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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER

Bernardo Pedere
wearing a Muslim costume from the
province of Mindanao.



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Blossom Festival WELCOME



The San Francisco Council of Folk Dance Groups extends a cordial WELCOME to ALL to come to our Annual Blossom Festival.

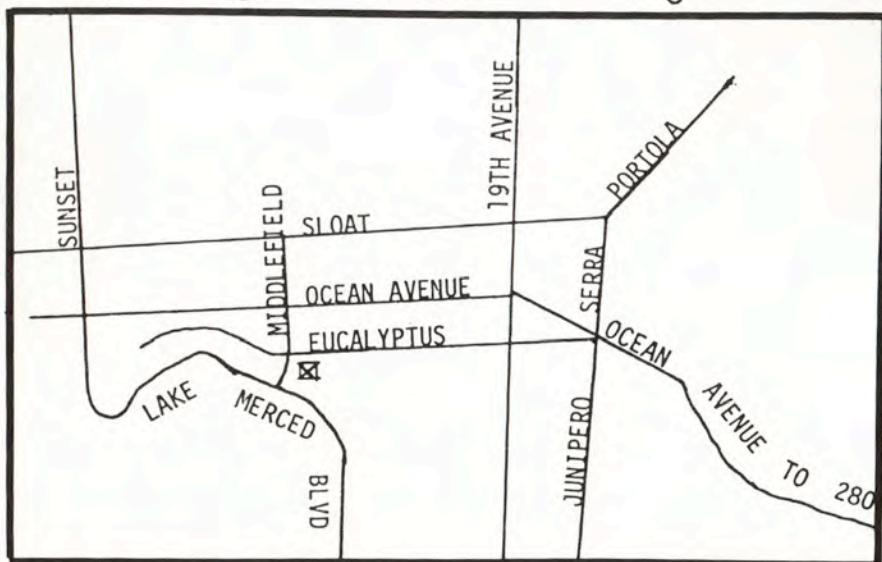
Our theme is Russian Easter, celebrated this year on April 22nd. This is a religious holiday for Russian peoples with traditional church services, choirs, blessing of colored eggs, Koulitch cake (tall raisin cake) and paska, (a pudding made of cheese curds, eggs and candied fruit). Many social balls are held by different Russian Societies during this season.

In the late 1860's some Russians fled their homeland to establish a small group in San Francisco and again in 1922 after the Bolshevik Revolution, many of the nobility and professionals fled certain death arriving with little more than the clothes on their backs. Aided by their countryman, who had established themselves here, they took menial jobs until they could learn the new language and establish themselves as contributors to the community. They brought with them their music, dance and arts, contributing to the cosmopolitan nature of San Francisco.

We are looking forward to a large attendance at the Blossom Festival, Sunday, April 22, 1979, 1:30 - 6:30 PM.

Please note the location is the Lake Shore Elementary School at Middlefield Road & Eucalyptus. We will ask a \$1.00 donation at the door. A Russian costume would be most appropriate!

Leonore Fifer





BLOSSOM FESTIVAL

"A Russian Easter"

SUNDAY, APRIL 22, 1979
Lakeshore School,
220 Middlefield Drive
San Francisco, CA

ALEXANDROVSKA

YEVERECHECHA (L)

MAIRI'S WEDDING

RANCHERS (ARG.)

GIESSLI SCHOTTISCHE

ALÍ PASA (L)

POZNAN ÖBEREK

SQUARES

BAZTAN DANTZA (L)

FANDANGO ESPAÑA

THE GARRY STRATHSPEY

DESERT BLUES

CHILENA GUERRERENSE

A TRIP TO BAVARIA

TANGO PORQUITO (P)

SQUARES

Federation Meeting: 11:45 AM
General Dancing: 1:30 - 5:30 PM

SANTA RITA

ELIZABETH QUADRILLE

SALTY DOG RAG

OKLAHOMA MIXER FOR 3 (P)

BRATACH BANA

LECH LAMIDBAR (L)

EL SHOTIS VIEJO

EXHIBITIONS

"Xochi-Anahuac"

Mexican Dance Group from Fresno
Directors: Velia & Carlos Perez

San Francisco City College Cloggers
Director: Mrs. Bauman

Rikudom Israeli Dancers
Director: Allen King

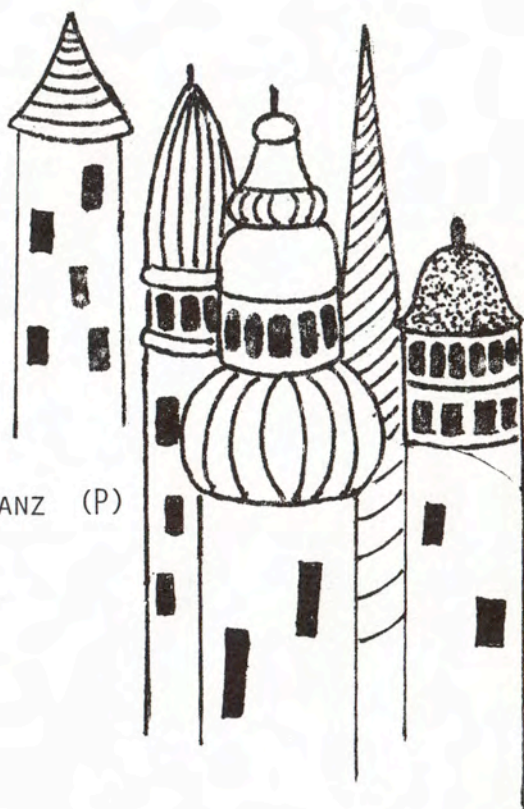
PALÓC CSÁRDÁS
 J. B. MILNE
 ARMENIAN TURN (L)
 ST. GILGEN FIGURENTANZ (P)
 LAS CHIAPANECAS
 BLUE PACIFIC WALTZ
 RAKSI JAAK

SQUARES

HAMBO
 EL GAUCHO TANGO
 POLHARROW BURN
 KOSTURSKO ORO (L)
 VRTELKA CSÁRDÁS
 KOROBUSHKA (P)
 POLYANKA

SQUARES

DREISTEYRER
 GODEČKI ČAČAK (L)
 DOUBLE SIXSOME
 SIESTA IN SEVILLE
 TEHUANTEPEC
 GRAND SQUARE
 FREE STYLE WALTZ



KOLO HOUR: 5:30 - 6:30
 EDITH CUTHBERT

Ilocano Peasant Costumes

The Ilocano are a group of people located on the North-western section of the island of Luzon, but because of the poor economy of the region, they were among the first to emigrate to Hawaii. The women were reputed to be simple, thrifty, hardworking and courageous. Their mode of thrifty living is carried over into their dancing, as the Ilocano dances are done with closed fists. Their dances can be mournful and solemn, expressive of their economy.

The Ilocano costume is simple. Women wear a plain loose white cotton blouse, edges sometimes scalloped and finished with embroidery, and a skirt called an "Ebel". The "Ebel" is a long skirt of black striped, plaid or check fabric drawn in at the waist with a few easing pleats. A triangular plaid scarf is worn loosely around the neck/shoulder area.

Men wear white or narrow striped pants and a shirt of colored check or plaid. The shirt opens at the front with a placket and button closure and is slitted up about four inches on the sides. The shirt cuffs are simple, as compared to the french cuff of the Barong Tagalog. He wears a scarf/band tied around his head, knotted at the front with the corner sticking up at the back. He is usually barefooted, but open-type slippers can be worn with the costume.

Eleanor Bacon and Diane Childers



Fresno "Teeners" dancing "Sakuting" (photo by Jim Kearns)

A Moment of Concern ~ ~ ~

FOLK CRAFT FESTIVAL

Folk Dancers are interested in many things closely allied with dancing, such as costumes, decorations, music, folklore and folk crafts. Many crafts are part of the heritage of other peoples; others are a part of our own heritage.

