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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

Dr. Jean C. Milligan

Co-founder of the  
Royal Scottish Country Dance Society

Photo Courtesy of Studio Morgan



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## "STATEWIDE 1979 "



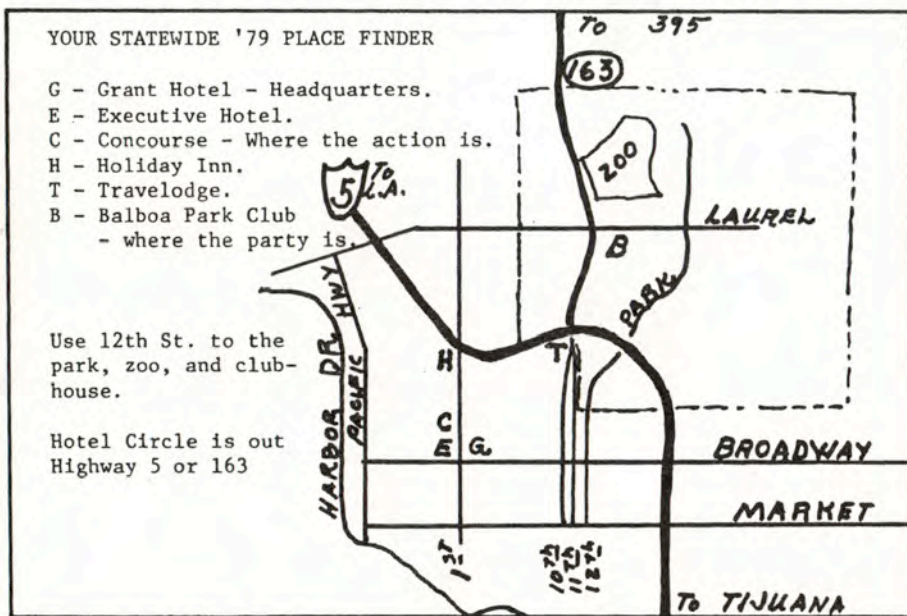
You will have a WHALE OF A TIME at STATEWIDE 1979

Folk Dancers - pack your nicest dance clothes and costumes and hie yourselves down to San Diego for the greatest STATEWIDE ever. From Friday, May 25th through Monday, May 28th, many things have been planned for you! Friday night warm-up party-Saturday afternoon Institute with selected teachers - Three Festivals - Three afterparties combined with registration - Exhibitions by some of the finest performance groups and an Installation Brunch.

Headquarters will be at the U.S. Grant Hotel, 3rd and Broadway, one block from the Community Concourse, where most of the activities will be taking place. Friday evening and Monday afternoon dancing will be at Balboa Park, and the Installation Brunch at the Grant Hotel.

Saturday's Institute, dancing and afterparty and Sunday's Concert, dancing and afterparty will be at the Concourse. Noted callers will be on hand for Squares. This is California's biggest annual folk dance event, when groups from one end of the state to the other, gather to join in for a long weekend of folk-dancing and merriment.

COME DANCE WITH US!!





# Statewide 1979

SAN DIEGO, CALIFORNIA

A



MAY 25, 26, 27, 28

of a Time '79

## DANCES ON THE STATEWIDE PROGRAM

Mexican Polka  
Syrτος  
Hofbrauhaus Landler  
Pravo  
Santa Rita  
The Mason's Apron  
Haroa Haktana  
Italian Quadrille  
Poznan Oberek  
Piperana  
Tango Poquito  
Orijent  
Mr Lucky  
Swir Swir Mazur  
Postie's Jig  
At Va'ani  
La Encantada Tango  
Schuhplattler Laendler  
Sasino Kolo  
Bal In Da Straat  
Angus MacLeod  
Der Stampher  
Ciuleandra  
Bavno Oro  
Sauerlander Quadrille  
Polyanka  
Morovac  
Pinosavka  
The Double Sixsome  
Numero Cinco  
Polka Mazurka  
El Gaucho Tango  
Caballito Blanco  
Mayim  
Olahos  
Polharrow Burn  
De-a Lungul  
Setnja

Misirlou  
Salty Dog Rag  
Godečki Čačak  
Tant'Hessie  
Bavno Oro  
Corrido  
Kapunári Verbunk  
Iste Hendek  
Makazice-Bela Rada  
Čardás Z Košických Hámrov  
Erev.Ba II  
Kostursko Oro  
Hambo  
La Bastringue  
Drmeš Iz Zdenčine  
Sleeping Kujawiak  
Alexandrovska  
Dodi Li  
Jova Mala Mome  
Vossarul  
Körcsárdás  
Alí Paşa  
St Gilgen Figurentanz  
Ga Aguim  
Vranjanski Čačak  
Ship O'Grace  
Mexicali Rose  
The Saint John River  
Evangelina  
Free Polka  
Karapyet  
Békeši Páros  
Delilo  
Tehuantepec  
Red Boots  
Cimpoi  
Russian Sherr  
Shopsko



## "STATEWIDE 1979 "



### SCHEDULE

FRIDAY      Dancing 7:30 PM at the Balboa Park Club  
              Afterparty at the Grant Hotel

SATURDAY    INSTITUTE: Registration-12:30    Institute 1:00-5:00  
              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

-----

### DANCES ON THE STATEWIDE PROGRAM

Western Trio Mixer	Strumicka Petorka
Vo Sadu Li	Russian Peasant Dance
Tubarozsa Csárdás	Sham Hareh Golan
Al Gemali	Road to the Isles
Adje Jano	Korobushka
Machar	Vari Hasápiko
Alunelul	Florica Olteniasca
St. Bernard Waltz	El Shotis Viejo
Briul de la Fagaras	Tzadik Katamar
Ada's Kujawiak	Divčibarsko
Trip To Bavaria	Horehronsky Chardás
Vranjanka	Ivanice
Siamse Bierte	Gerakina
Belasičko Oro	Hora Fetelor
Ikariotikos	Apat Apat
Scandinavian Polka	Dospatsko Horo
Marklaender	Doudlebska Polka
Lech Lamidbar	Michael's Csárdás
Tarantella Di Peppina (Napoli)	Polish Mazur
Sardana	Zillertaler Ländler
Tino Mori	Ve'David
White Heather Jig	1314
Couple Hasápiko	

SQUARES      and      WALTZES



## SCOTTISH ABOYNE COSTUME



Dress regulation for Scottish dancing began with the desire of the Edinburgh exhibition authorities to encourage the preservation of Highland Dress. Only male dress was specified because it was only the men that competed, and since children imitated the competitors, they wore miniature replicas of the regulated warrior style uniform. In due course girls also entered the competition, and it became obvious that the military dress was not appropriate. In 1952, the committee of the Aboyne Games sponsored a special costume for the young ladies.

This costume was based upon the seventeenth and eighteenth century dress of the Highland women and is now the only dress allowed at the Aboyne Highland Games. It is used almost exclusively for the National/Step Dance, Flora MacDonald's Fancey.

