

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

*French Canadian Le Cotillon de
Baie Ste
Catherine
Islander Skates*



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER

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Chairperson



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SUMMER FUN ~ IN MARIN



The July Festival, as usual, is in the gymnasium of the College of Marin in Kentfield, on Sunday, July 9, 1978.

General dancing begins in the afternoon at 1:30 PM, and in the evening at 7:30 PM. Council Presidents meeting at 11:00 AM; Assembly meeting at 11:45 AM.

Usually the weather is quite hot and if the air conditioning is turned on, you are unable to hear the music, so come dressed in cool clothing. We would appreciate dancers wearing soft-soled shoes on the dance floor.

The Marin Folk Dance Council extends a hearty WELCOME to everyone to come to the Festival and have a good time. Ann D'Alvy and Al Heinrich have put together a beautiful program for an afternoon and evening of pleasant dancing.

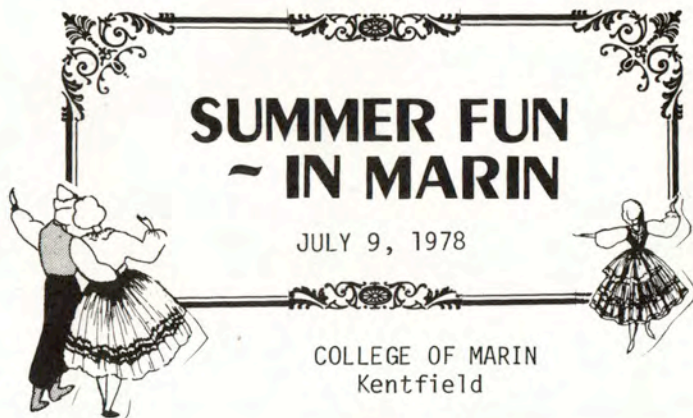
EXHIBITIONS TOO! ! !

Jim Rasella



(Khadra Ensemble - Statewide 1978)





JULY 9, 1978

COLLEGE OF MARIN
Kentfield

Sunday JULY 9, 1978

Council Presidents Meeting 11:00 AM

Assembly Meeting 11:45 AM

GENERAL DANCING 1:30 PM

Scandinavian Polka
Tango Mannita
Bella Franca
Polka Mazurka
Trip to Bavaria
Ivanice
Russian Peasant Dance

Vrtielka Csárdás
Ada's Kujawiak, #1
Jota Aragonesa
Lubi-Lubi
J.B. Milne
Divčibarsko Kolo
Tarantella di Peppina

SQUARES

Jota Criolla
Polish Mazur
El Gaucho Tango
Hambo
The Garry Strathspey
Gocino Kolo
La Bastringue

EXHIBITIONS

Couple Hasápiko
Poznan Oberek
Brandiswalzer
El Shotis Viejo
1314
Numi Numi
Schuhplattler Laendler

SQUARES

La Cachucha
Dola Masurka
Tehuantepec
Ylelat Harurach
Postie's Jig
Hora Fetelor
St. Gilgen Figurentanz



FUN! IN MARIN

SUNDAY July 9, 1978
7:30 PM
GENERAL DANCING



Slovenian Waltz
Čardáš Z Košických Hámrov
Corrido
Sleeping Kujawiak
White Heather Jig
Sham Hareh Golan
Körcsárdás



SQUARES

Hofbräuhaus Laendler
Ranchera - Uruguay
Vossarul
Polyanka
The Saint John River
Ciuleandra
Lepa Anka Kolo Vodi



EXHIBITIONS

De-a Lungul
Santa Rita
La Encantada Tango
Bourrées Croisées
Double Sixsome
Ikariótikos
Hambo

Dreisteyrer
Jota de Badajoz
Tarantella Montevergine
Sasiño Kolo
Changier Quadrille
Swir Swir Mazur
St. Bernard Waltz



Regional Folk Costume in NORWAY

Norway is a country of contrasts. The south has mountains which divide it into East Norway and West Norway. The eastern part has broad agricultural valleys and sweeping forest-land, while the west has countless islands, deep fjords, and secluded valleys between the mountains. The south is the mildest, with sheltered coastline and gentler climate. In the north, the broad valley borders the Trondheim Fjord, and then the long, narrow section between the sea and the Swedish border stretches as far north as 71 degrees North Latitude, and has a border on the northern part of Finland.

As the countryside changes, the cultural traditional way of life changes, and many dialects are spoken. Norway has three official languages; "bokmal" with its roots in Danish, from a period of four hundred years during the Danish-Norwegian Union. This union was dissolved in 1814, and a growing national identity gave life to an organized movement to promote a national revival. The second language group is "nyorsk", or Neo-Norwegian, which developed at the time of this movement, and was made an official equal of "bokmal" in 1885. The two have been influenced by each other over the years so that the original differences have been considerably diminished. Lappish is spoken in the extreme north by a small minority.

The Folk Dance movement, founded by Hulda Garborg, and carried on by Klara Semb, is an important part of the national revival. Regional competitions for musicians and dancers take place as well as national festivals, which are scheduled when the General Assembly is meeting. The revival included the preservation of the regional costumes, and has had a stimulating effect on the study of folk music and its instruments, as well. The feeling of self-respect that this has created, and the bonds of friendship among Folk Dancers as they visit each others' events, are of great value.

Nowadays it is rare for menfolk to use the national dress, and it is mostly left to the women to keep the tradition alive. Today over 150 different types are still used on festive occasions, many of which have been nearly lost, but have been revived by assembling single garments and searching literature. There are also a number of entirely new types. In a single western country - Hordaland, as many as 20 different types of female costumes have been preserved. There is a great diversity of costumes in the fjords, often using styles with little relation to the contemporary town fashions. This shows a frequent adherence to local pride and tradition, and these are cherished heirlooms and a mark of social status.

A complete costume consists of not only the dress, but the shoes, head-dress, hair-style, and trinkets, all adapted and varied according to the occasion. This is particularly evident

at solemn occasions of birth, baptism, marriage, and burial, as well as for various seasons and religious events.

Apart from the Lapp costume, all female costumes are clearly divided into two major parts: a sleeveless bodice and a skirt. These may be two separate garments, or sewn together. Beneath the bodice, a white blouse, or a colored jerkin may be worn. The latter is frequently seen also in Danish costumes. The apron is more or less obligatory, and the black stockings are now plain, although formerly they, too, showed the touch of embroidery. Shoes characteristically are black, with silver buckles.

One of the most important items is the head-dress, which in its various forms denotes, not only the locality, but also status, such as marriage and widowhood. Older women are as likely to use the work-dress with either the white kerchief, or with a blue and white checked one.

The blouse is described as having a ruff collar and white embroidery, though none like this are shown in the references used for this article. The apron is listed as an optional item for the Gudbrandsdal costume. The embroidery on these items and on the skirt and bodice was usually done without patterns, so there were a great many different details in the designs. The apron may have a band and ties of self-fabric, or ribbons may be used for this purpose.

Until recently, some women wore the national dress at all times, and in some cases owned no other style of dress, but this of course has become more rare in the last 25 or 30 years. The styles developed among people who were in certain occupations, such as fishing and farming. Now a particular costume belongs either to one district, or to several districts, either a parish, or a larger area district under a "sorenskriver" or country judge. Others cover a whole country.

Material used for the illustrations and the text is from the following publications:

Folk Dancing in Norway, by Johann Krogsaetter, translated by Brenda Koren. Published in 1968, in Oslo, by Johan Grundt Tanum Forlag. This includes a Bibliography and informational records, and the organizations in Norway with interest in the songs, folk dances and instruments.

Folk-Costumes of Norway, by Gunvor Ingstad Traetteberg. Published by Dreyers Forlag, Oslo, 1966 and contains many good black and white photographs, plus several color photos.

Norse bunader, or Norwegian National Costumes, a small set of color photos in folder form printed in Norway by Mitter.

Vare bakre bunader, a set of clippings from a newspaper or a magazine printed in color on newsprint-type paper, a series of large photos, and small details showing back views, etc. This set was sent with the above books when I ordered them from the Anundsen Book Center, Decorah, Iowa, 52101. This store has a catalog showing an assortment of gift items; flags, decorative plates, jewelry, tableware, linens, china and a variety of books and model Viking ships!



Work-dress, child's version.

Adult version is the same except for length which is mid-way between ankle and knee. The skirt has fine stripes of red, with brown, green and blue. The bodice is red-checked or a plaid with the same colors. The apron may have woven stripes, as shown or may be a small floral print scattered over a dark background. The kerchief is stiffly starched so it will keep its shape when removed. This is worn by both the girls and married women, and is a large square folded diagonally. Once tied, the wearer seldom will undo the knot, but pulls it off over the head.

The jacket worn with this is similar to that shown for the festive dress with a wide-sleeved outer jacket long enough to just reach the waist. The blouse is white with a small collar, and

sleeves with fullness held at the wrist in a plain cuff.

Festive Costume. The older form of this dress comes from Lom, Gudbrandsdal and is shown on the seated figure. The tiny bonnet is of silk brocade and dates from about 1800. The skirt is inspired by city costumes of the 1750's and has floral embroidery scattered over the skirt with large flowers on long stems at the bottom and smaller sprigs toward the top. The bodice is also of silk brocade, a soft rose color with a floral design in the fabric. The bodice hooks together for a short distance up from the waist. The skirt is black with the natural colors of the flowers used in the decoration. The border near the hem is a lattice pattern done in white.