I have appointed Phyllis Olson as chairperson of our Folk Craft Festival to be held in the East Bay on November 4, 1979, 1:30 - 5:30 PM. There will be opportunities to see, to buy and to work on many craft items yourself, and of course, lots of dancing.

COME, all you "crafty" people, start planning now! Decide what you would like to do and contact Phyllis Olson, 24013 Fairlands Road, Hayward, CA 94541. (415) 351-7338.

This is going to be an "EXTRA SPECIAL" event. Look for it!!!

Bruce Wyckoff, Federation President



SUNDAY *Annual Meeting* MAY 20, 1979

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

EL RANCHO TROPICANA HOTEL
2200 Santa Rosa Ave., Santa Rosa
Phone: (707) 542-3655

10:00 - 11:00 AM
BRUNCH

Cost: \$3.00 including tax & tip

MEETING

ROSE FESTIVAL

11:00 AM - 1:00 PM

1:30 PM

Reservations: Bruce Wyckoff - (415) 368-7834



Variety:



Thy Name is Philippine Folk Dance

Bernardo T. Pedere

The Philippine folk dances we see today show a cross-cultural pattern inherent from a variety of ethnic influences absorbed through the hundreds of years of historical changes. From the primitive rituals of the Igorot tribes dwelling in the mountain provinces of northern Luzon, the pomp and pageantry of the Muslim people of Islamic Mindanao, and down to the more festive and lively Christian dances of the lowland inhabitants, all tell the story of a people rich with a heritage of great diversity.

An understanding and familiarity of the characteristics of these types of dances will probably enable one to gain a better insight into the charm and beauty of the culture of these island people. Mrs. Francisca Reyes Aquino, foremost authority on Philippine folk dances states, "Without doubt, many of our native dances were influenced by the people from other countries who came to our shores like the Spaniards, English, French, Germans and Americans. In our dances today, we see a happy combination or blending of foreign and native culture. Our forefathers adopted foreign influences throughout the ages creating in the process entirely new dances which, however, bear a touch peculiarly Filipino".

Philippine folk dances reveal varying style, content, and form. Eminent on the dance spectrum are the national dances which even to this day have retained immense popularity. Their basic style withstood any attempt at modification or adulteration. Examples of these dances are among those introduced during the Spanish period. An easy favorite under this category is the CARINOSA, a flirtation dance known throughout the country. With a fan and a handkerchief, dancers go through the movements expressing the conventional demure Filipino courtship. Others include the JOTAS, PANDANGGOS, HABANERAS, KURATSAS, and the native BALITAWS. Considering their geographical extent of origin, there are a number of dances found indigenous to a certain place or island and commonly termed local dances. In the province of Leyte, particularly in the eastern and central towns, people have a tilting and fast "lady-tease-gentleman" number called KURATSA which is a "must" entertainment during big important social gatherings. Likewise, in nearly all the villages or barrios of the municipality of Bauan, province of Batangas on the island of Luzon, people dance the SUBLI in the month of May in homage to the Holy Cross. There are a great number of these types of dances that to name them is inexhaustible. However, whether they are from Luzon, Visayas, Mindanao, Bicol or Ilocos regions, all bear the distinguishing nature of the area they originated. Both national and local dances capture the festive mood and gaiety of the life of the lowland Christians. The general

influence speaks eloquently of the native folk styles peppered with European and Western flavor. Consequently, in places where there was stronger and deeper contact with foreigners, influences from those countries are pronounced but nevertheless, to a certain extent, "Filipinized".

Occupational dances denote actions or movements of certain occupations or industries. The labor and tedious routine about rice planting is glorified through a series of dances showing the whole cycle of plowing the field, sowing, planting, harvesting, threshing, pounding and winnowing the grain, the staple food of the Filipinos. People living near the sea have dances and songs about fishing. For example, from the coastal town of Lingayen, province of Pangasinan, comes a beautiful dance called OASIOAS, a native term meaning "to fling". At night fishermen at sea would signal to their companions on shore if they have a big catch by wrapping their oil lamps in translucent cloth or fish net. As they go ashore, merrymaking ensues by drinking native wine, dancing and flinging their lighted oil lamps.

When the Spaniards colonized the islands, foremost in their mission was to convert the people to Catholicism. Although many prohibitions were imposed on the practice of pagan dances, some were tolerated to highlight Christian feasts. A good number of these dances were preserved through the years. Tribal beliefs and customs subsequently blended themselves into the mainstream. From the province of Bukidnon on the island of Mindanao, dancers perform DUGSO, a mesmerizing ceremonial dance executed with no musical instrument except for the rhythmic sound of ankle bells. A bowl of fire sits in the center of the floor, for it is believed that the smoke carries their thanksgiving offering to the gods. The early Filipinos at the time of the coming of the Spaniards were found to practice Sun Worship synonymous to tribal practices of certain countries. SARAW, which is a contraction of the Tagalog words "sa araw", meaning to the sun, is a folk dance from the province of Batangas which bears a strikingly antiquated proceeding. Three women dance around three plates, two of which are filled with rice, corn and fish. The third one contains two palm leaves and a piece of cloth.

A modern ritual that exists today and which commands tremendous popularity among childless women is celebrated on the feast day of St. Pascual Babylon on May 19. Women desiring to bear children, dance their way from the churchyard, around town, then back again to the patio of the church, and finally to the altar, all this time following the image of the patron saint in a procession with the rest of the devotees. This dance, which is unnamed, is said to be a combination of American Charleston and the Spanish Fandango. This fertility dance of the town of Obando, province of Bulacan, is considered unique from other festivities and it never fails to attract a large following every year.

Filipinos have dances characterized with basic play elements and as such are considered game dances. One lively rhythmic

folk dance is PUKOL from the province of Capiz in the Visayan region. Dancers carry coconut shells, one in each hand which they strike together as they go through the different movements in play. This dance was derived from an old children's game and is often associated with bathing in the river or at the sea. Certain Filipino game dances similarly denote elements of a social mixer. One such example is PABO, a term for turkey in Tagalog. Couples dance informally around the room while somebody designated as the PABO dances in the center, strutting and improvising characteristic movements of the bird while waiting for a partner, and if the PABO is lucky to find one as the music stops, whoever is left without a partner becomes the new PABO. The dance can go on and on!

Courtship and wedding dances embody close adherence to customs and traditions. At a marriage celebration there is much feasting and merrymaking. Immediate family, other relatives, and friends gather to give the newlyweds their best wishes. In a rural town or barrio, the affair can even turn into a huge community gathering. They sing and dance and the highlight of the occasion is when the bride and the groom finally perform the wedding dance. This is supposed to be their final dance of bachelorhood. Usually it is spontaneous, and there is no definite step pattern. Relatives of either side gather around the dancing couple, each trying to outdo the other by seeing whose side pins the greater number of paper bills on the groom's outfit or the bride's gown. Guests participate by pinning bills also, or by tossing coins into a mat or handkerchief laid out in the center of the dance floor. After the dance, they count the total donations and eventually hand them over to the couple with a special blessing from the heads of both families. The object of all this is to start the couple toward financial security in their new life together. Mrs. Aquino indicates that there is a variety of wedding dances, but at every instance this practice is for the purpose of collecting gifts for the newlyweds.

Dances classified according to their movements are determined by whether they are active, moderate, slow, or fast. Active dances, as the term connotes, are energetic, forceful, and fast. The TINIKLING, most famous of all Philippine folk dances, is a classic example. The liveliness and accelerating tempo of this dance has made it almost the climactic finale of any cultural show. Another rousing number is the vigorous and syncopated MAGLALATIK. This is an all-male dance where performers wear a harness of coconut shells which they beat to a staccato rhythm as they perform a mock fight over "latik", a coconut residue.

There are a good number of festival dances that demonstrate a combination of slow and fast. Widely known is the JOTA MONCADERENA. The dramatic changes of pace and mood throughout the dance are most noticeable. ALCAMFOR, HABANERA BOTOLEÑA, and ONTANAY are others that fall under this type.