The Aboyne ensemble had a skirt of heavy worsted wool, replaced by the kilt weight wool, and replaced again by the more modern skirt of light wool or cotton. The skirt is not overly full, only three to four yards, so it can bell properly when lifted and will allow the petticoat to show a little. It is softly pleated at the waist and reaches to the middle, or at the most, to the bottom of the knee.

The bodice is generally black velvet or velveteen, but can be a color that is coordinated with the skirt and Plaid. The tabs are of one piece with the bodice, do not overlap and are about three inches wide and four inches long. The center back tab is double width. The decorative buttons are thistle design, diamond in shape, and five to six pair are used. The lacing, color coordinated with the bodice, may be laced through the button shanks or through eyelets next to the buttons.

If you use a bodice pattern with curved dart lines, a tab may be made at the end of each panel. With a standard darted bodice, arrange the darts so the tabs are of equal width. (An elastic loop was sewn to the inside of the bodice to fasten to the skirt which prevented the bodice from riding up.)

A white cotton peasant style blouse, with high neck and 3/4 length sleeves is best. Short sleeves, as well as 3/4 length may be worn, and they are sometimes edged with lace.

The Plaid, a large square scarf, of the same tartan as the skirt, is folded diagonally, and one corner is attached to the right front shoulder with a brooch. The other corner is brought up under the bodice and pinned to the left waistband in the back. The Plaid is supposed to hang freely and balloon slightly, reminiscent of the time it was used to carry belongings, or wrap around the shoulders in cold weather.

The Aboyne costume is of a graceful Scottish style, rather than the military look of the kilt or the formal look of the white dress.

*Diane Childers & Eleanor Bacon*

Scottish Aboyne Costume - Front  
Sketched by Eleanor Bacon





Scottish Aboyne Costume - Back  
Sketched by Eleanor Bacon





# --- A Moment of Concern ~ ~ ~

## WOODEN FLOORS

Folk dancers enjoy dancing on wooden floors!!!

A wooden floor is a precious commodity, and becoming increasingly scarce. Scarce in existence, but even more scarce for usage because they are often reserved for activities where special footwear is worn. Folk dancing ladies wear ballet slippers, or dancing shoes; men wear dancing shoes, opanke or dancing boots; many wear street shoes.

Dancing in street shoes in which grit may become imbedded in the soles, and dancing on an existing dirty floor, are most damaging to a wooden floor. If possible, wipe the floor with a dust mop before using it.

Perhaps more facilities would be open to folk dancers if all could be persuaded to wear dancing shoes.

Be kind to wooden floors, they are kind to us!!!

*Bruce Wyckoff, Federation President*



HELP!      HELP!      HELP!      HELP!      HELP!      HELP!      HELP!



There was a damaging fire at the Lawrence Coulter home on the Thursday evening before the Camellia Festival in Sacramento. This was the "Left Footers" practice night and Lawrence had most of his records and sound equipment with him when the fire occurred. Among the things in the house that were destroyed, were all of his written dance descriptions, Syllabi, Federation Volumes and Let's Dance Magazines. As a Folk Dance leader and instructor, this loss will take considerable time and effort to replace, even though insurance will go far to cover the financial loss.

Perhaps there are Folk Dancers and Teachers throughout the area, and in the Federation who would like to go through their accumulation of dance descriptions, pick out extra copies they might have, and send them to Lawrence. Since their home is being repaired at this time, and an address is uncertain for them, send your copies, etc., to: Leona Faoro, 7361 22nd Street, Sacramento, CA 95822.

THANK YOU!



# Scottish Country Dancing



The origins of Scottish country dancing seem to be lost from the pages of history. This is curious in a culture with such a well developed literature and such a strong love for things traditional and historical. It is almost as if it had simply always been there and did not need to be recorded. Perhaps that is at least part of the answer. It certainly was not created in the form we know today, in a single stroke or even over a short span of time. Some historians would have us believe that it developed from the French Quadrilles brought back to her homeland by Mary Queen of Scots in the fifteen hundreds. Mary was, from 1558 to 1561, wife of Francis II, King of France and in fact, as a child, was raised in France. She was undoubtedly thoroughly familiar with the dancing then in vogue there, and her return to Scotland may well have influenced the dancing of her native land, but Scottish country dancing could hardly have originated at such a late date, or we would have much more evidence of its creation.

Other students of dance history will assure you that Scottish country dancing is derived from English country dancing or the dance forms of Northumbria, Scotland's neighbor to the immediate south, or from the ceilidh dancing of Ireland from whence the Scots originated. While there are obvious similarities among these four dance forms, there are just as obvious differences, and it is unlikely that the Scots would have adopted anything, in toto, from their southern neighbors with whom they were almost constantly at war. Scottish country dancing may well have been influenced, to some extent at least, by contacts, even unfriendly ones, with these peoples, but it is just as likely that the influence flowed the other way. It is no more reasonable to claim that Scottish country dancing derived from Irish ceilidh dancing, simply because the Scots originated in Ireland. The two forms, as we recognize them today, may well have developed from whatever it was that the Gaels of the 6th century did in the nature of dancing, but whatever that was it was probably quite different from the present day forms both of which have been evolving along their independent paths ever since.

The question of origin had very nearly become moot by the early part of this century as the dancing which has been such an integral part of the loves of the Scottish people for so long was being displaced by modern dances from Europe. Fortunately enough of them were still being done to attract the attention of two Scotswomen and to arouse in them the desire to revive and preserve this portion of their national heritage. One of



these women, Dr. Jean C. Milligan, is shown on the cover of this issue of LET'S DANCE shortly after she was awarded a Doctor of Laws degree in 1977 by Aberdeen University in recognition of her contribution to the cultural life of Scotland.

Dr. Milligan, more than any other single person, was responsible for spreading interest in Scottish country dancing world wide. Trained as a physical education teacher, she spent her entire professional career at Jordanhill Training College in Glasgow, eventually becoming Head of Department. After her retirement from Jordanhill, she devoted the whole of her boundless energies to promoting the Scottish Country Dance Society which she had been instrumental in founding in 1923. Her two greatest interests were the St. Andrews School and her world-wide tours visiting branches of the society to examine prospective teachers of Scottish country dancing. Her last tour to North America in 1977 (at the age of 90) involved 22 stops in 49 days and examination of countless candidates, 14 in the San Francisco area alone. Dr. Milligan died in 1978 shortly before the St. Andrews Summer School, but her enthusiasm and devotion have inspired enough interest in Scottish country dancing that it is not likely to again face the threat of extinction anytime soon.

