sch; Moeser @ Avis, El Cerrito, Beg & Int. Intern. F.D., Eve Landstra

DANCERS INTERNATIONALE - OAKLAND RECREATION CLASS - - WELCOME!
Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th Ave., Oakland. Millie and "Von" Instructors.

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap, Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and Adults, 5316 Fulton St., San Francisco, (414) 751-5468.

JOSETTA TWIRLERS meet at Josetta Dance Studio, 3280 El Camino, Santa Clara. Folkdancing, Wed. 7:30 PM; Latin - Ballroom, Mon & Fri 7:30 PM; Studio Party, Tues, 8:30 PM. Jo Buttitta

RICHMOND-SAN PABLO FOLK DANCERS: Wed. 8-10 PM, Dover School 21st & Market, San Pablo, Intern. F. D., Jack Pinto

SWEDISH FOLK DANCE GROUP: Thursdays, 7:30-10:30 PM, Terman Jr. High School, 655 Arastradero Rd., Palo Alto. Exclusively Scandinavian. Kenneth Seeman, Instructor, (415) 327-3200.

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM Emerson Jr. High School, Selby near Santa Monica Blvd., West Los Angeles.

Springtime Folklore Camp

march 19-24, 1978

IN THE SAN BERNARDINO MOUNTAINS

BILLY BURKE - BALKAN

RICHARD DUREE - HUNGARIAN

ROSIE PEÑA - MEXICAN

ISRAEL YAKOVEE - ISRAELI

CLASSES IN DANCE, FOLKLORE, SINGING - RECORDS - ETHNIC PARTIES

ETHNIC FOOD - WOOD FLOOR - BEAUTIFUL LOCATION - SYLLABUS

TUITION
ROOM
BOARD

\$140

RESERVATIONS:

\$25 PER PERSON

FOR INFORMATION, WRITE TO:

Springtime Camp

517 GLENHILL DR, RIVERSIDE, CA 92507
(714) 686-9218 or 557-8936

Welcome, Folk Dancers
The DOCEY DOE FOLK DANCERS

Beginners classes - Jan & Mar
Wed 8 PM Hoover School
Redwood City
Party every 4th Saturday

Santa Clara Valley Folk Dancers
Welcome You To

"PACIFIC HERITAGE FESTIVAL"

Party 2nd Saturday
Hoover Jr. High School

WELCOME to the PENINSULA!

Redwood City Folk Dancers

Parties 2nd Fridays

FIND YOUR WAY
TO SAN JOSE

Pacific Heritage Festival

January 28 & 29

Mary Wyckoff Pres. Peninsula
Folk Dance Council

ALL ROADS LEAD TO -

SAN JOSE!

HAPPY DANCING!

BARRONADERS, PALO ALTO

PALOMANIANS

Welcome ALL to the

PACIFIC HERITAGE FESTIVAL

PARTIES: 1st Sat. of Feb.
April, June, Oct. & Dec.

Let's Dance

VACATION with



Shirley & Sy Goldberg • Bea Sitkoff
490 El Camino Real • Suite 210 • Belmont, Calif.
California Canadian Bank Bldg

Golden



Travel Service

592-2920

THINK GREEK

STATEWIDE 1978