Other distinguishing features characterized in many Philippine folk dances are those performed with songs like LUBI-LUBI (Little Coconut), and LAWISWIS KAWAYAN, (Bamboo). It is not uncommon, especially in the Visayan islands, to witness at a big dance celebration, the native string orchestra called "rondalla", extemporaneously organizing two groups of the best singers in town to alternately sing for a couple dancing the KATSUTA, a couple dance. This often gets to a high point where each singing group tries to outdo the other by improvising lyrics to go with the musical accompaniment. The dancers themselves can get so carried away that a joust like this can extend for a long time, depending on the mood of the singers, instrumentalists, and dancers.

The Spaniards undoubtedly introduced the formal ballroom dances to the Philippines. In a sophisticated and formal gathering like the inauguration of a new Mayor or any high-ranking government official, the ball is traditionally opened by the important dignitaries and their ladies dancing the famous Philippine quadrille, the RIGODON DE HONOR. PASO DOBLE, POLKA, MAZURKA and BALSE are among the European dances that gained prominence among the Filipinos.

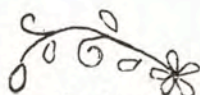
Philippine folk dances have a unique process of nomenclature. Dances may derive their names from the steps used, like HAPLIK, PAPURI, POLKA SA NAYON, and MAZURKA BOHOLANA to name a few. Some dances evolve from the combination of dance steps as in JOTABAL, a blending of jota and valse. They may be named after persons like PANCHITA, ESPERANZA, and MILIGOY. Birds and animals are fascinating inspiration in many dances, too. There are the ITIK-ITIK (Duck), KALAPATI (Dove), TINOLABONG, (Heron), and PABO (Turkey). ALCAMFOR got its name from the aromatic camphor plant. AN MAROL is the Visayan term for the Sampaquita, the Philippines' national flower. From the Maranaw tribe in the province of Lanao on the island of Mindanao, every daughter of muslim royal blood is expected to dance the SINGKIL, a highly intricate, show-stopping dance which takes its name from the bell-bracelet worn around the ankle. Dances can be identified after their places of origin like HABANERA BOTOLENA, which is from the town of Botolan, province of Zambales. JOTA MONCADERA came from the town of Moncada, Tarlac province. PANDANGGUIADO BURAWENO is from the town of Burauen, island of Leyte.

Interestingly enough, Mrs Aquino points out that step patterns, hand movements and general styling differ from region to region. In places where living is bountiful, the dances are exuberant and carefree. This is typical of dances from the Visayan, Tagalog, and the Bicol regions. In contrast, in places where life is less abundant and the economy is tight, the dances are sad, slow, and sometimes mournful. Even the hand movement like the "kumintang" is executed with the fist half-closed. This characteristic is also manifested in dances from the Ilocos region.

In essence, Philippine folk dances capture the mood, character, and temperament of the people of the 7,102 island archipelago bonded by the multi-cultural fabric of a variety of influences.



Ilocano Peasant Costumes - Sketched by Eleanor Bacon



"Teach Your Children"



Sixty students of the Hubbard School in San Jose gave a folk dance performance for the parents and the Board of Directors of the Alum Rock School District. The dances were performed with grace and style and a good knowledge of the footwork involved in such advanced pieces as Santa Rita, Ada's Krakowiak, Neopolitan Tarantella, Polyanka and Sukacko Kolo.

This is astounding when one considers that the students were aged 7 to 11 years old and are in the 2nd to 7th grades.

They have been taught by Jean Brown, a teacher at the Hubbard School, and an ardent folk dancer herself. A discussion with Ms. Brown brought out the fact that there are about 300 students in the school interested in folk dancing and often a hundred or more will crowd into her room to dance or to watch the dancing.

I am pleased to be able to bring this to the attention of folk dancers. We all know that the future of folk dancing is in the hands of the children of today, but I question just how many programs similar to this are going on in the State. Jean Brown points out that children of even very young ages are quite capable of learning the more complex dances and that their interest is maintained. She decries the "shake your finger and point your toe" type of dance that so many teachers seem to think is the limit of capability of children. She maintains that dances of that type tend to cause a lack of interest in students and turn them away from folk dancing in general as being a dull activity. The production of 60 top-notch dancers certainly proves Jean to be correct.

I am bringing this to the attention of folk dancers in order to alert them to the possibilities of teaching folk dancing to the very young. Perhaps the various Councils will see fit to set up a committee to visit with the schools in their areas in order to discuss, give advice on folk dancing, and urge comprehensive folk dance teaching programs to the instructors in the schools.

The future folk dancers are the children of today and it is our job to see that they are introduced to folk dancing in such a way that it will intrigue them enough to want to continue. In this respect I believe that Jean Brown is doing a tremendous job with her program and wish to offer her my congratulations.

Al Smith, President Peninsula Folk Dance Council



There's never time to do it right,
but there's always time to do it over.



Meskimen's Law



Reply To Dean Linscott



Song Chang, founder of Chang's International Folk Dance Club, and one of the prime moving forces in the California Folk Dance movement, wrote an article in LET'S DANCE, October 1948, complaining of, among other things, the "burdens of piling on dance after dance". The problem of an expanding repertoire was with us some thirty years ago, and, apparently, has yet to be resolved satisfactorily. Dean Linscott's arguments must be examined further, however, before his offered solutions, i.e. drop American Square and Round Dances, and put greater emphasis on non-partner line dances, can be considered seriously.

Why is it necessary that Dean "select those 15 or 20 new dances which he will teach to the "group" when only "some of these dances are really marvelous"? Are they dances which seem to offer to him more enjoyable music and movement than the dances which they are intended to replace? And how do these new dances "come along"? Most, it seems, are first presented by professional dance teachers who expect, rightfully, to be paid substantial sums to introduce new material at camps and institutes such as Stockton, Mendocino and Idyllwild. New dances are their stock in trade; frequently they sell copyrighted material, and many have a financial interest in the records which they sell with their dances (for example, A. Czompo, M. Halevy, B. Gajicki and S. Bachar). Further, many of the nationally advertised camps and weekend institutes are run as commercial ventures and they need new dance material to be a financial success. At our own local level, Federation teacher institutes are primarily a break-even activity for the hosting Area Council, and new dances must be presented or attendance and income will be low. Yves Moreau said in 1973 in the N.Y. Folk Dance News that he personally believed that the "Bulgarian Folk Dance Machine" should take a rest, that at that time over 150 dances had been spread in the repertoire. But, as Barry Ivkor wrote in Mixed Pickles, January, 1977, "...the demand for new material and the healthy fees earned from new records, workshops and camps, have led to the choreographing of new material in the States in the style of a given culture; material which will never reach the old country". Must Federation dancers be burdened with learning 15-20 new dances each year to subsidize our teachers?

Dean speaks of teachers "more knowledgeable.... than were available, as a rule, in the old days." More knowledgeable in what? Authenticity? Buzz Glass put together, in Hopak a series of steps with which his Russian friends were amusing themselves at parties in the early 40's. Alexandrovskia and Tsiganochka were being danced at White Russian wedding receptions in 1945. Not-yet-discovered dances? Dick Crum and Ron Wixman, both respected researchers and choreographers, gave, at the Stockton

Camp, revealing and hilarious accounts of how "instant ethnic Balkan dances" were and are created on demand as a result of post-World-War II nationalism. One wonders about other "new" International dances. More feeling for "proper" ethnic style? Whatever "proper" means in this context, it most certainly represents someone's firm conviction that this is how it OUGHT to be, even if it is not. Few of even the most dedicated American kolo-philes would enjoy dancing the same pravo for three hours as Yves Moreau did in a Rhodopes village some years ago. Lawton Harris observed in 1949 that ethnic-American groups such as Greeks, Armenians, and the like, in the Central Valley and Bay Area were at that time changing their style of dancing and dances in favor of more variety, and to avoid the long repetitive sequences which heretofore had characterized them. The description of the style of the Bourees dance in Berry in 1947, written by Roger Blanchard in 1947, and the description of the style of the Bourees danced there today as related by Germain Hevert in 1978 bear little resemblance. (The ethnic-folk who dance often seem to have little regard for the "proper" ethnic style!)