*Eugene Bissell*



*Santa Rosa Folk Dancers*  
*and*  
*Redwood Folk Dancers*

*Welcome You*

TO SANTA ROSA'S "ROSE FESTIVAL"

SUNDAY, MAY 20, 1979

SANTA ROSA JUNIOR HIGH SCHOOL GYM  
1000 COLLEGE AVENUE

DANCING 1:30 - 5:30 PM

EXHIBITIONS - 3:00







# Reply To Dean Linscott



*The second in a series of three parts by Vance Teague*

Dean says that the new dances "often have richer music." Richer how? Big-band versus small-ensemble or solo instrument? Does Misirlou played by Charles Magnante backed by a full professional orchestra sound less rich than Misirlou played by an amateur clarinetist solo as might be done at someone's back yard party? Richer instrumentally? We know that most professional musicians abandoned peasant instruments such as the gaida as soon as they could afford an instrument they considered better musically, and that they again took up peasant instruments only when an interest in past national history made it financially rewarding. Melodically richer, because the melody line sounds as if it were composed by a peasant? It seems to me that "richer" means to Dean "sounds more ethnic" and "music I like to hear."

In order to make room for the new dances at parties and festivals, Dean proposes that the Federation (North), "...move in the direction set several years ago by the Federation, South." In 1942, 16 Folk Dance clubs formed the Folk Dance Federation of California. In 1946, eleven clubs in Southern California "because of differing philosophy and emphasis," and with the blessing and help of the North, formed the Folk Dance Federation of California, Southern Section. In 1949, member clubs of the South split among themselves on a difference of opinion as to the aims and ideals of the Federation (including problems of commercialization, exhibition groups, and square dance clubs, who numbering over 200 clubs, wanted their own organization). After the split, the remaining clubs tended to splinter into specialized ethnic groups such as all-Balkan, Scottish, Polish, Israeli, etc. Few of the remaining leaders were trained square dance callers, and so they did what they could do best, teach European dances.

Later with the growing divorce rate and the subsequent increase of single women in Southern California, and the rise of singles activities in general across the nation, and the increased popularity of non-partner line-dancing, Folk Dance Coffee Houses similar in nature to Discoteques were started as commercial ventures by dance celebrities such as Schlomo Bachar and Bora Gajicki, to provide a place for singles to meet and dance. The Coffee Houses, of course, emphasized non-partner dances with one-night or short term teaching to handle the rapid turnover of their patrons. Is this what Dean is suggesting?

Dean goes on to propose that the Federation North "should leave most of the square dancing and round dancing to those organizations which specialize in it." By that, Dean means American Square Dancing and American Round Dancing. He is not suggesting that the Federation drop Scottish or German squares,



nor ballroom dances such as the Hambo and Zwiefacher. (Nor would he be willing to relinquish line dances to Aitos, Ashkenaz, or other such organizations which specialize in them.)

The main thrust of Dean's argument is that the Federation "...should focus its attention primarily on INTERNATIONAL Folk Dancing." By "International" Dean means non-American, European and Middle-Eastern Folk Dancing. (Curiously, the American Dance form generally accepted throughout the world as truly ethnic-American, is our Square Dance, so much so that in such diverse places as Hamburg and Tokyo all commands given by a caller are given in English, just as we still use French directions in Ballet.)

A round dance is any non-exhibition-type Ballroom non-set partner dance with a memorized sequence or pattern. Waltzes, fox-trots, polkas, hambos, tangos and cha-chas, are round dances. Jina de la Leana is a round dance. What characterizes American round dances, I think, is their infinite variety. Their choreographers have borrowed rhythms and steps from all cultures. What distinguishes them from Folk Dance "rounds" is primarily their style, (which tends to be conservative and leans toward International Ballroom) and their costume. At round dance parties, for instance, men are expected to appear in suit-coats, ties, and shined shoes, and the ladies wear gowns. (One might say that it is the American middle-class ethnic costume.)

Certainly, round dances are enjoyed within the Federation Clubs. Stan Valentine's "Folk Dance Popularity Poll for 1978" in LET'S DANCE, February 1979, lists four American round dances in the top ten, and a total of nine in the top twenty.

Foreign names, for most Americans, have a curious attraction. Atlantic Mixer sounds more alluring when called San Gilgen Figurentanz, Bal In Da Straat more delightful and mysterious than Dancing In The Street to most Folk Dancers. Our own Federation has had something to do with the denigration of American dances in the eyes of us Folk Dancers. When Madelynne Greene choreographed a dance to Italian music it was called "arranged" by the Dance Committee in Federation publications. When a dance was choreographed to American music, it was called "composed". "Arranged" came to imply "authentic", and was, somehow, superior to "composed". This curious form of self-put-down seems to pervade much of American Culture. "Foreign" automobiles and perfumes, for instance, are advertised as being better than American-made, regardless of actual merit. The strong anti-establishment feelings of the Sixties does much, I think, to explain the remarkable desire of so many American young people to become idealized Balkan peasants in dress, speech, music, song, and dance. What could be more non-American middle-class than dancing in a line, girls with girls, men with men, singing non-Western songs, playing non-Western musical instruments, and dressing in colorful, obviously non-Western costumes! As an added fillip, many of the line dances learned were choreographed exhibition dances which demanded great physical skill and strength, and



which gave a genuine challenge and feeling of accomplishment to the youthful participants. Again, line dances were "International", non-American, Foreign (although many of them were choreographed in America) and therefore more authentic and exotic and alluring than their American counterparts. Are all dances more interesting because they are non-American?

The Federation, further, should put "....a strong emphasis on both both partner and non-partner dances." I think Dean means, "have more line dances." His given reason is that by doing this it will be possible to do more dances within a given time since you do not have to wait for dancers to get organized in sets or lines. He points out that many couple dances may be started at places other than the beginning, obviating waiting for tardy dancers to form up. This is probably true of all couple dances except those arranged for exhibition purposes and which must be started at the beginning for full effect. I am not sure, however, that more dances per hour is a common goal among Federation dancers. A more valid reason for more non-partner dances is that we can include more women-without-partners. The Square Dance Association is meeting the problem of singles in two ways. A number of "singles" clubs have been formed wherein dancing with the same partner twice consecutively is strongly discouraged.

Another answer, being explored in San Francisco, Los Angeles and San Diego, is the forming of all-women clubs where two women sign up as partners with one of them designated as the "beau" or left-hand person. Currently, "all position" dance is being promoted throughout the Association, where men and women swap places or dance man-man, woman-woman, so it makes little difference anyway!

Another reason given by Dean for emphasizing line dances is their appeal to youth. The dances can be physically demanding. They obviate the search for a partner. Girls do not need male partners. They have appeal for non-touch dancers. They are anti-establishment. However, times are changing.

"Hot City Disco", the Saturday Night TV Disco show for our youth, show most of these young dancers with partners, doing Disco-styled swing steps of the 30's and 40's. Disco dance teachers who formerly taught only non-partner dances, such as Las Vegas Disco, are now adding couple dances, and giving workshops in swing. "I House," Berkeley, which formerly taught only line dances, is now offering a popular class in Ballroom Dancing. Ashkenaz, which started out primarily as a line dance center, now offers classes in Ballroom dancing on Thursday nights and Square Dancing on Friday nights. American round dancing is being offered for credit at U.C. Irvine. There appears to be a definite trend among our youth toward more couple dancing.