The blouse has a narrow collar, and is gathered in the back and in the front. It is worn with delicate gold dangles attached to a brooch pinned at the high neck closing. The bonnet is a paler rose color than the bodice and is cut with small points that extend over the ears as in the new style pictures. Modern version (standing figure and insets) can be worn with or without the apron.

The bodice may be of solid red brocade or damask. (In neighboring areas a soft green or blue brocade is common.) The shape is peculiar to this region with the low neckline of the bodice showing a slight upward curve of the points where the bodice opens, even on the work-dress.



The bodice may also be matched to the skirt and cap, and these are of black or dark blue medium weight fabric, usually of smooth texture, and the embroidery is done with several bright colors of wool yarn, some in outline form and some in filled-in design incorporating two or more colors in a single flower. Graceful lines of stems, leaves and tendrils connect the flowers in Rococo-inspired designs.

The skirt is made with flat pleats to give the fullness at the lower edge without too much bulk at the waist. The skirt and bodice may be joined together. The embroidery is also found on the work-dress, with floral figures woven into or embroidered on the squares of the plaid.

Jewelry may be found in the form of silver brooches and earrings with the filigree designs to which are attached the dangling disc or tear-shaped parts, often with a gold finish. In bridal crowns worn in earlier times, and sometimes still seen, similar ornaments were used. Silver buttons and chains were also used on bodices, as in Germany and Holland.

Similarity between costumes in nearby countries shows the influence of trade and travel, even centuries back. Some of the jewelry and buttons date from the 12th and 13th centuries. These of course were often imported or exported. Such details as the side-flaps of the bonnet and the use of the embroidered designs also are quite similar to costumes across the border in Sweden. A major highway ran through the Gudbrandsdal region and great prosperity also contributed to the richness of costume and much trade with other regions.

The male costume copies Louis XIV style with a long waistcoat, knee-breeches and a frock coat. The coat has large pockets with flaps and large engraved brass buttons. Red-checked fabric or embroidery may also be used on coat or waistcoat.

In addition to the previous listing of material used, members of the Daughters of Norway of Reno and Sparks helped with displays and general information, as well as some translation of text on the clippings.

Harriet Calsbeek



COME TO THE FAIR !!!!!!!!!!!!!!!!!!!!!!!

The Napa Valley Folk Dancers and the Napa Women's Folk Dancers are extending an invitation for all FOLK DANCERS to come and dance with us at the Napa Town & Country Fair Grounds, Sunday August 6, 1978, in the "cool, cool, cool of the evening" at 5:30 PM. Dancing to a program everyone enjoys, will be held in front of the pavilion. Come early - See the Fair - Dance! A Folk Dance costume admits you Free! Dancing at the Fair helps pay for our Sweetheat Festival in February.



History and Development of Traditional Dance in Sweden



Pre-1600s. The origins of dance in Sweden are obscure, with virtually no written material available prior to the middle ages. We do know that by medieval time, a style of dance had developed in Sweden as well as other parts of Europe which was intimately connected to the song. These song-dances, called carole, were led by troubadours, and done outdoors. There were two general varieties of carole. The first, farandole (långdans in Sweden), believed to originate in Greece, and especially popular in Italy, was a line dance with light running or soft walking steps. The content of the song might be expressed in pantomimic gestures by the dancers. The second, branle, more popular in France, was danced in circles. As implied by the French verb branler (to rock or swing), the steps were mildly rocking movements in or out, or to the left or right. Another variant, using similar steps to those found in the farandole and branle, was the estampie. Though still done outdoors originally, the estampie was danced by smaller groups, typically just two or three dancers. This allowed for more variation in figures, encouraged instrumental accompaniment to replace the large choruses of the line dances, and prepared the way for the dance to come indoors. A remnant of the estampie, using simple running steps, is the Danish dance, Den toppede høne (The Crested Hen).

Advent of Polska: 1600. By the late 16th century, with strong influence from dance forms arriving from both central and eastern Europe, indoor couple dances had replaced the earlier outdoor circle and line dances. There was reference to Den tyska dansen (the German dance), believed to have developed in Germany during the 1400s, and Den polska dansen (the Polish dance), probably developing in Poland during the 1500s. In fact, both forms were similar, if not identical, consisting of two sections: a slower processional, often in 4/4 time; and a rapid and vigorous turn, often 3/4. In the processional portion, one might advance to a new partner. In the turn, the couple rotated around one spot on the floor, often spinning wildly, with the man perhaps adding acrobatic flourishes, and the women being thrown, as it were, to the winds. There was ample incentive for the latter, in that the women wore no underwear. It seems likely that, in time, the designations Tyska dansen and Polska dansen coalesced into the simple term, Polska, meaning, loosely, "couple dance." As the lower classes enjoyed the abandon of their dancing, the nobility, hampered by the burdens of both clothing and propriety, adapted dance forms "of pronounced seriousness."

1600s - 1700s. In the course of the 16- and 1700s, a number of dances, primarily for sets of couples, spread through

Europe and were shared by both aristocratic and agrarian classes, with active exchange between the two. While the farmers were peering into the windows of the nobility, gleaning new ideas to copy from their balls, the noblemen would amuse themselves by arranging "folk dances" with prizes for the best costumes. A typical example of this influence between social classes was the minuet. Probably originating as a regional peasant dance in France in the late 1600s, it was adopted by the aristocracy in that country, passed through the courts of Europe, and settled into the villages of Sweden as a Swedish folk dance. Another instance is the kadrilj (French quadrille), apparently an adaptation by the French of the English contra dances during the 1700s. While the English danced in opposing lines, the French danced in squares, and it was in this form that the dance passed through Europe, reaching the southern provinces of Sweden, and was danced by both aristocrats and the peasantry. The kadrilj is a particularly well-balanced set dance, with repetitive choruses, led one time by the "head" couples, and another, by the "sides," interspersed by walking or running steps in a circle by the ladies, the men, or the entire set. One other set dance transported to Sweden during the 1700s is the engelska (literally, "The English"). These dances, essentially "hornpipe" or jig variations, arrived with the large influx of the Scots, and are found along the water routes where they travelled. They consist characteristically of rings, reels, and a jig-type figure. It should be remembered that all of these dances assumed the style of the region and social class where they settled. Thus, an engelska from one area of Sweden may differ from that in another, and even more from the Scottish dances from which they derived or from a Massachusetts hornpipe. Similarly, a minuet danced by a farmer in Sweden would have much different character from a minuet danced in a French court.

1800s. By the late 1700s, one of the most revolutionary of dances, the vals (waltz) affected and materially altered the dance through all social classes and regions. The vals was described by one Swedish authority as "For halsan skadlig och for syndarnas skull mycket farlig" (Hazardous to the health, and, with regard to sin, very dangerous). The dancers were now positioned far more intimately than ever before, but for the first time rotated around the edges of the room. In Sweden, the polka originally rotating around one spot on the floor (a form referred to as slängpolka), now often progressed around the room (rundpolka).

In the 1800s, two other major dances arrived in Sweden, both from Germany, and both danced to 2/4 music. The schottis, in its most basic pattern, consists of an open-position step-together-step-lift, and a smooth pivot. The polka incorporates a sweeping step-together-step-lift turn in closed position. Another variety danced to polka music, snoa, involve alternating walking in open-position, and pivoting.

By the mid-1800s, processes of industrialization and

urbanization on the one hand, and the repressive effects of a Viciously authoritarian and fundamentalist church movement on the other, greatly impeded further development of both folk music and dance. At about the same time, dance masters were composing suites of dances, very loosely conceived from folk dances they might have seen, and which were performed on stage for urban middle and upper classes. When the first student dance club, Philochoros, was organized in 1880 in Uppsala in Sweden, they chose as their dance leader Carl Peschel-Barowiak, a student of one of the most prominent of the dance masters, Anders Selinder. As a result, the dances performed by this group and those arising afterwards were largely the choreographed suites of the dance masters, in addition to some of the sets common to upper and lower classes, such as the kadrilj, and the minuet. It was these dances that came to be danced as "folk dances" in so-called folk dance clubs, into the 1900s, essentially to the present time.

In the meantime, the authentic folk dances of the peasantry, never formally choreographed, but passed on informally, as it were, by word of mouth, from one region to another, had been all but lost. For years regarded as sinful, the dance, even more than the music, was difficult to preserve. In only one small community in Sweden (Rättviks Boda in Dalarna) is there known to have been a continuous tradition of dancing, maintained through the generations. In other areas, there survived at best dim memories of dances, as performed or described by older relatives, but no longer a living means of expression for the people.

1900s. After the second World War, and particularly after 1960, a handful of dance researchers went out to the villages, asking people what they remembered of the dances of their regions, and carefully noting what was described and demonstrated. This attempt at preservation occurred at the eleventh hour, so to speak, and in many instances certainly must have failed altogether. It has at least resulted in the reconstruction of a large body of dances, performed by the people in very circumscribed areas, as they developed until the time of their ultimate suppression, (the mid-1800s to early 1900s).