Vance Teague

This is the third reply to Dean Linscott's article printed in the December issue of LET'S DANCE. Because of the length of the recent reply, it will be printed as a series in the upcoming issues. - - - - ED

DO IT NOW!



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including LET'S DANCE SUBSCRIPTION

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Name: _____

Address: _____

(Zip) _____

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Subscription to LET'S DANCE only (\$5.00) enclosed.

(Canada & Foreign - \$7.00)

Folk Dance Federation of California, Inc.

1275 "A" Street, Room 111, Hayward, California 94541

Food in the Philippine Manner



The most important element in the Filipino diet is rice. Other staples include sweet potato and corn.

The cuisine of the islands is interesting, since four different cultural forces are at work - American, native, Spanish and Chinese.

Mutton, Pork, Water Buffalo Meat, Chicken and Shark Meat are abundant, pork being the most favored. *Adobo*, a mixture of chicken and pork, is most popular.

The abundance of fruit in the Philippine Islands makes it one of the most popular everyday foods.

ESCABECHE

(Fish, Philippine Style)

- | | |
|--|-------------------------------|
| 1 2-pound dressed red snapper,
bluefish, or bass (head removed) | 2 cloves garlic,
minced |
| Salt | 1-1/2 cups water |
| All-purpose flour | 1 tablespoon vinegar |
| 1/4 cup butter, margarine or
salad oil | 1 tablespoon sugar |
| 1 large onion, sliced | 2 tablespoons soy
sauce |
| 1 large green or red pepper,
sliced | 1/4 teaspoon ground
ginger |

Sprinkle fish with 1 teaspoon salt and flour it lightly. In a large skillet, heat butter; in it brown fish well on all sides and remove from skillet.

To drippings in skillet add onion, green pepper and garlic. Sauté until golden. Stir in 1 tablespoon flour, water, vinegar, sugar, soy sauce, ginger, and 1/2 teaspoon salt. Bring this mixture to a boil.

Return fish to skillet; simmer, covered, 8 to 10 minutes, or until fish flakes easily with a fork, but moist. (Serves 4)

ADOBO

(Chicken and Pork Casserole)

- | | |
|--|--------------------------------------|
| 1 cup fresh or dried grated
coconut | 1 tablespoon salt |
| 1 cup water | 1 teaspoon pepper |
| 3-1/2 pound chicken * | 4 whole peppercorns |
| 1/4 cup olive oil | 2 bay leaves |
| 3 pounds boneless pork, cut
into 1/2-inch cubes | 1/2 cup stock or 1/2
can consommé |
| 6 cloves garlic, minced | 1/2 cup wine vinegar |

Combine coconut and water in a saucepan; bring to a boil. Remove from heat and soak for 30 minutes. Press all of the liquid from the coconut and discard the pulp.

Wash and dry the chicken pieces. Heat olive oil in a cass-

erole. Add the chicken and pork; sauté until brown on all sides. Add garlic, salt, pepper, peppercorns, bay leaves, stock and vinegar. Cover and cook over low heat for 1 hour or until the chicken and pork are tender, stirring frequently.

Add coconut milk and cook for 10 minutes. Correct seasoning. Serve with boiled rice.

* A whole chicken should be chopped up into 2-inch pieces, by a butcher, if possible. The pieces should be both bone and meat, not separated. However, if this is not possible, cut the raw chicken into pieces as small as possible.

Source: The Complete Round the World Cookbook, Myra Waldo Foods With Foreign Flavor, Good Housekeeping, Consolidated Book Publishers, Chicago.



2nd Annual Summer 79 Workshops Touring: U.S.A. Canada & Israel.



ISRAEL YAKOVEE: A prominent folk dance teacher who specializes in Israeli and Yemenite dances. Israel was a member of "INBAL" Yemenite dance theater. He is a graduate of C.S.U. Northridge. Israel's popularity

is overwhelming in all of the folk dance centers in L.A. He is the director-choreographer of "FINJAN" Israeli dance ensemble. Mr. Yakovee is also co-founder of "DALIA" ISRAELI DANCE INSTITUTE.

Beginners' Festival Program

Misirlou (L)
Alexandrovska (C)
Mayim (L)
Oklahoma Mixer for 3 (P)
Couple Hasapiko (C)
At Va'ani (L)
Scandinavian Polka (C)

April 29, 1979

1:30 - 5:30 PM

New Dances taught

Šetnja (L)
To Tur (P)
Ssulam Ya akov (Jacob's Ladder) (L)
Kohanochka (C)
Apat Apat (P)
Kostursko Oro (L)



Contras

Savila Se Bela Loza (L)
Korobushka (P)
Ali Pasa (L)
Tango Poquito (P)
Tzadik Katamar (L)
Cumberland Reel (C)
Le Laride (L)

St Gilgen Figurentanz (P)
Ma Navu (L)
Mason's Apron (P)
Salty Dog Rag (C)
Karagouna (L)
Grand Square (C)
Oslo Waltz (C)

New Dances taught

Alunelul (L)
La Bastringue (P)
Trgnala Rumjana (L)
Doudlebska Polka (P)
Hashual (L)
Das Fenster (P)
Pljeskavac (L)



Squares

Syrtos (L)
Ve'David (P)
Vranjanka (L)
Teton Mountain Stomp (P)
Macedonka Kolo (L)
Cumberland Square (C)
Ersko Kolo (L)

New Dances reviewed

WEST VALLEY COLLEGE GYM
14000 FRUITVALE AVE.
SARATOGA, CA.

Zeybekiko

(Greece)

Zeybekiko (zeh-BEH-kee-koh), as its name suggests, is a dance of the Zeybecks, people of Greek origin who are centered around Smyran (Izmir) in western Turkey. This dance was originally a slow-moving, heavy-footed war dance. It has often been called the dance of the eagle, a symbol of power, because the dancers move and turn with their arms outstretched resembling a bird. It is a free form dance; the patterns change at the whim of the dancers. The following variations were taught at the 1962 and 1963 University of the Pacific Folk Dance Camp by Oliver (Sonny) Newman.

MUSIC Record: Express 265 E (45) Zeybekiko; OL 24-133 "Picnic in Greece", S1, B5;
Vic 26-8323; Folkraft LP 3-B6 "Greek Folk Dances"

9/8 meter cts 1 to 9

FORMATION: Cpls spaced at random, ptrs about 5 ft apart, dance around a small imaginary circle. Arms are free to move at will, sway with body, move up and down, but mostly are extended sdwd like the wings of a bird.

As a SOLO, the dance is ALWAYS performed by a man. The circle is maintained with the ctr taking the place of the ptr.

STEPS and Draw: With toes pointed fwd, pull or drag slowly the ball of ft to supporting ft, no wt.

STYLING: Rock: Step on L ft across in front of R, bending knee, R remains in place (ct 1); shift wt back onto R (ct &). May be danced with opp ftwk.

Sway: With a preliminary bend of knees, ft apart, straighten on the beat shifting wt onto the stepping ft. Other ft remains in place.

MUSIC 9/8

PATTERN

Measures

INTRODUCTION Varies with record used.

I. BASIC (May be cued: 1, 2, &, 3, 4; 1, 2, &, 3, 4, 5)

1 Step on R to R (about 12 inches from L ft) (ct 1); draw ball of L to R ft (ct &); hold in place (ct 2); step fwd on L, bending knee (ct &); step back in place on R (ct 3); sway step sdwd L on L (ct 4); repeat exactly cts 1-4 (cts 5-8); sway step sdwd R on R (ct 9).