*The publication of the final part of the article by Vance Teague in the July/August issue is, at press time, the last reply we have received to Dean Linscott's article printed in the December 1978 issue of LET'S DANCE. - - - Ed*





# Easy Does It!

*by Dorothy Kvalnes*

Reprinted in LET'S DANCE  
Courtesy of Berkeley Folk Dancers

## A WORD TO THE TEACHERS

Attendance at classes of some of our master teachers has taught us the value of preliminary sessions and drills on certain steps and styling. This is especially true of Scottish and Balkan dance, but also helps in the case of Polish, Hungarian, and other ethnic styles. Certain (strange to us) rhythms and meters of the dance music should be given special attention. We have found that, contrary to the belief that this wastes teaching time, it actually saves time and makes the dancing much more enjoyable. More and more teachers are reserving time for this most basic folklore effort. Our repertoire is so rich in folklore, that we should certainly take advantage of this facet of folk dancing. Even American Squares have certain rules of courtesy and style of movement.

A bouquet to the teachers who provide weekly time for step practice and styling information. The Folk Dance Federation of California supplies us with a special volumn entitled "Steps and Styling", which is available at all Folk Record Shops.

---

"Old Scottish Country Dancers never die. They just fall to the bottom of the set."

from The Virginia Reel, an R.S.C.D.S. branch newsletter



## *Food in the Scottish Manner*

The Scottish islands have dozens of traditional dishes, such as Haggamuggi (fish stomach filled with chopped fish liver, and steamed; Krampus (fish livers cooked with oats and barley); and Haggis, the national sausage, a mixture of chopped variety meat which is spiced and mixed with oatmeal and sewn in a sheep's stomach, and then steamed.

In the damp climate of Scotland, where wheat is sometimes difficult to grow, oats have grown easily for centuries. These griddle cakes are among the simplest of all oat recipes.

### OATCAKES

1-1/2 teaspoons salt	Up to 1-1/4 cups boiling water
2-2/3 cups medium-ground oatmeal	Some fine oatmeal for rolling out
2 tablespoons bacon fat or lard	

Mix the salt into the oatmeal. Melt the bacon fat in a little of the boiling water and stir into the medium-ground oatmeal, gradually adding just enough water to make a soft dough. On a board, sprinkled with fine oatmeal, roll out as thinly as possible.

Cut into triangles. Cook on a fairly hot greased griddle until the edges start to curl, about 5 minutes.

Next to Scotch broth, Cock-a-Leekie is the most famous of Scottish soups. It is a thick soup of stewing chicken cooked to shreds. The Scots first added leeks, and later, prunes.

### COCK-A-LEEKIE SOUP

1 stewing chicken, trussed, including the giblets, heart, liver and neck	1 onion, chopped 2 tablespoons rice Salt
1-1/2 pounds of leeks, white part only, sliced lengthwise	12 prunes (optional)

Cover the chicken and giblets with cold water in a saucepan large enough to hold the bird. Bring to a boil. As scum rises, keep skimming until no more appears. Add the leeks, onion, rice and salt to taste. Lower the heat to simmer gently. Cook for two to two-and-a-half hours. If you like, add the prunes while the soup is simmering. Shred the chicken meat after cooking and return it to the pan. You may add potatoes and green vegetables for a thicker soup, which will be a meal in itself.

Serving tea became a ritual in which the hostess would entertain her friends; it was an excuse to produce the finest bone china and prettiest lace tablecloths, as well as prepare spec-



ial cakes, such as the magnificent Dundee cake.

#### DUNDEE CAKE

1 cup butter  
1 cup sugar  
5 eggs  
1/2 cup blanched almonds  
2-1/2 cups sifted flour  
1 tsp. baking powder  
1/2 tsp. salt

1 cup golden raisins  
1 cup currants  
1/2 cup chopped mixed  
candied fruit  
1 tsp. grated orange rind  
2 tbsp. orange juice  
Almond halves, strips of  
citron and candied  
cherries

Cream butter and sugar together. Beat in eggs, one at a time. Grate blanched almonds and add to batter. Sift flour, baking powder and salt together into a bowl. Mix in the raisins, currants and candied fruit. Add to the batter, mixing well. Stir in orange rind and juice.

Grease a 9" tube pan. Pour in batter, pressing down to eliminate air bubbles. Decorate top with almond halves, citron and candied cherries. Bake at 300°F. for 1 hour and 15 minutes.

Source: "Country Cooking", Bon Appetit, The Knapp Press,  
Los Angeles, Calif.

"Foods With a Foreign Flavor", Favorite Recipes  
Press, Inc., Montgomery, Alabama

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(John Filcich)

2769 W. Pico (Near Normandie)

Los Angeles, CA 90006

Phone: (213) 737-3500

### **Oakland**

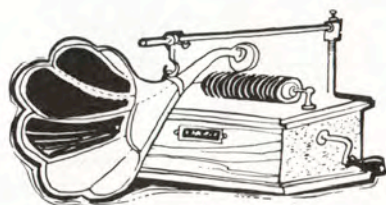
#### **PHIL MARON'S FOLK SHOP**

(Phil Maron)

153 1/2 Clay Street

Oakland, CA 94612

Phone: (415) 893-7541





WELCOME

TO THE ANNUAL ROSE FESTIVAL

MAY 20, 1979, Sunday

Sponsored by the REDWOOD FOLK DANCERS and the SANTA ROSA FOLK DANCERS, to be held at the Santa Rosa Junior High School Gym, 1000 College Avenue, Santa Rosa.

Our theme is "A City Alive In Roses." The program of General Folk Dancing will begin at 1:30 PM. Exhibitions at 3:00 PM, with continued dancing until 5:30.

Plan to spend a week-end in Santa Rosa with your Folk Dance friends. Come and dance with the Santa Rosa Folk Dancers on Saturday night at Piner School, 2590 Piner Road, and attend the Rose Festival on Sunday.

A formal program has not been competed yet, but here is a partial list of some of your favorite dances.