These "authentic" folk dances, as well as the music, varied in dialect from region to region in the same way that spoken language varies. By hearing the music or seeing the dance, a knowledgeable observer could identify the area of its origin. In each region, correspondingly, the dancers would do only the few dances, perhaps three or four, that identified the region. These might include the local forms of polska (the most frequently occurring dance), schottis, perhaps a polka or vals, in some instances a kadrilj or engelska, or a preserved medieval långdans.

Only since 1970 have the urban folk dance clubs begun to add some of these regional dances to the customary repertoire of choreographed suites. Great emphasis is placed on correct styling, as imparted by the informants from the villages of origin,

without which the dance would lose its identity and the tradition would be defiled.

In Sweden today, in addition to the choreographed and the regional dances described, a category that overlaps both is referred to as Gammaldans (old, or old-time dance). This is a term used in distinction to Moderndans (contemporary dance). When one goes to a dance (not a folk dance), for example, at a dance hall or the town park, one will want to know which of the two will be offered. The Moderndans program will include such varieties as fox trot, Latin American and jazz dances. A Gammaldans evening will offer vals, hambo, schottis, polka (or snoa), and mazurka (a 3/4 dance with similarities to the polka). Each Gammaldans is in effect a dance that has many regional varieties, but has been smoothed out to produce a form common to the country as a whole. A hambo, for example, is a polska danced similarly by everyone in the country, no longer belonging to any one part of the country.

One final variety of traditional dance in Sweden is Sånglek (Song plays) or Sångdanser (Song Dances). These are most commonly danced at Christmas (around the tree) or Midsommar (around the Maypole), and are remnants of medieval line dances described above. They are especially well-preserved in the Faro Islands and Iceland.

The music and The instruments. It should be born in mind that the music of the people developed in conjunction with the dance, neither existing without the other, and each enriching the other. Nevertheless, it was not uncommon for older forms of music to be adapted for newer dance forms, so that very much of the music antedates the dances. With the exception of the choreographed dances, one tune will never call for one particular dance, or the reverse. Rather, a type of melody or rhythm will be appropriate for a type of dance.

Since the 1600s, the most common folk instrument used with the dance has been the violin, or similar bowed instruments; e.g., the nyckelharpa (keyed fiddle) or träskofiol (wooden shoe fiddle). The clarinet, though less common, is also accepted as a genuine folk instrument. The accordion is regarded by many as an abomination of the industrial age, and not as an instrument of the people. There has been lively debate among music ethnologists recently as to whether the accordion may take its place among the recognized folk instruments.

Summary. Swedish traditional dance is couple dancing evolved from medieval line dances, identifiable by regional dialects in its most "authentic" forms. Folk dancers, who for years abandoned their historical dance tradition for more easily digestible choreographed forms, are increasingly returning to their origins. Folk music, most frequently played by violins or its folk derivatives, has grown up in intimate conjunction with the dance, with similarly identifiable dialect.

By Kenneth Seeman

A Moment of Concern *****

As your President, I may from time to time have a few words to share with you under this heading.

The program at the Blossom Festival in San Francisco in April was excellent; there were dances for everyone, and those who attended had a good time.

I chaired the Council Presidents' Meetings for the past two years. No topic of discussion during the entire two years was more lively than that of dance programming. When Grace Nicholes finds it necessary to write to LET'S DANCE and in effect, say "Stop complaining about dance programming" there has got to be a problem.

Folk dancing as we know it has been in existence for a long time, and many dance classes have been taught. We all have fond feelings for those dances we learned when Folk Dancing was new for us. Since there are so many classes represented by dancers today, there are literally hundreds of dances which can be put on programs. The Federation has published over 600 dance descriptions and there are many others which remain unpublished. Many new ones are introduced each year at camps and institutes. Not all those taught are danced, but it seems the number being danced, is growing.

As time goes by it takes longer and longer for a beginning dancer to attend festivals and really have fun. Project this situation forward a few more years. Could this be why it is hard to attract and hold beginners?

Let us compare the very successful April program with those at the Camellia Festival in Sacramento, Festival of the Oaks in Oakland and the Pacific Heritage Festival in San Jose. Of the 64 dances on the Blossom Festival program, 25 were also on the program at Sacramento, 25 were on the program at Oakland and 32 were on the program at San Jose. Fifteen of the 64 dances were not on any of the other festival programs and 11 were on all four programs. Those who choose dances for programs today find it impossible to please everyone. Sometimes it seems you cannot please ANYONE!

Of even more importance, there does appear to be regional differences developing in dance programming. I consider this trend to be a threat to Folk Dancing as we know it today.

What is to be done to insure that all will continue to be able to attend festivals outside their own home area and dance enough dances to make the festival enjoyable? It seems unlikely that groups would accept a standard list as a Federation repertoire for festivals. Stan Valentine's Popularity Dance List is very useful as it is very representative of Federation programs. There are many groups, however, who do not use the list because they do not find their favorite dances there. There are also many non-federation groups. How can we include them? I see no easy answers. Perhaps, though, answers will come forth through a healthy dialogue.

Yours, for happy dancing, *Bruce Wyckoff*

Food in the Scandinavian Manner

Norway differs from Denmark and Sweden, not only how its people eat, but in what they eat. Norway imports most of its cereal grains and some of its fruits. However, it has become self sufficient in the production of meat, vegetables and dairy products.

The Norwegians and Danes share their liking for pork, but where the Norwegian uses sour cream in almost everything she prepares, the Danish housewife uses sweet or whipped cream in her cooking and baking.

It is said the Danes have made eating their national pastime. The Danish diet is the richest in Scandinavia. Although meat and potatoes are the staple of the Danish diet, a *smørrebrød* (open-faced sandwiches) is eaten for lunch by everyone, from 9 months of age to 90 years.

In contrast to the Danes, the Swedes have two warm meals a day. The potato is the frame around the Swedish meal. At a *smörgåsbord* in a Swedish home, the herring (prepared in a variety of ways) is king. After the herring, other fish dishes are served. Cold cuts of meat and salads follow the fish course. Then comes the hot dishes, consisting, among other food, Swedish meatballs, prepared without sauce. Fruit and cheese are a favored dessert.

The Finns are great hunters and fishermen, and love the tang of wild food. They appreciate the taste of game birds. Mushrooms have many uses in the Finnish kitchen; they go into soup, gravies, and stews, are pickled or fried, and sliced into salads. Berries play an important part in the Finnish diet.

RISTED LAKS med KREMSAUS (Fried Trout in Sour Cream Sauce) Norwegian

4 fresh or frozen trout, about	4 tablespoons butter
1/2 lb. each, cleaned but	2 tablespoons vegetable oil
with head and tail left on	1 cup sour cream
Salt	1/2 teaspoon lemon juice
1/2 cup flour	1 tablespoon chopped parsley

Defrost frozen trout completely. Wash fish, pat dry inside and out, and sprinkle a little salt into the cavities. Spread the 1/2 cup of flour over wax paper, roll the fish around in the flour, and shake off any excess flour.

In a 10 to 12-inch skillet, heat 2 tablespoons of the butter and 2 tablespoons of oil. When foam subsides, lower heat to moderate and fry the trout for about 5 minutes on each side. When the trout have been browned, keep them warm on a heatproof platter in a 200° oven while you make the sauce.

Pour off all the fat from the skillet, replacing it with 2 tablespoons of fresh butter. Stir over low heat, scraping up the brown pan drippings with a wooden spoon. Add the sour cream

and continue stirring for about 3 minutes, without letting the cream boil. Stir in the lemon juice and pour the sauce over the hot fish. Garnish the platter with the chopped parsley and you may serve at once. (Serves 4)

BONDEPIGE med SLØR
(Veiled Country Lass)

Danish

- | | |
|--|--|
| 8 tablespoons unsalted butter | 1 tablespoon butter, softened |
| 3 cups fine, dry bread crumbs
made from dark rye or pump-
ernickel bread | 2-1/2 cups applesauce |
| 3 tablespoons sugar | 2 tablespoons unsalted butter
cut into 1/4 bits |
| 2 tablespoons grated semi-
sweet baking chocolate | 1 cup chilled heavy cream |
| | 2 to 3 tablespoons raspberry
jam (optional) |

In a heavy 10 to 12-inch skillet, melt the 8 tablespoons of butter over moderate heat. Add the bread crumbs and sugar and stir with a wooden spoon. Turn heat to low and continue stirring until mixture is evenly browned and bread crumbs are crisp and dry. Remove from heat, stir in grated chocolate and mix until thoroughly melted. Set pan aside to cool a little.

Preheat oven to 375°. Lightly grease a shallow 1-quart mold, souffle dish or cake pan with the 1 tablespoon of soft butter, and cover the bottom of the dish with a 1/2-inch layer of the browned crumbs. Spoon on a thick layer of the applesauce, then another of bread crumbs, alternating until all the ingredients have been used. Top with a layer of crumbs and dot with the 2 tablespoons of butter cut into 1/4-inch bits. Bake for 25 minutes in the center of the oven and let the cake cool to room temperature.