2 Repeat action of meas 1 with opp ftwk.

BASIC VARIATION I (Slow turn on second part)

1 Repeat action of Basic cts 1-7; step on L turning CCW (ct 8); step on R ft to complete the turn (ct 9).

2 Repeat action of Variation I with opp ftwk, turning CW on cts 8-9.

BASIC VARIATION II (Fast turn on first part)

1 Repeat Basic with a quick CCW turn on ct 4; then repeat action of Basic cts 5-9.

2 Repeat action of meas 1 (Variation II) with opp ftwk, and turn.

II. CIRCLE PARTNER (May be cued: 1, 2, &, 3, 4; 1, 2, &, 3, 4, 5)

Remain facing ptr throughout the following pattern. Ptrs circle each other and move bkwd into orig place.

1 Step fwd on R ft to begin a CCW circle around ptr (ct 1); step fwd on L (ct 2); step R beside L (as in a two-step) to begin CCW turn (ct &); step fwd on L continuing CCW pivot

(ct 3); step on R back of L, completing the turn to begin moving bkwd to place (ct 4); step on L diag bkwd L (ct 5); step bkwd on R (ct 6); step L beside R (ct 8); sway step sdwd R on R (ct 7); sway step on L to L of orig place (ct 8); sway step on R to R of orig place (ct 9).

2 Repeat action of meas 1 (Fig II), with opp ftwk to circle ptr CW.

III. Rock

1 Step on R to R (ct 1); take 1 rock step (cts 2, &); sway step on L to L (ct 3); sway step on R to R (ct 4); repeat action of cts 1-4 with opp ftwk (cts 5-8); sway step on R to R (ct 9).

2 Repeat action of meas 1 (Fig III) with opp ftwk.

A CW turn may be made on cts 3-4 and a CCW turn on cts 7-8.

OPA!



IN ROMANIA

Dance workshops conducted by Mihai David and other native specialists.

Festivals, picnics, parties with live music. Ensemble performances. Roumanian Rhapsody plus unannounced happenings.

Travel to various areas selected for their folklore value, museum visits, field trips to monasteries, ranches, and many archeological and historical locations.

Visiting: BUCURESTI - SIBIU - BIS-TRITA - VATRADORNEI - CIM-PULUNG - SUCEAVA - BRASOV - PLOIESTI plus others.

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to conduct 21 fully-escorted days to
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ROMANIA
and

ARMENIA SSR

June 10-30 \$1779.00

FOR COMPLETE INFORMATION

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P.O. Box 2692
Hollywood, Calif. 90028

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Zeybekiko - con't - (page 2)

(ct 3); step on R back of L, completing the turn to begin moving bkwd to place (ct 4); step on L diag bkwd L (ct 5); step bkwd on R (ct 6); step L beside R (ct 8); sway step sdwd R on R (ct 7); sway step on L to L of orig place (ct 8); sway step on R to R of orig place (ct 9).

- 2 Repeat action of meas 1 (Fig II), with opp ftwk to circle ptr CW.

III. Rock

- 1 Step on R to R (ct 1); take 1 rock step (cts 2, &); sway step on L to L (ct 3); sway step on R to R (ct 4); repeat action of cts 1-4 with opp ftwk (cts 5-8); sway step on R to R (ct 9).

- 2 Repeat action of meas 1 (Fig III) with opp ftwk.

A CW turn may be made on cts 3-4 and a CCW turn on cts 7-8.

OPA!



Ba-Ingles

(Philippines)

Ba-Ingles (bah-eeng-LEHS) is derived from the words "Baile" and "Ingles" meaning English dance. This dance was supposedly brought to the Philippines in the early days by English tradesmen. It has the nature and characteristics of some English dances except for the last figure, which is typical of the dances of the Ilocanos from Cabugao, on the island of Luzon. Ba-Ingles was presented by Mrs. Francisca Reyes Aquino in 1962 at Stanford University and again recently by Bernardo Pedere at the 1978 University of the Pacific Folk Dance Camp at Stockton.

MUSIC: Record: Villar Records, Manila, Philippines, Philippine Folk Dances
Vol IV, MLP-5063-S, S-1, B-1.

Piano: Francisca R. Aquino, Philippine Folk Dances,
Vol 1 (rev), Manila, Philippines, 1965.
2/4 meter.

FORMATION: Cpls, facing ptr about 6 ft apart. When facing audience, W to MR.

STEPS Walk*, Change Step: (1 per meas) See two-step*

and Steps are smooth with no bounce. Free hands on waist with fingers back, palm outward.

STYLING: Kumintang (koo-MEEN-tahng): Semi-circular hand movements made by moving hands from the wrists in either a CW or CCW direction. Keep thumb and forefingers together, and other fingers curved and together along side of forefinger. Hands are held at head level, at the side and slightly fwd.

Costumes are any Ilocano peasant clothes.

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

MUSIC 2/4

PATTERN

Measures

2 INTRODUCTION Wait 3 notes then turn once CW in place with 3 steps RLR (cts 1,2,1); bow to ptr or audience, W hold skirt, M hands on waist (ct 2).

I. FWD and BKWD

A 1-4 Face ptr and beg R dance 4 Change steps fwd to meet ptr. Kumintang R and L alternately, free hand on waist.

5-8 Turn 1/2 CW and repeat action of meas 1-4 going back to orig place, turning 1/2 CW on last step to face ptr.

9-16 Repeat action of meas 1-8.

II. SOLO

B 1-4 M: Beg R dance 4 Change steps fwd to ptr R side. Kumintang R and L alternately, free hand on waist.

5-8 Turn 1/2 CW and repeat action of meas 1-4 (Fig II) back to orig place, turning 1/2 CW on last step to face ptr.

9-16 Repeat action of meas 1-8 (Fig II) but go to W L side.

1-16 W: Stand in place. Clap hands 3 times per meas throughout fig (cts 1, &, 2).

III. CHANGE PLACES

Kumintang R and L alternately throughout the fig.

- B 1-2 Beg R, dance 2 Change steps fwd to meet ptr.
3-4 Turn once CW in place with 2 Change steps.
5-6 Pass ptr by R shldr and dance into opp place with 2 Change steps.
7-8 Turn 1/2 CW in place with 2 Change steps to end facing ptr.
9-16 Repeat action of meas 1-8 (Fig III) back to orig place.

IV. HONOR PARTNER

- 3 cts Stand in place.
C 1-2 Walk 4 slow steps fwd to meet ptr beg R. W hold skirt, M hands on waist.
3 Turn 1/4 CCW and step on R slightly to R to put R shldrs adjacent (but not too close) (ct 1); point L toe behind R ft, bend knees slightly and look at ptr. Kumintang R, L hand on waist (ct 2).
4 Step on L beside R turning 1/2 CW to put L shldrs adjacent (ct 1); point R toe behind L ft, bend knees slightly and look at ptr. Kumintang L, R hand on waist (ct 2).
5-6 Face ptr, walk 4 steps bkwd away from ptr to orig place. W hold skirt, M hands on waist.
7-8 Dance 4 steps in place RLRL.
9-16 Repeat action of meas 1-8 (Fig IV).

Repeat dance from the beg but on Fig II W dance M part and M stand in place and clap.

SALUDO

- C 1-2 Walk 3 steps turning once CW in place RLR, W hold skirt, M hands on waist (cts 1, 2, 1); ft together, bow to ptr or audience (ct 2).

V. FORWARD and BACKWARD

- A 1-16 Repeat action of Fig I meas 1-16.

VI. W SOLO

- B 1-16 Repeat action of Fig II meas 1-16, except W dance M part and M stand in place and clap.

VII. CHANGE PLACES

- B 1-16 Repeat action of Fig III meas 1-16.

VIII. HONOR PARTNER

- C 1-16 Repeat action of Fig IV meas 1-16.

IX. SALUDO

- C 1-2 Walk 3 steps turning once CW in place RLR, W hold skirt, M hands on waist (cts 1, 2, 1); ft together, bow to ptr or audience (ct 2).