*Dee Rossi*



ALEXANDROVSKA

BAL IN DA STRAAT

CABALLITO BLANCO

CORRIDO

COUPLE HASÁPIKO

ELIZABETH QUADRILLE

BLUE PACIFIC WALTZ

HAPPY HEART

J. B. MILNÉ

HAMBO

LA ENCANTADA TANGO

LA CACHUCHA

LIGHTS OF VIENNA

SANTA RITA

YEDID NEFESH

VRTIELKA CSÁRDÁS

SPINNRADLE

YEVARECHECHA

LA BASTRINGUE

THE DOUBLE SIXSOME



AND MORE

2 TIPS OF SQUARES





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

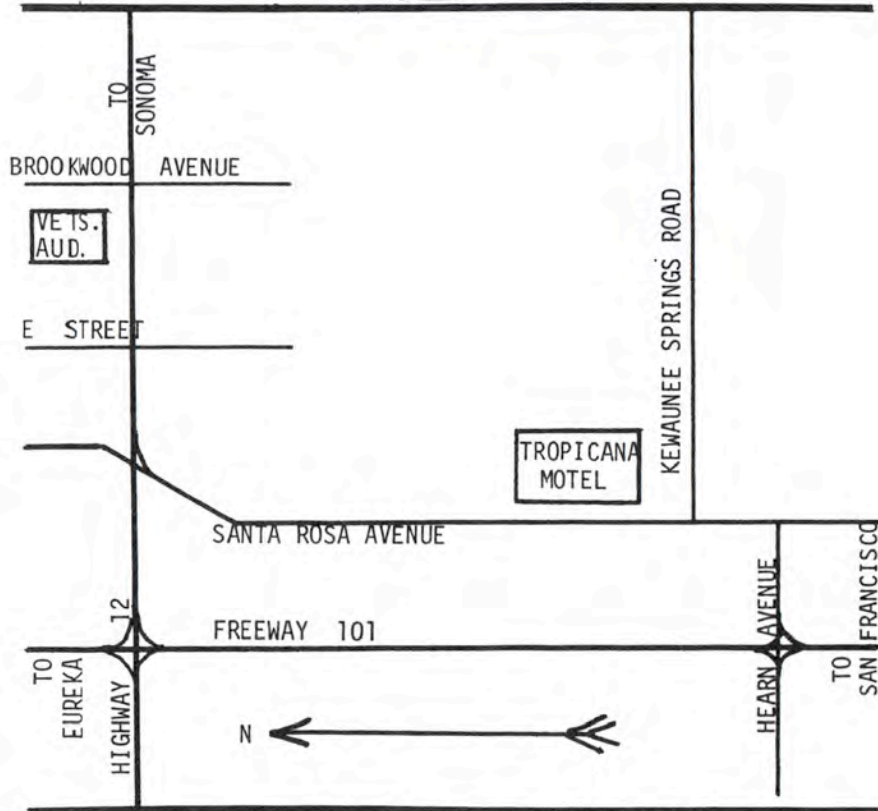
Cost: \$3.00 including tax & tip

MEETING

ROSE FESTIVAL  
1:30 PM

11:00 AM - 1:00 PM

Reservations: Bruce Wyckoff - (415) 368-7834



## The Camp of Pleasure

(Scotland)

This strathspey comes from an old book of Scottish and Irish dances, the title page of which is lost. The title of the dance is said to refer to the camp of courtesans which followed an army on the march. Presented by C. Stewart Smith at the 1977 University of the Pacific Folk Dance Camp.

MUSIC: Record: Cabbage Records #101, S-1, B-1 4/4 meter.

FORMATION: Four cpls in longways formation\*.

18 STEPS: Strathspey Step "Traveling"\*, Allemande\*, Rights and Lefts\*.

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

MUSIC 4/4

PATTERN

Measures  
4/4

Chord INTRODUCTION M bow, W curtsey

### I. TURNS AND ALLEMANDE

1-4 M 1 turn ptr with R hands and return to place.

5-8 M 1 turn W 2 with L hands and finish in second place, ready for Allemande. M 2 dance up with 1 strathspey on meas 7 and dance in to meet W 1 with 1 strathspey. W 1, beg L, dance twd ctr to join M 2 on meas 8, ready for Allemande.

9-16 M 2 with W 1 followed by M 1 with W 2 Allemande.

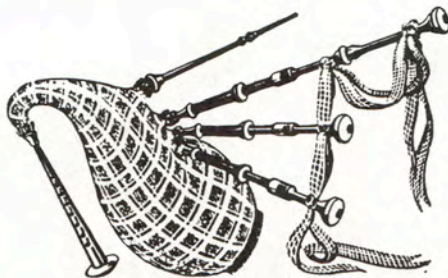
### II. LEAD DOWN AND RIGHTS AND LEFTS

1-4 First and second cpls lead down the middle, M 1 dance down to join R hands with W 1, while M 2 dances up on the outside and in to join R hands with W 2 and follow cpl 1. On meas 20 turn 1/2 twd ptr to face up.

5-8 Lead back up the set, second cpl finishing in first place. First cpl finish in second place.

9-16 First and second cpls dance Rights and Lefts.

Repeats of the dance are done as follows: cpl 1 with cpl 3; cpl 1 with cpl 4 while cpl 2 dance with cpl 3. A new top cpl begins to dance whenever an inactive cpl is below them.



Modern Scottish bagpipe



## The Red House

(Scotland)

This reel is from Walsh's Collection, 1731, and bears the subtitle "Where Would Bonnie Annie Lie?". It was taught by C. Stewart Smith at the 1977 University of Pacific Folk Dance Camp.

MUSIC: Record: Cabbage #101, S-1, B-2 2/4 meter.

FORMATION: 4 cpls in longways formation.

STEPS: Skip change of step\*, set\*, reel of 3\*, cast\*.

\*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

Chord INTRODUCTION M bow, W curtsey.

### I. SET and CAST

1-4 Cpl 1 set and cast off one place below cpl 2. All others stand in place.

5-8 Cpl 1 set and cast up to orig place.

### II. CHASE

W 1 chase ptr around cpl 2 as follows, keeping eye contact throughout:

9-10 M 1 turn CCW and cast off below M 2; W dance across into ptr place.

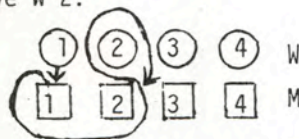
11-12 M dance across and above W 2; W dance around M 2.

13-14 M dance around W 2; W dance across and above W 2.

15-16 M dance across into M line below M 2;  
W dance around and below W 2.

(See diag 1)

top



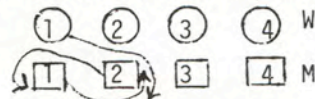
17-24 W turn 1/2 CCW to cast up above W 2 as M turns 1/2 CW to reverse the chase with M following W back to orig place.

### III. LEFT SHOULDER REEL of 3 on MAN'S SIDE

25-30 M 1 and 2 face and beg a L shldr reel of 3 on the M side by passing L shldr, while W 1 crosses over to M side below M 2 to join in the reel of 3 passing ptr R shldr.

(See diag 2)

top



31-32 M 1 and 2 continue, passing L shldr to change places while W 1 crosses back to orig place turning 1/4 CW in place. End with M 2 turning 1/4 CW in first place, M 1 in second place ready to cross over to W side below W 2.

### IV. RIGHT SHOULDER REEL of 3 on WOMAN'S SIDE

33-38 W 1 and 2 face and beg a R shldr reel of 3 with M 1 crossing over to join below W 2 and passing ptr L shldr.

39-40 W 1 and 2 continue, passing R shldr while M 1 crosses back to M side into second place turning 1/2 CW in place. End with W 2 turning 1/4 CCW into first place. Cpl 1 is now in second place.

The Red House - con't (page 2)

1-40 Repeat dance with cpl 1 dancing with cpl 3.