Shortly before serving, beat the chilled heavy cream in a large chilled mixing bowl with a wire whisk until it just holds its shape. Use the whipped cream to top the cake and decorate, if you wish, with dabs of raspberry jam. (Serves 4 to 6)

BIFF à la LINDSTRÖM
(Hamburgers à la Lindström)

Swedish

- | | |
|---|---|
| 1 tablespoon butter | Freshly ground black pepper |
| 2 tablespoons finely
chopped onions | 2 teaspoons white vinegar |
| 1 lb. lean ground beef | 1/2 cup heavy cream |
| 4 egg yolks | 1/4 cup finely chopped drained
beets, cooked or canned |
| 1 tablespoon capers,
drained and chopped | 2 tablespoons butter |
| 1-1/2 teaspoons salt | 2 tablespoons vegetable oil |
| | 4 to 6 fried eggs (optional) |

In a small pan, melt 1 tablespoon butter. Add onions and cook for 2 or 3 minutes, or until they are soft and transparent but not brown. Scrape into a large bowl, and add the meat, egg yolks, capers, salt, a few grindings of pepper and white vinegar. Mix together and moisten with the heavy cream. Then

stir in the drained chopped beets. Shape the mixture into 12 to 14 round patties, about 2 to 3 inches in diameter.

In a large skillet, heat the butter and oil. Add the patties, and cook over moderately high heat for 5 to 6 minutes on each side, or until they are a deep brown. In Sweden, these spicy hamburgers are frequently served with a fried egg set on top of each, in which case they are made larger and thicker.

SIENISALAATTI
(Fresh Mushroom Salad)

Finnish

1/2 pound fresh mushrooms in 1/8-inch slices	1 tablespoon grated onion Pinch of sugar
1 cup water	1/2 teaspoon salt
1 tablespoon lemon juice	1/8 teaspoon white pepper
1/4 cup heavy cream	Lettuce leaves

In a 1-quart enamel, glass or stainless steel saucepan bring the water and lemon juice to a boil. Add the sliced mushrooms and cover the pan. Reduce the heat and simmer gently for 2 to 3 minutes. Then remove from the heat, drain the mushrooms in a sieve, and pat them dry with paper towels.

In a 1-quart bowl, combine the heavy cream, grated onion, sugar, salt and pepper. Add the mushrooms and toss lightly in the dressing until they are well coated. Serve as a salad, on crisp, dry lettuce.

Source: *"The Cooking of Scandinavia"*

Foods of the World - Time Life Books, New York.



Berkeley Folk Dancers now have two beginner classes, and two intermediate classes, utilizing their own facility six nights a week, and Live Oak Park also on Sunday nights. Because of their limited facilities, they have decided to limit their growth to their physical capacities. This means limited enrollment for their new beginner class in the fall. The East Bay Council discussed this problem at their last meeting. It was felt that every person who expresses an interest in getting into Folk Dancing should have an opportunity to do so. Therefore the East Bay Folk Dance Council passed a resolution to the effect that those beginners who apply to Berkeley Folk Dancers and must be turned away because of limited space, should be formed into a new beginners club under the auspices of the Council. The Council will take whatever steps are necessary, space, teacher, etc to provide a dance opportunity for every interested person. This is our goal. We will do everything possible to achieve it.

Rachel Sakalay

Le Cotillon de Baie Ste-Catherine (French Canada)

Le Cotillon de Baie Ste-Catherine (luh KOH-tee-yawn duh BAY saint-kaht-REEN) is based on the old French cotillons and quadrilles. It is from Charlevoix County, Québec and is one of the few remaining cotillons found today in Québec.

This description is as the dance was presented by Yves Moreau at the 1977 University of the Pacific Folk Dance Camp.

MUSIC: Record: PHILO Fi-2003, Side A, Band 3 6/8 meter

FORMATION: 4 cpls in a square, numbered CCW, Cpl 1 with back to music.

STEPS and Walk*, polka*, slide-close*

STYLING: Swing (Québec style): Ptrs in closed (ballroom) pos, face-to-face with shldr parallel; inside of R ft adjacent during the buzz turn, which is danced smoothly.

This dance is a set pattern, which is never called.

* Described in volume Steps and Styling, published by Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, California 94541.

MUSIC 6/8

PATTERN

Measures

1-4 INTRODUCTION All bow to ptr and to everyone in the set.

I. CIRCLE AND SWING

1-8 With all hands joined at about shldr level, circle L with 8 walking steps and R with 8 walking steps.

9-16 Everybody swing.

II. FACE-TO-FACE AND BACK-TO-BACK

Cpl 1 and Cpl 3 are active. Cpls 2 and 4 stand in place.

1-4 Cpl 1: Join inside hands and face each other. With 4 polka steps cross over to Cpl 3 place, alternating face-to-face and back-to-back. Release hands momentarily to let Cpl 3 pass through and rejoin hands as soon as possible.

Simultaneously, Cpl 3 assume closed (ballroom) pos and cross to opp place with 8 slide-close steps (no wt on last close).

5-8 Cpl 1: On the hop preceding the polka (meas 5), turn inwd to back-to-back pos, change to new inside hands (M-L, W-R) and beg back-to-back, repeat action of meas 1-4 (Fig II) to return to place.

Simultaneously, Cpl 3 remain in orig closed pos and return to orig place with slide-close steps, again passing through Cpl 1.

9-16 Repeat action of meas 1-8 (Fig II) with Cpl 3 dancing the action described for Cpl 1, while Cpl 1 slides through.

III. PRESENTATION

1 Cpls 1 and 3 active. Cpls 2 and 4 stand in place.

In closed pos, both cpls move to ctr (Present) with two slide-close steps.

2 Step twd opp cpl (M-L, W-R) (cts 1, &); take 2 light stamping steps (M-R L, W-L R)(cts ah, 2).

3-4 Retain same closed pos and repeat action of meas 1-2 (Fig III) reversing ftwk and direction.

Le Cotillon De Baie Ste-Catherine - con't (page 2)

5-8 Cpls 1 and 3 repeat action of meas 1-4 (Fig III).

9-16 Cpls 1 and 3 swing.

IV. LADIES STAR

1-4 All ladies star R with 8 walking steps.

5-8 Star L to place with 8 walking steps. On last 2 steps W give L hand to ptr and make one small turn CCW under M R arm to closed pos.

1-16 Everybody swing.

32 meas Repeat action of Fig II and Fig III with Cpl 2 dancing the action described for Cpl 1, while Cpl 4 dances the action described for Cpl 3. Cpls 1 and 3 remain in place.

16 meas All M repeat action of Fig IV. At end of star M join R hand with ptr L and turn CW under the joined hands; then swing.

V. CONCLUSION

1-8 All 4 cpls repeat action of Fig III, meas 1-8.

9-16 Everybody swing.

17-28 Give R hand to ptr and with 24 walking steps "Grande chaine" (grand R and L) all the way around to finish in own place.

29-32 Everybody swing.

Islandsk Skottis

(Iceland)

Islandsk Skottis (schottische from Iceland) is danced in Norway, but is purported to have come from Iceland. This dance was taught at workshops in 1977 by Alex Cordray, who learned it in Norway from participants in the Noregs Ungdomslag Teacher Training Course, Fana 1976. Because it was learned from Norwegians, it tends to have a rather Norwegian styling. Gordon Tracie presented a shorter version of this dance at the 1953 and 1964 University of the Pacific Folk Dance Camp, which he learned from an Icelandic exchange student studying in Seattle.

MUSIC: Record: Any reinlender on a gammaldans record.
2/4 meter

FORMATION: Cpls facing LOD, W to M R, in Varsouvienne pos with thumb grasp.

Thumb grasp: Face ptr and put out R hand as if to shake hands; lock thumbs and place fingers over ptr wrist. Join L hands under R in same manner. Turn to stand side-by-side and raise R hands so that R arm goes behind W head (in Varsouvienne pos).

STEPS and Reinlender change-of-step (Schottische): Step on L (ct 1); step on R beside L (ct &); step on L (ct 2); hop on L (ct &). Step alternates.

STYLING: Reinlender step-hop (2 per meas): Step on L (ct 1); hop on L (ct &); repeat with R ft (cts 2, &).

Each step in Norwegian dancing has a springy down-up feeling. Both M and W begin with L ft.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION Depends on record used.

I. FORWARD

1-2 Both beg L, dance fwd in LOD with 2 reinlender change-of-steps.

3-4 Dance 4 reinlender step-hops moving fwd.

CHORUS

5 M raise R arm over W head turning her 1/2 CCW to face him, release L hands and dance one reinlender change-of-step to own L, M twd ctr, W away from ctr. (Cross slightly behind on second step.)

6 Dance one reinlender change-of-step to own R, M moving away from ctr. W twd ctr. Change hands by joining L over R in thumb grasp in passing and then release R hands.

7-8 Join R hands over L in thumb grasp and do 4 reinlender step-hops turning in place as a cpl once CW. At end of meas 8 both face LOD as M lifts R arms to Varsouvienne pos in thumb grasp.

II. FORWARD AND WOMAN TURNS

1-2 Repeat action of Fig I, meas 1-2.

3-4 Release L hands and M move fwd with 4 reinlender step-hops, while he assists W as she turns CW twice with 4 reinlender step-hops.

CHORUS

5-8 To prepare for Chorus, W turns another 1/2 CW and ptrs resume thumb grasp with R hands as they repeat action of CHORUS, Fig I, meas 5-8.

Islandsk Skottis - con't (page 2)

III. FORWARD AND BACKWARD

1-2 Repeat action of Fig I, meas 1-2.

3-4 M and W each turn $1/2$ CW without changing places, to reverse Varsouvienne pos (R hands joined in front, L hands joined behind W head in thumb grasp) and dance 4 reinlender steps bkwd in LOD.