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***** LONG-RANGE STUDY COMMITTEE REPORT *****

Federation President, Bruce Wyckoff, appointed the Long-range Study Committee to identify problems facing the Federation and to suggest solutions to such problems. The committee began by requesting folk dancers to fill out a questionnaire and to comment on the Federation's functions.

To date well over one hundred completed questionnaires and ten letters have been received. Answers and comments from about three-fourths of the questionnaires have been tabulated. The remainder still needs to be tabulated and the results need to be analyzed and correlated.

Responses have been received from all council areas although very few have come from Marin, Fresno, and Redwood. Eight came from outside Northern California including one each from Florida, New Mexico and Texas. More than two-thirds are from Federation members. Most respondents (sixty-six) felt that the Federation performs some useful functions. Some of these are dance descriptions, festivals, institutes, calendar, Let's Dance, teacher training, insurance, promotion Problem areas most often mentioned were:

- Predominantly "old blood" in Federation offices and committees (17)
- Lack of new, younger dancers (15)
- Too many squares on festival programs (12)
- Resistance to change (inflexibility) (11)
- Split between line, couple and ethnic dancers (9)
- Too many new dances (5)

Next month we will tell you some of the suggested solutions to the above and other problems.

Frank Bacher, Vi Dexheimer, Al Lisin

THE DZIEWANOWSKIS' POLISH FOLK DANCE WORKSHOPS

Ada (& Basia-Week-end of APRIL 6-8: four 1-1/2 hour sessions costumes) during the University of Wisconsin, La Crosse, Dance Festival. Other teachers: Tom Bozigian and Moshiko. For info: Karen Codman, U. of Wis.-La Crosse, La Crosse, Wis. 54601. (608) 785-8183.

Week-end of APRIL 13-15: Polish Easter Festival at Jan Farwell's Folklore Village Farm. For info: Madeline Juranek, Folklore Village Farm, Dodgeville, Wisconsin 53533 (608) 924-3725.

Ada & Jas - August 12-19: at the San Diego State University
(& Basia Folk Dance Conference. For info: Valerie Staigh
costumes) 3918 Second Ave., Los Angeles, CA. 90008
(213) 292-4030



"Peoples' Folk Dance Party" AND San Jose Festival



The "Peoples' Folk Dance Party" and the San Jose Festival are behind us. - Two groups of people striving toward the same goal. - "To provide an opportunity for folk dancers from a wide area to get together for a weekend of fun and dancing." We may have differing opinions on how to achieve that goal, but let us remember it is a common goal.

PEOPLES' PARTY: (an experimentation in programming)

The program was made up from lists 15 teachers submitted, each listing the 100 favorite dances of their groups. Those dances appearing on six lists or more, were included in the program. (Keep in mind, clubs doing mostly line dances were included also.) There were 52 dances on the publicized program plus five Institute dances taught that afternoon, and there was time for 5 requests, a total of 62 dances for a 4 hour program. (26 no-partner dances and 36 couple dances) 33 of these 62 dances are on the 1976 and 1978 Folk Dance Popularity Lists. There was one hour of live music provided by the Kopachka Band. Attendance was 321 dancers. The floor was always well-filled and with that many dances offered, not knowing a few provided time to have some refreshments and chat with old friends or meet new ones. The party was at the gym of Hoover Jr. High School with a nice wood floor. Yes, it was crowded, but it gave an atmosphere of "party" and excitement. My daughter's comment the next morning: "I didn't do many couple dances, but it didn't matter so much, there were plenty of good line dances I could do, and lots of friendly people!"

SUNDAY FESTIVAL:

The program had a mixture of old established dances and newer ones taught over the last few years. On the Sunday afternoon program were 33 dances plus 3 tips of Squares. 9 were no-partner dances. Besides exhibitions, there was time for about 6 requests. Counting squares, a total of 45 dances for the 4 hour period. Attendance was about 250 dancers. It was held at the new Convention Center; a beautiful big hall with a good sound system, but unfortunately the parquet floor is laid on cement. The size of the hall would be great for 600 dancers; for 250, it was too big and impersonal.

PROGRAM COMPARISON:

The same number of couple dances were on both programs, so dancers preferring couple dances had equal representation both days, while line-dance lovers had an almost equal opportunity on Saturday, but very little on Sunday.

From my point of view, the Peoples' Party accomplished what it was meant to. It brought together folk dancers from the line dance oriented groups and the ones doing predominantly couple dances, and all were able to dance a great many dances. We failed, however, to keep many of them here for the Festival. Whether it was because of "Super Bowl Sunday" or personal reasons, or whether the Festival program had not enough line dances, I do not know. I would encourage response from all who did not come as to their reasons.

I went to the Festival and stayed to the end. For a single person without a guaranteed partner, even the most fantastic couples program can be frustrating. You cannot do a couple dance alone, and even though we try to be good sports and dance with other ladies, believe me it is not the same! I think more line dances on the program are most important. Kolo Hour is fine, but I would much rather have an integrated program offering some more challenging lines. We cannot expect people to attend a festival just for 1 or 1-1/2 hours of line dances offered before the evening program, and expect them to stay around for a practically all-couples program for the rest of the weekend. I do not advocate separate parties (line dances in one room - couple dances in another) either. I like all kinds of dances, and dreamer that I am, like to see dancers of all ages and dance preferences enjoy a festival together.

The people putting on festivals work hard to provide these opportunities, and constant efforts are made to please you, the dancer. Let us support them and show our appreciation. If you have constructive ideas let them be known, but above all, attend the festivals, be friendly and outgoing and ask a stranger for a dance.

Profits from the Peoples' Party were distributed to Scholarship Funds.

*Christa M. Valero, 2847 Gazelle Dr., Campbell, CA. 95008
(408) 378-7472*



THE SAN FRANCISCO COUNCIL
OF FOLK DANCE GROUPS
WELCOMES YOU
TO OUR ANNUAL "BLOSSOM FESTIVAL"
SUNDAY APRIL 22, 1979



General Folk & Square Dancing
1:30 - 5:30 PM
KOLO HOUR 5:30 - 6:30 PM

To be held at the
Lakeshore Elementary School
220 Middlefield Drive
San Francisco, CA

Party Places

North

ALAMO

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

BERKELEY

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

CONCORD

1st Sun, 1:00-4:30 PM Senior Citizen's Center John Baldwin
Park, 2727 Parkside Drive. CONCORD FOLK DANCERS

FRESNO

Sunday: 7:30 - 10:00 PM Holmes Playground, (First St. and
Huntington Avenue.

CENTRAL VALLEY FOLK DANCERS

Saturday: 8:00-11:00 PM, Quigley Playground (Dakota Ave. be-
tween Fruit & West Aves.) POTLUCK: 1st Saturday - 7:00 PM
SQUARE ROUNDERS

MENLO PARK

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

3rd or 4th SAT, Menlo Park Recreation Center, Alma St. at
Mielke Dr., Menlo Park. MENLO PARK FOLK DANCERS

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
Streblow Drive.

PALO ALTO

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

Party Places - North

- CONTINUED -

PENINSULA

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

PETALUMA

2nd SAT, 8:00 PM, Old Adobe 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. Dover School
RICHMOND-SAN PABLO FOLK DANCERS.

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, 8:30 PM, St. John's High School, 4056 Mission St.
CAYUGA TWIRLERS (Muni Bus #12 or #14)

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

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

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

Party Places - north

CONTINUED

SANTA ROSA

3rd SAT, 8:00 PM, Piner Elementary School, 2590 Piner Road
SANTA ROSA FOLK DANCERS

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.



Council Clips

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Please note the location of the Blossom Festival is the Lakeshore Elementary School, Middlefield Dr., and Eucalyptus. There will be a \$1.00 donation at the door. We did have a good attendance at the Warmup Party. Exhibitions were by Stela Avardo and Irene Weed Smith. Peg Utterback of the Gate Swingers won the U.S. Savings Bond.