1-40 Repeat dance with cpls 1 and 2 both active.

A new cpl becomes active whenever there is a cpl below with whom they may dance.





## 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.

### MIHAI DAVID

Born Bucharest Graduate Romanian Choreographic School  
Dancer Romanian State Ensemble CIOCIIRIA, now living in Los Angeles, CA. Has given workshops in Romanian Dance throughout western hemisphere, has participated at summer dance conferences throughout U.S. HAS CONDUCTED TRAVELLING TOURS TO ROMANIA and is co-director of the very successful F.D. SYMPOSIUM - SANTA BARBARA.

# MIHAI DAVID and TOM BOZIGIAN

to conduct 21 fully-escorted days to  
selected regions of both

ROMANIA  
and  
ARMENIA SSR

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FOR COMPLETE INFORMATION

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Hollywood, Calif. 90028

## IN ARMENIA SSR

Enter USSR via MOSCOW

Tom Bozigian to direct dance instruction aided by ensemble and choreographic school instructors.

Picnic day to village outside Erevan including lamb barbecue and live orchestra with dancing in primitive setting.

Visits to various regions noted for historical value concentrating on museums, the famous VANKS or monasteries, archeological sights, etc.

Group performances

Visiting: EREVAN, GHIGARD, LAKE SEVAN, DILIZHAN, LENINAKAN, plus others.

### TOM BOZIGIAN

Born Los Angeles, Ca. Raised in Fresno, CA. where he received MASTER'S DEGREE EDUCATION and excelled in sports graduated ARMENIAN STATE CHOREOGRAPHIC SCHOOL EREVAN. Participant in FIELD RESEARCH in Armenian SSR regions in coordination with the ETHNOGRAPHIC INSTITUTE of University of Erevan. Has traveled throughout many parts of the world conducting dance workshops. He is co-director of F.D. SYMPOSIUM - SANTA BARBARA.

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## DEL VALLE FOLK DANCERS

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De Valle Folk Dancers of Livermore, are planning a Polish workshop, dinner and party on Saturday, May 26. The workshop will feature the teaching of Jan Sejda, director of Kahdra and the Lowiezanie Polish Folk Dance Ensemble. Dances of different levels of difficulty will be included in the workshop, which will be limited in size to prevent crowding. Location is Veterans' Hall, 5th and L Streets, Livermore, which has a good wooden floor, but no shoe restrictions. Workshop hours are 4:00-6:00; Dinner 6:00-8:00; Party 8:00-?. The dinner will feature home-made Polish specialties. Cost is \$2.50 for the workshop, \$3.00 for dinner and \$2.00 for the party. A \$6.50 bargain package rate for pre-registrations received by May 20, assures you of dinner, admittance to the workshop, and a dance of your choice on the party program (if we have the record).

Make checks to: Del Valle Folk Dancers

Mail to: Sharon Gardner  
563 Humbolt Way, Livermore, CA 94550

Include: Names and Addresses  
SASE for a receipt  
First and Second choice for dances you would like on the party.

For more information, call (415) 447-5325



*Scottish Dance Ensemble - James Lomath, Director*



Rather than present more statistics as we did last month we thought you might be interested in reading some actual responses. Festival Programming seems to be a topic close to everyone's heart. Here are the comments we have received on that subject:

"Federation Dance Programs are not enjoyable."

"More dances like the 'People's Party', we loved it."

"Less squares; maintain good old dances."

"More balanced dance parties sans squares and set dances."

"Don't turn Festivals into 'Kolo Klatches'; keep a balance of dances, including a few squares."

"Less new Round Dances. We have more than enough old standards."

"Need better programming at Festivals, which the Federation has no control over."

"Fewer squares and rounds. More interest in dances now being introduced. More Kolos."

"Instead of three sets of squares, three free style intermissions."

"Keep squares. They are American Dances. Let the younger people learn them; they need to learn to listen, too."

"More flexibility in programs at Festivals. Federation sponsorship of different kinds of dancing. The aim is to attract people and clubs into the Federation."

"Less emphasis on square dancing."

"I would like to see some of the old dances which have been used on programs for the last 40 years, dropped and some of the other good old ones put in place of them."

"Fewer squares at Festivals and parties; more line dances."

"More emphasis on separate beginner programs. Parallel programs. De-emphasis squares and rounds on Festival Programs. Help singles by having more line dances and trios."

"Lessening of square dancing and increasing International Folk Dancing; less talking at Festivals."

"At the last San Jose Festival, there was a good turnout for Saturday. That program was geared to a different type of dancer, namely no-partner, and I think it proved something. There are dancers for this type of program and maybe ways should be explored to get them into our Federation. We may have to re-design our programs to cater more to them."

"Too many squares. Intermission with free style hambos, polkas, etc."

"Being an Internationalist, as opposed to a Balkanist or Square/Rounder, I see plenty of room for, and enjoy lines, squares and rounds with perhaps a bias toward the line dances. Lines are more international than squares/rounds. With the squares and rounds, we dance an disproportionately large amount of U. S. dances within our repertoire."

"I object vigorously to the idea of eliminating Squares from our Festivals, and, as some teachers have done, from class teaching sessions. Square dances, in a more relaxed manner than that found in strictly Square Dance Clubs, are certainly part of the International and American heritage, and should not be ignored."

"I would like to state my preference for less square tips. After about the second tip at Festivals, I have had enough. Squares take up too much time to set up and to dance."

"The Federation's duty should be to have balanced programs not only at their annual events, but at all Festivals presented by member clubs. Square dances SHOULD also be included. That rounds out a program."

"San Jose Festival was the best program we have seen in a long time, both Saturday night and Sunday. Since we have a Beginner's Festival, why not an Advanced Dancer's Festival and let San Jose be designated?"

"....dances being taught new dancers at the college level in NO WAY represented what was being done at Festivals."

"...my concern is what I observed at the recent January Festival in San Jose, regarding the parties. I noticed the difference in the 'formal Festival' on Sunday afternoon and evening, which seemed a little dull and lifeless compared to the Saturday night 'Teachers' Party' at Hoover Jr. High School, which seemed to be warm and enthusiastic and lively. Was it the place, itself? Though crowded, the gym was cozier and more intimate rather than the huge spaciousness and openness of the Convention Center. (Festivals in other locations have left me with this same dull feeling.) Was it the people? - fantastic cross section of dancers; many young and enthusiastic joining older ones in common enjoyment."

"..we too, have been very concerned lately about the 'apartness' of especially, Festival programs, ..It has long been our feeling that party and festival programs are two entirely different things, to serve two entirely different purposes."

A party program reflects the 'here and now' state of group. It should be a balanced program, but it will also include all of the new material, the dances currently being taught, and the far-out and wild, or whatever dances that are peculiar to this



club's or this area's repertoire."

A Festival, however, to us, is an opportunity to come together, meet friends, and do dances as a group that everyone feels comfortable with. The Festival program, then, should be a very general one, with dances picked for wide appeal, fun, good music, and with the idea that as many dancers as possible will be on the floor....."