CHORUS

5-8 To prepare: Release L hands and M raise R arm over W head. Both turn $1/2$ CCW and W makes another turn $1/2$ CCW. Repeat action of Chorus, Fig I, meas 5-8.

Repeat dance from the beginning.



STATEWIDE - 1978

"A GREEK ODYSSEY"



THE THEME BACKDROP AND ITS
CREATOR - ELAINE SKIATHAS

THE 1978-79 OFFICERS:

NORTH; (L to R)

Charlie Williams
Leonore Fifer
Dacia Williams
Joyce Uggla
Bruce Wyckoff
Dee Silva
Frank Bacher
Oscar Faoro
Leona Faoro



SOUTH;

Dorothy Daw
Alice Stirling
Ed Feldman (past pres.)
Perle Bleadon
Avis Tarvin
Fran Slater
Evelyn Prewitt



AND IN 1979 - Have a
"WHALE OF A TIME" - - -
- - - - - in SAN DIEGO



Pictures by Olaf Kvalnes & Max Horn

4th of JULY Festival ★ ★ ★ ★ ★ ★ ★ ★

The Greater East Bay Folk Dance Council is again participating in the City of Oakland's 4th of July celebration. The Council is hosting the Folk Dance Festival at the Oakland Auditorium, 10th & Fallon Street. Dancing is from 1:00 to 5:30 PM with Exhibitions at 3:00 PM.

What better way to celebrate our Nation's birthday than with dance. Participate in the International Heritage of our country and enjoy the culture of our country as it is conveyed in Folk Dance.

Many people are working hard to make this a pleasant and enjoyable way to mark this 4th of July.

Program is by Carol Scholin and Alice Raymond.

Program taping by August Korber.

Publicity by Genevieve Pereira.

We of the Greater East Bay Folk Dance Council extend a friendly hand of WELCOME to all Folk Dancers and friends to join us at the Oakland Auditorium for an afternoon of great fun and fellowship. Help us celebrate our most important National Holiday at this annual Festival in a manner common to all cultures - dancing.

Dancing starts at 1:00 and continues until 5:30 PM.

FOURTH OF JULY FESTIVAL - PROGRAM



Scandinavian Polka
Ve'David
Tehuantepec
Polish Mazur
Erev Ba II
Marklander
Happy Heart



SQUARES

Corrido
Postie's Jig
La Bastringue
Russian Peasant Dance
Elizabeth Quadrille
Ciuleandra
Oklahoma Mixer

SQUARES

Hofbrauhaus Laendler
Double Sixsome
Kostursko Oro
Santa Rita
Bal In Da Straat
Polyanka
1314

EXHIBITIONS



To Tur
Trip to Bavaria
Hambo
Biserka Bijarka
Columbine Mazurka
Milondita Tango
Folsom Prison Blues

SQUARES

La Golondrina
Tant' Hessie
Sicilian Tarantella
Lepa Anka Kolo Vodi
White Heather Jig
Jota Criolla
Tino Mori

SQUARES

✓ Cardáš Z Košických Hámrov
San Gilgen Figurentanz
Posnan Oberek
Alexandrovskaja
Sejtna
La Encantada Tango
St. Bernard Waltz



STATEWIDE 1978 *****

Another year has passed and we have had our Statewide Festival for 1978 in the North. This year's festival in Oakland was a good festival even though the attendance was low. There will be an evaluation meeting and all the reasons will be talked about at great length. One of the areas that is the hardest to plan is the program itself. The selection of dances is seldom easy and when you try to plan for people from the other end of the State as well as all the diverse groups we have here in the Northern part of California, it becomes an impossible task.

This year, the program was compiled by Dale & Paul Gaboury. At the time they submitted the program to be printed in LET'S DANCE, they also gave us an outline of how they put the program together. We feel now is the time to print this outline so you know how the program was compiled.

ABOUT THE STATEWIDE '78 PROGRAM

In preparing the program we had ample time for research so we talked to a diversity of groups and solicited requests from over 50 clubs, both in the North and in the South.

Many people were frank in telling us that previous festivals had gone overboard on squares, or not enough line dances, or to many beginners' dances. Some people said we should have all easy dances and get everyone on the floor for every dance. With all these suggestions and our desire to create a truly cosmopolitan program, representing the many facets of Folk Dancing, we developed our 1978 formula as follows:

1. 21% beginners, 58% intermediate and 21% advanced dances. Beginners, as a whole, do not attend festivals in large numbers and the advanced dancers need some challenge.

2. A tip of squares every 14 dances. This limits the time actually doing squares to about 18% or less.

3. 2 line dances in every 7 dances. This is 30% but justifiable if you wish to attract the younger dancers who seem to prefer these dances.

4. This year's theme was Greek, so we spent considerable effort learning about authentic Greek dances and selecting records. John Pappas was our expert, and we thank him for his help. (John also advised us against the use of Zeybekiko as in Greece it is done only by men, or women prostitutes. We have to preserve the reputation of our Federation!!)

There will be many criticisms of the Statewide '78 program!! So what else is new?? We just hope you paused to listen to the magnificent music and observe and appreciate the dancing of the people, particularly the younger set who do the more difficult dances with such energy and flair....

Paul & Dale Gaboury

I.D.I. ---

SECOND ANNUAL ISRAELI DANCE INSTITUTE (I.D.I.) "DALIA" WILL BE HELD LABOR DAY WEEK SEPT. 1-5 AT UCSD, LA JOLIA. DIRECTORS AND CO-FOUNDERS OF THIS UNIQUE ISRAELI INSTITUTE ARE DANI DASSA, NOTED CHOREOGRAPHER AND TEACHER, SHLOMO BACHAR, CHOREOGRAPHER AND PRODUCER OF POPULAR ISRAELI DANCE RECORDS AND ISRAEL YAKOVEE, YEMENITE DANCE SPECIALIST AND CHOREOGRAPHER. EACH IS WELL KNOWN IN HIS FIELD, AND EACH REPRESENTS A DIFFERENT ASPECT OF ISRAELI DANCE. THE GROWTH OF ISRAELI DANCE IN SOUTHERN CALIFORNIA HAS BECOME SO GREAT THAT THE CREATION OF "DALIA" HAS FULFILLED THIS DEMAND AND HELPED UNITE ISRAELI DANCE ENTHUSIASTS. FIVE FULL DAYS AND FOUR NIGHTS GIVE AMPLE TIME TO EXPLORE ALL ITS ASPECTS IN AN UNIQUE KIBBUTZ ATMOSPHERE. (5% discount to Folk Dance Association Members.)

ISRAELI DANCE INSTITUTE 1979 TENTATIVE PROGRAMS

- January; Camp Hess Kramer
"Dalia" Weekend
- April; Israel Folkdance
Tour.
- May; Memorial Weekend
Camp Swig, Sar-
atoga, CA.
- September; Labor Day Week
Camp Hess Kramer

For Information contact;
I.D.I. "Dalia"
P.O. Box 3194
Van-Nuys, CA 91407
(213) 780-1857



--- DZIEWANOWSKIS' WORKSHOPS IN POLISH DANCE AND FOLKLORE for 1979

- 6/23 - 6/25 ADA; workshops for Carmen Irminger's International group in Zürich, Switzerland.
- 6/26 - 8/1 ADA will be in Poland to study more of Polish dance and Folklore.
- 8/7 - 8/11 ADA, JAŚ, & BASIA teaching at the First Polish-American Ensemble, National Dance Competition in Detroit, Michigan. For more information contact: Martin Pack, 32009 Aline Drive, Warren, Mich. 48093
- 9/7 - 9/16 ADA & JAŚ workshops, demonstrations and Folklore Anchorage Community College. For more information contact Glenn Thompson, 7216 Lake Otis Parkway, Anchorage, Alaska 99507.



Israeli Dance

ISRAEL YAKOVEE & SHLOMO BACHAR
DANI DASSA

Announcing

"Dalia"

2nd Annual Israeli Folkdance Camp

Labor Day Weekend Sep/1-5/78

At UCSD, La Jolla

*Po. Box. 3194 * U.N. * Calif. 91407 **

Institute

REGISTRATION FOR "DALIA" WEEKEND WORKSHOP



NAME: _____

NUMBER OF PARTICIPANTS: _____ AGE: _____ SEX: _____ KOSHER: _____ VEGETARIAN: _____

FEE: \$ 125.00 Includes - sessions, room and board, three meals daily, snacks and access to facilities. A deposit of \$ 25.00 (none refundable) is required.



*Po. Box. 3194 * U.N. * Calif. 91407 (213) 780-1857 **



** Information*

A NEW LOOK IN BALBOA PARK *****

A Large Club Splits the Action - A NEW CLUB IS BORN

The San Diego Folk Dancers formerly comprising a Monday night intermediate-to-advanced class specializing in Balkan and International, and a large Wednesday night beginners' class emphasizing general Folk Dancing, recently divided into separate clubs. The Wednesday night club is now named the "San Diego International Folk Dance Club"; the Monday night group, the parent club, retains the name of "San Diego Folk Dancers". Both are sponsored by the San Diego Park and Recreation Dept.

The large, popular, Wednesday night class will continue as usual under the teaching of Alice Stirling. It is primarily a beginners' class with intermediates later in the evening.