April in Portugal will be the theme for the Fun Club Party on the 7th. April 20th, Changs will have a Star of David Party. Call Helen Allen, (415) 664-1011 for reservations for Changs Annual Dinner on June 22nd. Cost \$6.50. They must let the Church ladies who cater the dinner know the number of dinners they must prepare.

The Cayuga Twirlers will now be dancing at the Gym of St. John's Catholic School 4056 Mission St. San Francisco. A wooden floor and favorite dances, 8:30 PM, April 14th and from now on unless notified to the contrary.

See you in the City by the Bay, April 22nd at the Blossom Festival.

Leonore Fifer

GREATER EAST BAY FOLK DANCE COUNCIL

Folkensquares International, one of our newer clubs certainly publishes an interesting Newswire. In their January issue, after listing coming events and what the Andersons were teaching, there was a section on the dances being taught in February which gave the name, country and brief synopsis. There was also an article by a couple who had attended Alura's folk dance camp in Oaxtepec, Mexico. Editor, Loretta Spriggs deserves a big hand.

Millie and Von will again be having the Feather River Family Folk Dance Camp. Date this year is from Sunday, August 5 to 11th. The Moonlight Festival will be on Saturday the 11th at 8:00 PM. There is instruction each morning and a folk dance party each evening. This is fun for the whole family.

Berkeley Folk Dancers will be having their Birthday Ball on May 12 (Saturday evening at 6:30 PM). It will be a dinner at the Veterans' Memorial Building on Center St. in Berkeley. For details, contact Cordelia Jacobs, (415) 524-3732.

Seminary Swingers hold their parties every other month. Their next one will be on Friday, April 13th. Their dancing is excellent (the club is taught by June Schaal and Charlie Emerson) and the food is delicious-a fun time.

Richmond-San Pablo continues their parties on the 1st Sat. and the San Leandro Circle Up on the 3rd Saturday. The GEBFDC will hold their party on March 31st - the 5th Saturday.

Genevieve Pereira

PENINSULA FOLK DANCE COUNCIL

In spite of the long weekend and many other Valentine dances taking place, the Josetta Sweethearts Ball was attended by 215 dancers. Out of the 39 couples who met in Jo Buttitta's classes and married, 15 couples were able to attend.

The Beginners' Festival this year will be held at West Valley Community College in Saratoga, April 29. We hope to see lots of older as well as newer dancers there, and do wear your costumes to add to the fun. What more pleasant way to spend a Sunday afternoon.

Elected officers for this year to guide the Church of Planina dancers are Jim Emdy, President; Stuart Soffer, Vice President; Iris Land, Secretary; Treasurer, Mike Ray; Director, Ron Cochran. This group combines a love of folk dancing with enthusiasm for the out-of-doors. Their next campout will be Easter weekend at their base in the Santa Cruz mountains. For information call Jim Emdy (415) 327-8115 or Hiram and Arden Pierce (415) 494-1631.

Dian Langdon

FRESNO FOLK DANCE COUNCIL

Recent holidays were, as usual, not holidays for the Teeners, who were kept busy with programs at convalescent hospitals. Especially appreciated were the Armenian Dances they performed at the Armenian Home for the Aged, where one tiny lady tottered on to the floor beside the dancers and clapped enthusiastically during Hopak.

Because of a 50% increase in rent if the kitchen is used, Central Valleys Folk Dancers have discontinued the monthly potlucks. Finger foods are the order of the day. Bobbie McQuone is the new President of Central Valleys Club, and Martha Froelich is the new Vice President.

While Square Rounders still have a potluck on 1st Saturdays, the weekly refreshments consist of finger foods brought by each person with coffee provided by the club. Square Rounders attendance has been at low ebb, but every missing dancer had a good excuse. We hope everyone will be back next week and after the lapse, be rarin' to dance.

The first moments of folk dancing are a traumatic experience as evidenced recently in a new fourth grade class. The leader of the line promptly informed me that he "wasn't going to do any dancing". Since that attitude can spread through a whole group like the measles, I quickly informed him that his job for the next 30 minutes was to follow instructions and that he could immediately join our circle and get on with his work or he could go to the principal's office. The choice was his. He thought for a long moment, then heaved a sigh and answered, "Well, I guess I'll do it, but it sure takes a lot of guts!" Two weeks later, he is enjoying himself immensely.

Vera Jones



Echoes *from the* Southland

by Perle Bleadon

CIRCLE UP! SAN DIEGO AREA NEWS

Lillian Harris, Editor, Circle Up reminds us that in just a few months San Diego will be hosting the 1979 STATEWIDE. Headquarters for STATEWIDE is the U.S. Grant Hotel and most of the dancing will take place at the Community Concourse which is close to the Hotel. Friday and Monday dancing will take place at the Balboa Park Club. This annual event, held during the Memorial Day weekend, May 25-28, is the largest event of the year for folk dancers, many of whom will attend from northern California as well as those of us in the South. The Concourse will come alive with colorful costumes and decorations, and more dancing feet at one time than some of you have ever witnessed before. Be sure to keep the dates open and experience the enjoyment of this gala affair. Also, volunteers will be needed to help with the tremendous job that needs to be accomplished to put STATEWIDE together. When the call comes in, allow yourself to be involved in this special event.

WESTWOOD CO-OPERATIVE FOLK DANCERS

The time has arrived for Westwood's Annual Festival, to be held this year on Sunday afternoon, April 29th. This will be Westwood's 34th Spring Festival. It will be held as usual at the Culver City Veterans' Memorial Auditorium, Culver Blvd. at Overland Ave., and will take place from 1:30-5:30 PM. Our program committee has provided us with a very danceable and enjoyable afternoon, using old favorites and many new dances. The Federation Council meeting will begin at 11:00 AM for all those Federation minded. This is an important council meeting as the nominees for office for the coming year will be announced. The exhibitions for the afternoon will be Hungarian dances presented by Betyarok, directed by John Tiffany, and Irish dances demonstrated by Vickie and Richard Maheu.

SILVERADO FOLK DANCERS

Silverado Folk Dancers elected the following officers for 1979. President, Tom Daw; Vice President, Frank Almeida; Secretary, Eleanor Gilchrist and Treasurer, Mart Graeber.

Dorothy Daw (President, Federation, South) is teaching the new beginners class now in session each Tuesday night from 8:00 -9:00 PM. From 9:00-11:00 PM there will be intermediate and advanced dancing. Silverado Folk Dancers meet in the beautiful new Seal Beach Marina Community Center, First and Marina Drive, Seal Beach. For further information, call (213) 591-1184 or (213) 498-2059.

Courtesy Mart Graeber

It is with regret that we announce that Bob Brown passed away on February 8th, following injuries sustained in an automobile accident that occurred on February 2nd, while on his way from his home in Kernville to China Lake. Bob skidded on a patch of ice while rounding a sharp curve and a collision ensued. He never regained consciousness. A memorial service was held for him in China Lake on February 10th. The Lech Lamidbar Festival on March 10 will be dedicated to his memory and a memorial scholarship to Idyllwild Folk Dance Camp is expected to be established in his name. Bob helped organize and was a staff member at the Idyllwild Folk Dance Camp held each summer.



CAMPS AND CONFERENCES

FEATHER RIVER FAMILY CAMP

AUG 5-11, Millie and Vern von Konsky instructing. This is a family camp with group beginning level dances followed by advanced workshop. Recreation after lunch and a party every evening. MOONLIGHT FESTIVAL Sat. 11th. For information and registration write: Oakland Parks and Recreation Department, 1520 Lakeside Drive, Oakland, CA 94612
Mrs. Betty Price Phone: (415) 273-3786

IDYLLWILD FOLK DANCE WORKSHOP

JUNE 22-29, Desert Sun School, Idyllwild. Carol and Ed Goller teaching Scandinavian dances; John Pappas, Greek; Bernardo Pedere, dances of the Philippines; Glen Weber, Polish dances. Registration is limited. For information call: Los Angeles area (213) 737-3500; San Diego area, (714) 281-0174

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

AUG 12-19, preceded by the usual Teacher/Leader workshop Aug. 10-12, to be held at the campus of SDSUSD. Teaching staff includes Ciga Despotović, Ada & Jas Dzięwanowski, Ted Sofios, Jerry Holt, C. Stewart Smith, Bora Özkök, and František Bonus. For information contact Valerie Staigh, 3918 2nd Ave. Los Angeles, CA 90008.