....we would like to see more attention given to balancing Festival programs to meet the needs of a Festival. There should be a general relaxed atmosphere, a more intermediate level, more mixers, contras, set dances, etc., which would allow group interaction....."

*In coming months, there will be more comments from the Long-Range Study Committee on Dance selection and Research, Institutes, Teaching Quality, Attracting New People, and Federation Organization.*

Frank Bacher, Vi Dexheimer, Al Lisin

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\*\*\*\*\* DEADLINE \*\*\*\*\*



IS JUNE 1ST FOR



JULY/AUGUST ISSUE

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Membership Dues (\$8.00) enclosed herewith.

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

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## ♫ DANCERS PREFERENCES - an editorial . . . . .

With the increased interest in Festival Programming generated by the questionnaire circulated by the Special Study Committee of the Federation and Dean Linscott's article in the December 1978 issue of LET'S DANCE, perhaps we are looking at the wrong end of the problem of compatible programming. (See the report by the Special Study Committee on page 25.)

What creates the dancers interest? What captivates his joy of the dance? What are the corner stones on which he builds his preferences?

Each teacher will find certain "things" they prefer, key points in selecting material to learn and teach, such as: Is the music pleasing? Is the dance well choreographed? Does the dance fit well with the music selected? These and many more questions are examined by the teacher before planning new material to present to their classes.

One point which most teachers forget, is that what is taught tends to become interpreted to the dancer as what they prefer. In other words, the dancer's preference is generated by what they are most comfortable with, which, in turn, is dictated by what they have learned from the teaching sessions they have attended. What the teacher has taught, becomes what the dancers prefer.

Years ago, when there was no Square Dance Movement as such, good callers were Folk Dance teachers who did lots of Square Dances. When these callers formed new clubs and stopped teaching Folk Dances, the Folk Dance Movement lost a large section of teachers and people; with them they lost the ability to know and enjoy good Square Dancing. Few Folk Dance teachers today can actually teach Square Dancing, therefore they do not!

Coupled with this trend to fragment the dancing, Folk Dancers vs. Square Dancers, has been a trend to the single person. With less couples, as such, on the floor, the trend is to teach more non-partner or line dances. There is now an increase in the number of teachers who know few couple dances, and therefore are teaching more non-partner dances, which the single people prefer because that is what they have learned. What we now have is a fragmenting of dancers into areas of primary interest:

1. The Square Dance Caller has a following of people who prefer squares, doing some non-partner and couple dances.
2. The Couple Dance Teacher has a following of people who prefer couple dances, doing some non-partner and square dances.
3. The Non-Partner Dance Teacher has a following of people who prefer non-partner dances and do some couple dances and square dances.



The real problem is how to get them together to work out their mutual problems, not necessarily how to integrate one with the other. Your comments are Welcome . . . . .

*Max Horn, Associate Editor*

# WHAT IS A HAGGIS?



The Haggis is a vicious breed, with habits like a sloth,  
It builds a nest of Harris Tweed and bits of Tartan Cloth.  
It only ventures out at night and hunts in packs like dogs,  
It gives a green and ghostly light and makes a noise like frogs.  
The natives catch them by their tails to dodge their beating wings,  
Then fix a clothes peg on their nose . . .

. . . and eat the blooming things!  
from the Vancouver Branch News Letter, January, 1978



REMEMBER ! ! ! ! !  
COME HAVE A "WHALE OF A TIME"  
STATEWIDE 1979 - SAN DIEGO

\* \* \* \* \*

\* 2<sup>nd</sup> Annual Summer 79 Workshops \*

\* Touring: U.S.A. Canada & Israel. \*

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# ***Kolo Kalandar***

## **APTOS**

FRI 7:30, Cabrillo College Gym, 6500 Soquel Drive, A Daoud.

## **BERKELEY**

SUN 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Ruth Brown.  
 MON 8 PM, Ashkenaz, 1317 San Pablo; Greek, Ted Sofios.  
 MON 8 PM, Hearst Gym, U.C. Berkeley Rm 234; David Chang.  
 MON 8 PM, John Hinkel Clubhouse, Southhampton & San Diego in  
 Hinkel Park; Vance & Pauline Teague.

TUE 7 PM, Aitos, 1920 San Pablo; Greek.  
 TUE 8 PM, Ashkenaz, 1317 San Pablo; Neal Sandler.  
 TUE 8 PM, Hillel Jewish Student Ctr. 2736 Bancroft Way; Isr.  
 FRI 8:30, Aitos, 1920 San Pablo; Greek.  
 FRI 8 PM, International House, U. C. Berkeley. W. Grothe.

## **BOULDER CREEK** (Santa Cruz Mountains)

PLANINA, Balkan Folkdance Weekend Campouts. For details call  
 (415) 494-1631 or write Church of Planina, 3498 South Court,  
 Palo Alto, CA 94306.

## **EL CERRITO**

WED 7 PM, El Cerrito Com. Center, Moeser Ln; Balkan-Israeli.  
 THU 1:30-2:30 PM, El Cerrito Com. Center, 7007 Moeser Lane.

## **LIVERMORE**

TUE 7 PM, Veteran's Hall, 5th & L Street; Wes Ludemann.

## **LOS ALTOS**

MON 7:30, Foothill College, Moody Rd; Balk-Isr.; M. Vinokur  
 TUE 7:30, Balkan Village, 4898 El Camino Real; Greek & Arm.

## **MONTEREY**

WED 7 PM, Monterey Youth Ctr, El Estro Prk; Line; A. Daoud.

## **MENLO PARK**

MON 8 PM, Menlo Prk Presb. Church, 950 Santa Cruz; R. Nelson  
 TUE 7 PM, Menlo Prk Rec. Ctr, Alma at Mielke; Marcel Vinokur  
 WED 7 PM, Menlo Prk Rec. Ctr, Alma at Mielke; Marcel Vinokur

## **MILL VALLEY**

MON 7:30, Mill Vly Rec Ctr, near Camino Alto & E Blithedale.  
 WED 7:30, Almonte Hall off Miller on Almonte; N. Linscott  
 WED 7:30, Park School, E. Blithedale.  
 FRI 8 PM, Park School, E. Blithedale; Kopachka; D. Linscott

## **MOUNTAIN VIEW**

WED 7 PM, High School, 650 Castro; Filipino.

## **PALO ALTO**

SUN 7 PM, Stanford Old Clubhouse, Stanford Univ; Israeli  
 MON 8 PM, Masonic Temple, 461 Florence; Stan Isaacs  
 WED 7 PM, Oak Creek Apts, 1824 Willow Road; Stan Isaacs  
 WED 7 PM, Wilber School, 480 East Meadow; Alana Hunter  
 THU 7:30, Fair Meadow School, 500 E. Meadow; Sierra Singles  
 THU 7:15, Stanford Univ, The Clubhouse, Old Union; Nicoara  
 FRI 7:30, Stanford Univ, Wtr-Roble Gym; Sumr-Tresidder Union



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# Kolo Kalander

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## SACRAMENTO

FRI 7 PM, American River College

FRI 8 PM, Cal. State Univ. South Dining Hall.