The Monday class, "The San Diego Folk Dancers", will strive for a new look, and hopefully a new image will be born. The teaching will be co-op, drawing from many San Diego teachers who have offered their service. The program offered on Monday from 7:30 to 10:00 PM will be intermediate-to-advanced general Folk Dancing in the Recital Hall, Balboa Park. The repertoire of dances will include Hungarian, Scottish Country Dances, Balkan plus general material popular to other Folk Dance activities in Balboa Park.

The new President of the club, Janet Moore, says, "We are creating a dance class that will appeal to all levels of intermediate and advanced dancers. We hope you will visit us the next time you are in San Diego."

For further information you may contact Janet at (714) 222-8835.

N.H. Mike Ryan

***** STATE FAIR

The Sacramento Council of Folk Dance Clubs invite all Folk Dancers to join us in performing International Folk Dances at the State Fair. The date is Sunday, August 27th and the times from 2:00 - 4:00 PM and 7:00 - 9:00 PM.

All performers in costume will be admitted FREE at the main gate only.

You are WELCOME afternoon only, evening only or both afternoon and evening. We will be performing at the Country and Western Stage rather than the Plaza Stage where we performed in the past.

Jim and Irene Oxford will be providing the music as usual.

You All Come ! ! ! !

John Alfors

SEPTEMBER 10th is a day to remember. A gala COSTUME BALL will be held in the Peninsula area. Watch for flyers, details and particulars about time - place and program.

Party Places

North

ALAMO

4th SAT, 8:00 PM, Alamo Women's Clubhouse. WALNUT WHIRLERS
Parties resume in September. 1401 Danville Blvd.

BERKELEY

3rd FRI, 8:00 PM, John Hinkel Clubhouse San Diego Road
BERKELEY FOLK DANCERS (Or to be announced)

FRESNO

Saturday: 8:00 PM, Quigley Playground (Dakota Ave. between
Fruit and West Aves. POTLUCK: 1st Saturday - 7:00 PM.
SQUARE ROUNDERS

Sunday: 7:30 - 10:00 PM. Holmes Playground, (First St. and
Huntington Ave.) POTLUCK: 7:30 First Sunday.
CENTRAL VALLEY FOLK DANCERS

MENLO PARK

Alt. 1st SAT, 8 PM, Redwood City Women's Club, Clinton St.,
Redwood City, PALOMANIANS.

MILL VALLEY

3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FOLK DANCE CLUB
4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.

OAKLAND

4th TUES, 8:30 PM, Montclair School, 1757 Mountain Blvd.
SQUARE STEPPERS

4th WED, 8:00 PM, John Swett School, 4551 Steel St., (couples
only) SWING 'N CIRCLE FOLK DANCERS.

2nd FRI, of each even no'd month. 8:00 PM, Webster School,
81st Ave. and Birch St. SEMINARY SWINGERS

5th THURSDAY, 8:00 PM, Hawthorne School, 1700 28th Avenue.
OAKLAND FOLK DANCERS.

5th SAT, 8:00 PM, Frick Jr High School, 64th Ave. & Foothill,
GREATER EAST BAY FOLK DANCE COUNCIL

NAPA

3rd TUESDAY, Kennedy Park, NAPA VALLEY FOLK DANCERS
Streblov Drive.

PALO ALTO

1st SAT, 8:30 PM, Herbert Hoover School, 2850 Middlefield Rd.
Palo Alto. BARRONADERS

3rd SAT, 8:30 PM, Lucie Stern Comm. Ctr, 1305 Middlefield Rd.
PALO ALTO FOLK DANCERS

Party Places - North

- CONTINUED -

PENINSULA

5th SAT, 8:00 PM, Various locations as announced - - - -
PENINSULA FOLK DANCE COUNCIL.

PETALUMA

2nd SAT, 8:00 PM, Kenilworth School, PETALUMA INTERNATIONAL
FOLK DANCERS.

REDWOOD CITY

2nd FRI, 8:00 PM, Veterans' Memorial Bldg. 1455 Madison Ave.
REDWOOD CITY FOLK DANCERS.

4th SAT, 8:30 PM, Hoover School, Charter and Stanbaugh,
DOCEY DOE FOLK DANCERS.

RICHMOND

1st SAT, 8:00 PM, Downer Jr High School, 18th & Wilcox Ave.
RICHMOND-SAN PABLO FOLK DANCERS. (Parties resume in October)

SACRAMENTO

1st SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
Alternating - CIRCLE SQUARES and LEFT FOOTERS.

2nd SAT, 8:00 PM, Marian Anderson Elem. Sch., 2850-49th St.
Alternating PAIRS & SPARES and WHIRL-A-JIGS.

3rd SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
KALEIDOSCOPIES.

4th FRI, 8 PM, Fremont School, 24th & N Sts, FAMILY CIRCLE

4th SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
TRIPLE S FOLK DANCE CLUB.

SAN FRANCISCO

1st SAT, 8:15 PM, 321 Taraval, Portalhurst Pres.Ch. FUN CLUB

1st SAT, 7:30 PM, Robert Louis Stevenson School, 35th and
Quintara, ROYAL SCOTTISH COUNTRY DANCERS.

2nd SAT, 8 PM, Lakeshore Sch, 220 Middlefield, CAYUGA TWIRLERS

3rd FRI, 8 PM, Temple Un Meth Ch. 1111 Junipero Serra- CHANGS

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

5th WED, 8:00 PM, 50 Scott St. SAN FRANCISCO MERRY MIXERS.

SAN JOSE

2nd SAT, 8:00 PM, Hoover Jr. High School, Naglee at Park,
SANTA CLARA VALLEY FOLK DANCERS.

SAN LEANDRO

3rd SAT, 8 PM, Bancroft Jr HS, 1150 Bancroft, CIRCLE UP CLUB

SANTA ROSA

3rd SAT, 8:00 PM, Santa Rosa Jr HS, SANTA ROSA FOLK DANCERS.

Party Places - north

- CONTINUED -

VALLEJO

4th FRI, 8:00 PM, Vallejo Community Center, 225 Amador St.
SUNNYSIDE FOLK DANCERS

VINEBURG

1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FOLK DANCERS

4th SAT, 8:00 PM, Schaal Hall, REDWOOD FOLK DANCERS

5th SAT, 8:00 PM, Schaal Hall, VINEBURG FOLK DANCERS

Party Places South

INGLEWOOD

3rd SAT, 8 PM, Rogers Park Auditorium, 400 West Beach St.,
MORE THE MERRIER FOLK DANCERS.

LONG BEACH

Last TUES, 8 PM, Marina Community Center, 151 Marina Drive,
Seal Beach, SILVERADO FOLK DANCERS.

Last Thurs, 8 PM, Millikan HS Girls' Gym, 2800 Snowden,
LONG BEACH CO-OP.

LOS ANGELES

5th THURS, 8 PM, Emerson Jr HS Gym, Selby near Santa Monica
Blvd., WESTWOOD CO-OP.

OJAI

1st SAT, 8 PM, Ojai Community Art Center.

PALOS VERDES ESTATES

Last Fri, 8 PM, Valmonte School, 3801 Via La Selva,
SOUTH BAY FOLK DANCERS.

SAN FERNANDO VALLEY

Last Fri. 8 PM, Canoga Park Elem School, WEST VALLEY FOLK
DANCERS.

SANTA BARBARA


Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB.

WHITTIER

5th SAT, 8 PM, W. Whittier School, WHITTIER CO-OP F. D.

STEP-TOGETHERS OF MARIN

Party every Fourth Saturday


All-request program 

Refreshments!

Workshop Tues. Almonte Hall,
Mill Valley

HARDLY ABLES of MARIN

Party every third Saturday

Refreshments 

WORKSHOP - TUESDAYS

Almonte Hall, Mill Valley

Council Clips

MARIN FOLK DANCE COUNCIL

New officers for the Marin Folk Dance Council 1978-79 are; Jim Rasella, President; Day Drexler, Vice President; Dorothy Bish, Secretary; Nancy Douglas, Treasurer.

STEP-TOGETHERS will NOT have a party in July, 4th Sat. Our Birthday Party was in June, and be sure to come to the 4th Sat. party in August.

HARDLY ABLES have a 3rd Sat. party in July, but NO party in August.

Saturday, June 3rd, a group of Marin Folk Dancers gathered on a hill-top in Corte Madera to install a memorial bench on "open space" land purchased with the help of monies donated by the Marin Dance Council. Scott and Claire Tildon spearheaded this effort, which has been in the works for a couple of years.

Hope to see you all for a good dancing day at the July Festival at the College of Marin Gym, July 9, 1978.

Jim Rasella

REDWOOD FOLK DANCE COUNCIL

The Apple Blossom Festival in Sebastopol and the Rose Festival in Santa Rosa were both delightful, beautiful weather, crowds of dancing friends from far and near, and Dee Rossi's efficient planning and executing. With less than two months until FIESTA de SONOMA in Sonoma, all clubs are busy with preparations. Chairman Del Cahill began plans and duty assignments soon after the first of the year, and we are now anticipating our Valley of the Moon "Mexican Summer" (not Indian Summer, for our theme) in which to host our annual event.

PETALUMA INTERNATIONAL FOLK DANCERS have awarded their 1978 Bernice Schram Scholarship to our "newest" excellent Folk Dance teacher in Santa Rosa, Elsa Isaac. This scholarship pays half of a week's fee at Stockton Camp. We are especially happy that Elsa can take the time from her busy schedule to attend this excellent training session.