STOCKTON FOLK DANCE CAMP

JULY 22-28 & JULY 29-Aug. 5. 32nd Annual repeat. The staff of teachers, some new and some regulars, include Ciga Despotović Yugoslavian; František Bonus, Czechoslovakian; Alexandru David Russian; Morry Gelman, Bavarian. Contact Jack McKay, Director University of the Pacific, Stockton, CA 95211.



Calendar of Events

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

APR 8, Sun, SEBASTOPOL "Apple Blossom Festival" Veterans' Memorial Building, 282 High Street. Dancing: 1:30 - 5:30 PM
Hosts: Redwood Folk Dancers.

APR 21, Sat, Scandinavian - Special Workshop Sessions Park School, 360 E Blithedale Ave., Mill Valley, New 1:00-2:00 PM
2:00-5:00 PM-Adv.-Party 8:00-11:00 PM, Dean & Nancy Linscott

APR 22, Sun, SAN FRANCISCO "Blossom Festival" Lakeshore School, 220 Middlefield Dr. at Eucalyptus. Dancing: 1:30-5:30 Kolo Hour-5:30-6:30 PM. Hosts: San Francisco Council of Folk Dance Groups.

APR 29, Sun, SARATOGA "Beginners' Festival" West Valley Community College Gym, 14000 Fruitvale Avenue. Dancing 1:30-5:30 PM. Host: Folk Dance Federation of California, North.

MAY 5, Sat, SACRAMENTO "Installation Ball"

MAY 12, Sat, BERKELEY "Birthday Ball" Veterans' Memorial Bldg., 1931 Center Street. Dinner: 6:30 PM. Tickets: \$7.50 (approx). For info, contact Cordelia Jacobs, (415) 524-3732
Hosts: Berkeley Folk Dancers.

MAY 19, Sat, Scandinavian - Special Workshop Sessions Park School, 360 E Blithedale Ave., Mill Valley. New 1:00-2:00 PM
2:00-5:00 PM-Adv.-Party 8:00-11:00 PM, Dean & Nancy Linscott

MAY 20, Sun, SANTA ROSA "Rose Festival" Santa Rosa Jr. High School Gym, 5th & College Streets. Dancing 1:30-5:30 PM
Exhibitions by Marilyn Smith. Hosts: Santa Rosa Folk Dancers and Redwood Folk Dancers.

MAY 20, Sun, SANTA ROSA Annual Meeting-Folk Dance Federation of California, Inc., Brunch: 10:00-11:00 AM MEETING: 11:00 AM-1:00 PM., Sheraton Tropicana Hotel (El Rancho Hotel), 2200 Santa Rosa Ave. Contact: Bruce Wyckoff.

MAY 26-28, Sat-Mon, SAN DIEGO STATEWIDE 1979 Headquarters Grant Hotel, 326 Broadway. Fri: dancing 7:30 PM, Sat: Institute 12:30-5:00 PM. Dancing 8:00 PM. Afterparty. Sun: Brunch Dancing 1:00---. Afterparty. Mon: Dancing General and Balkan.

APRIL							MAY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
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3	4	5	6	7	8	9	8	9	10	11	12	13	14
10	11	12	13	14	15	16	15	16	17	18	19	20	21
17	18	19	20	21	22	23	22	23	24	25	26	27	28
24	25	26	27	28	29	30	29	30	31				



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

APR 21, Sat. Teacher Training Program, West Hollywood Park Auditorium, Los Angeles.

APR 29, Sun. Westwood Co-op "Festival" Culver City
Memorial Auditorium, Culver City. 1:30 - 5:00 PM.

MAY 25 - 28, Fri-Sat-Sun-Mon. STATEWIDE SAN DIAGO

JUN 22 - 29, One Week Idyllwild Folk Dance Workshop

JUL 4, Wed., Folk Dance on the Slab, Lincoln Park, Santa Monica

AUG 10-12, San Diego State University Folk Dance Conference
Teacher/Leader Weekend.

AUG 12-19, San Diego State University Folk Dance Conference

SEPT 15, San Diego State University Folk Dance Conference
After Party.

OCT 6-7 Sat-Sun, "Festival" Hosted by San Diego International
Folk Dance Club, Balboa Park Club, Balboa Park, San Diego
Sat: 7:30-11:00 PM Sun: 1:30-5:00 PM.

NOV 10, Sat, "Treasurer's Ball"

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

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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DANCERS INTERNATIONALE - WELCOME! Bancroft Jr. High School, Estudillo & Bancroft Ave, San Leandro. Fridays 7:30-8:30 Beg. 8:30-10:30 Int.-Adv. Millie & "Von" Instructors (415)828-5976

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap, Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and Adults, 5316 Fulton St., San Francisco, (415) 751-5468.

JAN SEJDA, well known choreographer and teacher of Polish Dance presently residing in the Bay Area is available for workshops in Polish Dance. Contact Krystyna Chciuk, 26 Whitney Street, San Francisco, CA 94132, or Call - (415) 673-1581.

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

LEE STAGGERS, Sunset Travel Agency Air - Sea - Land Groups & Individual. Local & International. Let us arrange all your travel needs. Telephone: (415) 221-7-46 30 West Portal & 3634 Balboa, San Francisco, Calif. 94127

SWEDISH FOLK DANCE GROUP: Thursdays 7:30-10:00 PM PENINSULA SCHOOL, main bldg Peninsula Way, Menlo Park, CA. Exclusively Scandinavian. Kenneth Seeman, Instructor. (415) 327-3200.

TOM BOZIGIAN and MIHAI DAVID present an exciting 1979 schedule of events: JUNE 10 - JUNE 30: Roumania-Armenia SSR- fully escorted tour & cultural experience to selected areas of both countries and emphasizing song and dance. (See AD page)

AUG 28 - SEPT 2: Fifth Anniversary International Folkdance Symposium at U.C. Santa Barbara. Already well-known throughout the U.S. and Canada. (Look for upcoming Ad).

DEC 27 - JAN 3, 1980: First Annual International Folkdance Symposium-Honolulu, Hawaii in a most beautiful island setting in coordination with Hawaiian Cultural Arts Society. (Look for future AD).

For full information on all events, write: Symposium Events P.O. Box 2692, Hollywood, CA 90028.



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.



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 Dancing at the Concourse 8:00- ----
 Afterparty at the Concourse

SUNDAY BRUNCH at the Grant Hotel
 CONCERT - Concourse 1:00 - 3:00 PM
 Dancing - Concourse 3:00 - 5:00 PM
 Dancing - Concourse 8:00 - ----
 Afterparty - Concourse

MONDAY Dancing - Balboa Park Club, Balboa Park
 Balkan - 1:00 - 2:00 PM
 General 2:00 - 5:00 PM

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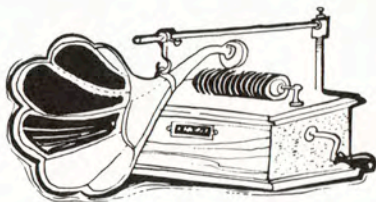
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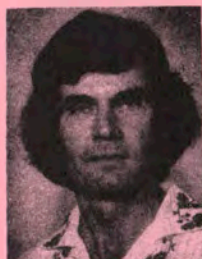
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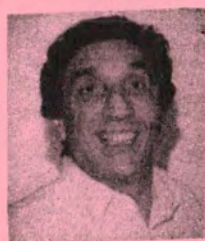
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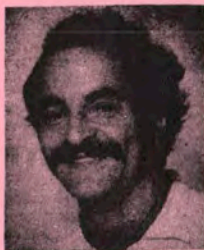
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