Our indefatigable Frank Bacher makes us very proud as he accepts and ably carries out the duties as officer of our various organizations. He is 1978-79 Redwood Council President, Petaluma International Folk Dancers Vice President, and the latest, Federation "Veep". He deserves and surely will get the cooperation and help, in addition to the admiration of all of us. He is so patient and generous with his time and talents as he regularly teaches so many of us, that we find responding to his need for assistance is easy, and he will be needing us!

At the recent meeting of Petaluma International Folk Dancers election of 1978-79 officers was a simple procedure. Following a statement, that in these somewhat difficult times for folk dancing club survival, for a club to thrive with a membership of forty-three "paid-up" and active members, the current

officers can be only "superb", a motion quickly passed to re-elect the officers for another year. President Wes Takara has done so well that Vice President Frank Bacher has had somewhat of a rest. Ann Arend writes excellent minutes, and who could be a better Treasurer than our faithful Hazel Carroll?

Angelo Fabri's annual Sunday afternoon potluck at his hill-top home in Boyes Hot Springs, was delightful. The weather was superb, the food and drink delicious and dancing on the garden-side deck was fun. Those of us who drove from San Francisco and Marin County know "the road to a friend's house is never long". Angelo truly supports Folk Dancing by his attendance, by selling ads for Let's Dance, and, he is a very gracious host.

Mona Verzi

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

Each club's blossom decorated the front of the stage as Folk Dancers enjoyed the light airy hall at the United Irish Cultural Center, scene of the Blossom Festival April 16. Chairman and President, Bob Hardenbrook and his hard-working committee deserve thanks for their successful efforts. The exhibitions held in the afternoon and evening were excellent. The Council gives thanks to all who attended and to those whose additional support of the Warm Up Party assured the financial success of this first paid Federation Party for San Francisco.

We hope the good publicity for classes of our major clubs in a city-wide paper will bring in needed new dancers to keep Folk Dancing going. We are pleased that through the Recreation and Parks Dept., a special class for teenagers is available at 50 Scott St., Friday afternoons 3:30 - 4:30 PM.

Parties are fun to attend and we warmly welcome dancers to the monthly parties of our member clubs. The FUN CLUB themes are, July 3rd, Israeli; August 5th, In The Good Old Summer Time CAYUGA TWIRLERS, 2nd Saturday and CHANGS 3rd Friday parties. We do dance through the summer.

Leonore Fifer

GREATER EAST BAY FOLK DANCE COUNCIL

The SQUARE STEPPERS held their 35th Annual Dinner-dance on April 1, 1978. Their new officers for 1978 are; President, Simons; Vice President, Herbs; Secretary-Treasurer, Spanglers. Caller for the club is Walter Beck. Instructor for the club is Everett Smith.

BERKELEY FOLK DANCERS, one of the largest clubs in the area contributed \$75.00 to the East Bay Council for a scholarship. Thanks to Berkeley Folk Dancers for your interest in promoting the dance education of a potential teacher.

OAKLAND FOLK DANCERS will hold their Fifth Thursday party on June 29th at the Hawthorne School, 2800-17th Ave. in Oakland at 8:00 PM. WALNUT WHIRLERS will have their birthday party June 24th, Sat., at the Alamo Woman's Club, 1401 Danville Blvd. in Alamo. Both clubs have excellent parties with good programs.

This writer has asked to be relieved of the assignment of writing the East Bay Council's "Council Clips". Since this may be the last contribution, I want to say that I have enjoyed writing the news, enjoyed being a bit provocative at times, enjoyed being actively involved in the affairs of the East Bay Council. I am sure my successor will provide interesting reading of the news from this council.

Rachel Sakalay

PENINSULA FOLK DANCE COUNCIL

The Peninsula Council has elected new officers for the coming year. Taking office in September are; President, Al Smith of Santa Clara Valley Folk Dancers; Vice President, Bill Streifer of Palo Alto Folk Dancers; Treasurer, Barbara Bockholt of Docey Doe Folk Dancers; Secretary, Cindy Meigs of Redwood City Folk Dancers.

The Scholarship Committee consisting of Gretchen Montalbano, Hank Sturtevant and Jean Moers considered six applicants for scholarships to Folk Dance Camp this summer, and the lucky winners are Gretchen Miescke of San Jose and Peggy Tao of Stanford.

The Peninsula Council will sponsor 5th Saturday parties in July (the 29th) and in September (the 30th, our annual scholarship ball). Locations will be announced at the weekly parties.

Dian Langdon

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

The new Council officers were installed in a colorful ceremony on May 6th by the Left Footers Folk Dance Club. The theme for the party was Cinco de Mayo and the decorations following the Mexican theme. Our officers for the year are: Leona Faoro, President; Bob Marmorstein, Vice President; Lil Dager, Treasurer; Barbara Gault, Secretary; Glen Morris, Director of Extension. A hearty Thank You and a big round of applause for a year well done was given the outgoing officers.

WHIRL-A-JIGS FOLK DANCE CLUB celebrated their 31st anniversary with a dinner and floor show at the Zombie Hut. The Sacramento area Folk Dance Clubs held their annual weekend at Camp Sacramento in the High Sierras June 23-25. Bruce Mitchell conducted an institute on Sat. As usual, dancing will be held on the Village Green in Williams Land Park several evenings a week all summer long with our instructors donating their time and equipment. The Sacramento Folk Dance Council will also dance at the STATE FAIR again this year. We will be on the Western Stage Aug. 27 from 2:00-3:00 and 7:00-8:00 PM. Any of you who happen to be at the State Fair on that date, please join us.

KALEIDOSCOPIES FOLK DANCE CLUB held their annual dinner on June 17, in Auburn followed by a play "The Orphans of Ophir". Kaleidoscopes are also planning their "Dancing in a Barn" event to be held at Stillwater Cove on the Pacific Ocean (about 7 miles north of Fort Ross) the weekend of July 22-23. Everyone is invited to relax, dance and just plain enjoy themselves with us. Contact Oxfords or Faoros for details.

The Pine Grove School was really stretching its walls on the evening of June 10th when the Folk Dancers from Sacramento drove up for dancing followed by a gigantic dessert potluck. On Sunday, the Elmer Ribas served breakfast all day.

Alice Needham

FRESNO FOLK DANCE COUNCIL

All those officer installations this past month! First, it was Council installation, a potluck dinner in Holmes Playground Social Hall. Miniature hats trimmed with gold coins and veils gave the first clue to the chosen theme country for our October Festival, Armenia. Installing officer was past President Marge Widman Smalridge. New, or possibly I should say 1978 officers are: President, Cleda Rodrigues; Vice President, Bobbie McQuome; Secretary, Rosemary Chapman; Historians, Don and Marilyn Smith.

The SQUARE ROUNDERS installation, also a potluck, was held the following night with Ken Wright doing the honors. New officers are: President, Don Smith; Vice President, Clayton Smith (anybody else got a father-son partnership like that)? Secretary Mary Kehoe; Treasurer, Eva Wight. There's still more! The very next night, CENTRAL VALLEY CLUB held a potluck-officer installation party and named the following: President, Walter Richardson; Vice President, Bobbie McQuome; Secretary, Jessie Miller; Treasurer, Louise Peterson. Council Representative, Rosemary Chapman; Auditor, Jack Gygian.

Congratulations to Clayton Smith, recipient of the Bill Landstra scholarship. He will be going to Stockton Folk Dance Camp for his second year. He and Mary Ann Kehoe have become regular members of SQUARE ROUNDERS.

While everyone else was celebrating Cinco de Mayo, Room 10 at Gibson School chose to be different. They honored Armenia. There was a buffet luncheon of marvelous Armenian dishes, following which the children sang several songs in both Armenian and English. Then to the outdoors, where they danced several Armenian dances. Watching all the dancers, but especially the leader Mica Jendian, was his mother, known to all of us as Rosemary Antranikian. Would that grandfather Ave could have lived to see this day.

The Teeners not only danced on the Mall on Fresno County Loyalty Day, but they added a sizeable sum to their treasury with a bake sale.

It hardly seems possible, but summer is here, and we have moved to Roeding Park until October. Recreation Dept. sponsored classes with Vera Jones: Beginners, Monday; Advanced, Thursday; Family class, Fridays, with teaching from 7:30 to 9:30, followed by a request program. Saturday night is party time, 8:00-11:00. A potluck dinner is held in nearby Cedar Grove each 1st Friday at 6:30 PM.

CENTRAL VALLEY CLUB meets on the sTab on Sundays at 8:00 PM. Potluck dinner on 1st Sundays. Merry Mixers class with Louise Peterson will continue meeting indoors on Tuesdays 8:00 -10:00 at Retired Teachers Hall, Saginaw & 9th Streets.

Vera Jones

Echoes *from the* Southland

by Perle Bleadon

APRIL IN THE SOUTHLAND

The first weekend in April we were treated royally by the China Lake Desert Dancers and friends. The dance programs were excellent due to the efforts of Dwight Fine, and the hospitality, the potluck dinner, cocktail party and Sunday brunch. Our hosts at the cocktail party, the Fischers, and the McEwans at the brunch. The exhibitions, Polski Iskry and the Royal Scottish Country Dance Society, were exciting. Pecurka, in one of their last performances before disbanding really kept us on our feet. We are sorry to report they are disbanding, after several more performances.

The following weekend we went to Ojai for the Ojai Folk Dance Festival '78. A Friday evening party at the Art Center which has a new wooden floor was great for dancing. Saturday afternoon a Kolo party at the Center and in the evening the regular Festival at Nordhoff High School Gym. There were excellent exhibitions Saturday evening and Sunday afternoon. A delicious luncheon was served at the Federation Council meeting on Sunday morning.

ORANGE COUNTY FOLK DANCERS

The Orange County Folk Dancers are busy. Besides having their regular teaching schedule, Ovcepoljska, by Charlotte Byron, Aino Kchume, a couple dance taught by Margaret Epstein, and Parisar-polka by Ted Martin, they also had a special institute taught by Barry Glass and Richard Rowland. Barry and Richard are with Aman.

ORANGE COUNTY FOLK DANCERS meet on Fridays, 8:30 - 11:30 PM at Santa Ana College Dance Studio, Bristol and 17th St., Santa Ana. For further information call either (714) 527-6494 or (213) 330-8315.

LAGUNA FOLKDANCERS

Elida Hustwit, editor of Laguna Folkdancers Newsletter asks for help with programming, etc. The same names of the same loyal people keep returning like homing pigeons to the listings of programmers and teachers. These staunch supporters do excellent work, but since they are mortal, it would sure be nice if they got a break from time to time. We want new blood, new ideas and new approaches to these areas, and YOURS are what we need. Lee Fox in the one to see about teaching- (714) 871-0560 and Randy Davis lines up programmers- (714) 496-1995. Arise, go forth and get your name in print.

Laguna Folkdancers meet on Sundays, 7:00-10:30 PM and Wednesdays 7:30-10:30 PM at Laguna High School Girls Gym, Park Ave and St Anne's.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

The slate of officers for 1978-79 are as follows: Dorothy Daw, President; Alice Stirling, Vice President; Flora Satt, Recording Secretary; Avis Tarvin, Treasurer; Elsa Miller, Corresponding Secretary; Fran Slater, Director of Extension; Perle Bleadon, Director of Publicity; Evelyn Prewitt, Historian. Evelyn would like material for the Historian's Scrap Book sent to her at 3050 Main Street, #3 Lemon Grove, CA 92045.

AVAZ

The Los Angeles based ensemble directed by Anthon Shay, was featured at a concert recently at UC Irvine. The repertoire at present is based on dances from the Middle East, Caucasus and Central Asia. In addition to the Armenian dances, some beautiful examples of Tadjik and Uzbek dances have been performed, and the newest suite, "Bandari" comes from the area of the Iranian seaport of Abadan. The ensemble was the recipient of a beautiful santur, a Persian classical zither-type instrument, donated by Mr & Mrs. Ahmad Azad.

Folk Dance Scene

WESTWOOD CO-OPERATIVE FOLK DANCERS

Westwood's 33rd Festival was an outstanding success with exhibitions by the Ukrainian Spirit Dance Company and the Liberty Assembly doing their famous Cake Walk.

Westwood has awarded five scholarships to Folk Dance Camp to members Gerry Gordon, Rena Nadler, Fran Slater, Karen Wilson and Wes Perkins.

VIRGILEERS

April 4th was a special party to celebrate the 50th anniversary of Betty and Jack Leibo. Betty and Jack started folk dancing 33 years ago, and have been with the Virgileers for the past several years.

Among the 50 or so guests who enjoyed the evening, were Federation South President, Ed Feldman, and Publicity Director Perle Bleadon, and John Filchich of Festival Records.

Inez Taylor

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BILL & ANN D'ALVY
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Mill Valley

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IN JULY

Day & Romie Drexler

Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
Carol Scholin, 931 Flint Ave., Concord, CA 94518

JUL 4, Tues., OAKLAND-4th of July Festival, Oakland Auditorium, 10th & Fallon Sts. International Folk Dancing 1:00 - 5:30 PM EXHIBITIONS! Hosts: Greater East Bay Folk Dance Council
This is part of the City of Oakland's 4th of July Celebration

JUL 4, Tues., SACRAMENTO - Village Green opens.

JUL 8, Sat., PETALUMA. "Dinner Dance at Sonoma Joes." Highway 101, north of Petaluma. Dinner-dance 7:00 PM. Hosts: Petaluma International Folk Dancers.

JUL 9, Sun., KENTFIELD "Fun in Marin" College of Marin Gym, College Ave., Council Presidents' meeting 11:00 AM, Assembly (Federation) meeting 11:45 AM, General Folk Dancing 1:30 PM, and 7:30 PM. Hosts: Marin Folk Dance Council

JUL 23-29, Sun-Sat., STOCKTON Stockton Folk Dance Camp University of Pacific. Jack McKay, Director.

JUL 29, Sat., OAKLAND Fifth Saturday Party Frick Jr. High School, Foothill & 64th Avenue. International Folk Dancing 8:00 - 11:30 PM. Hosts: Circle-Up Folk Dance Club.

JUL 29, Sat., PENINSULA "Fifth Saturday Party"

AUG 6-12, Sun-Sat., QUINCY Feather River Family Camp Moonlight Festival Aug. 12. Sponsored by Oakland Parks and Recreation Dept., Instructors: Millie & Vern von Kinsky

AUG 20, Sun., GUERNEVILLE Little Festival in the Redwoods. Dancing 1:30 - 5:30, 7:30 - 10:30 PM, Guerneville Grammar School, 14630 Armstrong Woods Rd., Guerneville. Potluck lunch & dinner, noon & 5:30 PM at Armstrong Grove. Hosts: Petaluma International Folk Dancers.

SEPT 2-3, Sat-Sun., SANTA ROSA "Scottish Games.

SEPT 10, Sun., PENINSULA "Costume Ball"

SEPT 23-24, Sat-Sun., SONOMA "Fiesta de Sonoma" Veterans' Memorial Building, 126 First Street W. Sat: 1:30-4:30, Institute; Warm Up Party 8:00-12:00 PM Assembly meeting, Sunday 11:45 AM. International Folk Dancing 1:30 - 5:30 PM - 7:30 - 10:30 PM. Non-partner dancing 6:30 - 7:30. Hosts: Redwood Council of Folk Dance Clubs.



JULY							AUGUST							SEPTEMBER						
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30	31																			

Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

AUG 11-13, San Diego State University Folk Dance Conference
Teacher/Leader Weekend.

AUG 13-20, San Diego State University Folk Dance Conference.

SEPT 16, San Diego State University Folk Dance Conference
After Party.

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

OCT 13-15, Fri-Sun., Camp Hess Kramer Weekend Institute.

NOV 11, Sat., "Treasurer's Ball." W. Hollywood Playground

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

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Los Angeles, CA 90006

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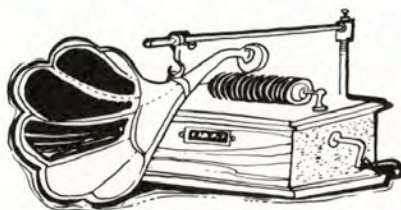
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(Phil Maron)

1531 Clay Street

Oakland, CA 94612

Phone: (415) 893-7541





The VILLAGE GREEN is open for business. Starting July 4, 1979, the various clubs of the Sacramento Council will be dancing together at William Land Park. Week nights will be classes, sponsored by the various club teachers from 8 to 10 P.M:

Mondays - No Dancing

Tuesdays - Lawrence & Vera Coulter teach B & I Folkdancing

Wednesdays - Teresa Stahl teaching Balkan & Line Dancing

Thursdays - Bruce & Denise Mitchell teach Balkan, Line and
No Partner Dances

Fridays - Marvin & Ardith Blanchard teach Contra Dancing

Saturday evenings the various clubs will host a party:

July 8 - Left Footers

15 - Kaleidoscopes

22 - Triple "S"

29 - Wesoley

August 5 - Whirlajigs

12 - Circle Square

19 - Open

26 - Pairs & Squares

For all of our Folkdancing friends who may be in Sacramento at any time during the summer, plan to stop by the VILLAGE GREEN, at the East end of William Land Park and dance with us.

Associate Membership Application
including LET'S DANCE SUBSCRIPTION

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ARMENIAN AND LINE DANCING LESSONS; Monday 8:30 - 9:30 PM

A.G.B.U. Center 1720 Fulton St., Fresno, Fran Schleadewitz,
Instructor. (209) 255-4508 or 233-5626 Starts in September

DANCERS INTERNATIONALE - OAKLAND RECREATION CLASS - - WELCOME!

Fridays 7:40 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th
Ave., Oakland. Millie and "Von" Instructors (415) 828-5976

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

FUN CLUB FOLK DANCE CLASS - Mondays, 7:45 to 9:45 PM, Eureka

Valley Recreation Center, Collingwood St., off 18th St., S.F.
Bob & Virginia Hardenbrook, Instructors, (415) 824-0339

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap,

Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and
Adults, 5316 Fulton St., San Francisco, (415) 751-5468.

JOSETTA DANCERS 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

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. W.L.A.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

FOLK DANCE SCENE

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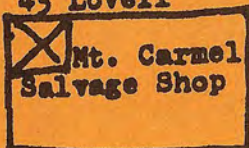
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