## SAN FRANCISCO

SUN 7:30, Rikudom, Mandala, 603 Taraval; Israeli

MON 7:45, Eureka Valley Center, Collingwood & 18th.

MON 8 PM, Mandala, 603 Taraval; Greek; Stan Passy

TUE 8 PM, Mandala, 603 Taraval; Israeli; Yoram Rachmany

TUE 8 PM, First Unitarian Church, 1187 Franklin.

TUE 12:00 U.C.S.F., Parnasus Street; Dean Linscott

WED 8 PM, Jewish Com. Ctr. 3200 California, Gary Kirschner

WED 8 PM, Mandala, 603 Taraval; Neal Sandler & K. Gidwani.

WED 7:30, Nertamid, 1250 Quinterra at 22nd; Israeli.

WED 7 PM, S.F. State University Gym.

THU 1:30, Jewish Community Center; Jack Green.

THU 8 PM, United Presb. Church, 1021 Sanchez Street.

FRI 8 PM, Mandala, 603 Taraval; Neal Sandler & M. Nixon.

## SAN JOSE

THU 7:30, Jewish Com. Ctr, 2300 Canoas Gd. Rd.; Israeli

FRI 7:30, San Jose State College, 7th & San Carlos.

## SAN MATEO

MON 7:30, Temple Beth El., 1700 Alameda de las Pulgas; Greek

TUE 8 PM, Central Rec. Center, 5th & El Camino Real.

## SAN RAFAEL

THU 8 PM, San Rafael Com. Center, B Street; Claire Tilden

## SARATOGA

First weekend of month, Marcel Vinokur's Saratoga Weekends  
Call Kathy Vinokur at (415) 327-0759 for details.

## SONOMA

THU 7 PM, Sonoma State College Fieldhouse, Aux. Gym.

## SOUTH SAN FRANCISCO

THU 7:30, Orange Memorial Park Rec. Bld; Eileen Mitchell

## SUNNYVALE

MON 7 PM, Hollenbeck School, 1185 Hollenbeck near Fremont Ave

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*For additions and/or corrections to the Kolo Kalander, Phone  
Jim Emdy (415) 327-8115 evenings or (415) 497-2054 days or write  
Rev. Hiram Pierce, Church of Planina, 3498 South Court, Palo  
Alto, CA 94306*

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## 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 Ōzkök, 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.



## WESTWIND INTERNATIONAL FOLK ENSEMBLE

Westwind International Folk Ensemble, a 45-member Bay Area troupe of dancers, singers, and musicians, will present their only peninsula-area concert this season on Sunday, May 20, 1979. Featured will be this season's premiere work, a fiesta suite from Nayarit, Mexico. The program also includes folklore suites from Yugoslavia, France, Russia, Hungary and the U.S.A. 2:30 Matinee Gunn High School, 780 Arastradero Road, Palo Alto. Tickets are \$4.00 general and \$3.00 for students and senior citizens are available at the door, or call (415) 468-5038 in San Francisco for reservations.

*Lori Sroka*



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# Council Clips

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## GREATER EAST BAY FOLK DANCE COUNCIL

June 30th will be the next party for GEBFDC at the Bancroft Junior High School. Dancers Internationale will be the hosts. This is very fitting, as Burt Scholin, our President, attends this club and he is going out of office as President in June. The installation of new officers will be on June 5th, location is still unknown. Phyllis Olson and our new President, Earl Wilson are in charge of arrangements, so call them for details. Other officers will be Al Bonnett, Vice President; Judy Garrigues, Secretary, and Phyllis Olson, Treasurer.

The Council will again host a Festival on July 4th from 1:30-5:30 PM in connection with Oakland Mayor's 4th of July activities.

Oakland Folk Dancers have their party on the 5th Thursday of the month. Their next party will be on May 31st at the Hawthorne School. Louise Schillare is the instructor and urges all to come.

Bill Clark who teaches a beginner class at Berkeley Folk Dancers announced that the Beginners' Class is going to host a potluck supper for club members and their families at John Hinkel Club House on Memorial Day.

Folkensquares International, in response to the request from members of the Monday night class which Norma and Bryce Anderson teach, scheduled Square Dance Workshops on two Sundays for advanced dancers only. These were very successful. They are planning in the very near future to schedule a Square Dance Workshop for beginners. These workshops are for Square Dancing for Folk Dancers. As soon as the dates are confirmed, you will be informed, where, when, etc. They schedule a party on the same evening, making a full dancing event.

*Genevieve Pereira*

## SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Our 25th Annual Camellia Festival honoring the "Hispanic" countries around the world is now history. We wish to thank all of our out-of-town friends for coming and sharing our Festival with us. Having your support each year makes it all worthwhile.

June 9th is the date set for Sacramento's dance in the Pines at Pine Grove School, across from the Exxon Station. General Folk Dancing from 8:00-11:00 PM with punch served by the Ribas' and if you would like to bring your favorite desert, we will all share after dancing. Sunday, the Ribas' invite you to have breakfast at their home. There is a place in the Ribas' yard to park campers and trailers, and available motels in the area. Lots of fishing nearby, and a shady lawn for relaxing, visiting or croquet. For further information, call (209) 296-4970.

*Alice Needham*



## SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

May Events: Fun Club party on the 5th will feature exhibitions by Stela Alvarado with a South American theme. Changs will have a May theme on the 18th, and the Merry Mixers on May 30th at the San Francisco Recreational Arts Bldg., 50 Scott St., at 8:00 PM.

June has two special events. The Fun Club invites all former members and friends to an "Old Timers" night on the 2nd, and to their Anniversary Annual Dinner-Dance at Spenger's in Berkeley at 7:00 PM, Thursday, June 14th. Reservations must be made by the 9th. Call Sara Tergis, (415) 648-5404. Cost - \$6.75.

Changs will have their Annual Anniversary Dinner-Dance and program on Friday, June 22nd. A new show, "That's Entertainment" under the direction of D & D Enterprises, (Bee and Ernie) will delight those familiar with their shows. Be sure to make your reservations early. Call Helen Allen at (415) 664-1011. Tickets will be \$6.50, to be paid by June 8th.

Dancers are also invited to Cayuga Twirlers on the second Saturday at St. John's High School, 4056 Mission Street. Gate Swingers party is on the last Thursday at 333 Eucalyptus YMCA.

Our Council endorses the idea of giving dancers a chance to give the Federation their view about its function and reply to special questionnaires about each Festival. It is up to all of us to work together to meet the needs of folk dancers of all ages. We urgently need the cooperation of all teachers in helping to see that their dances are being taught.

*Leonore Fifer*

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## SCOTTISH COUNTRY DANCING IN THE BALLROOM



Whilst the R.S.C.D.S. is very happy to hear of the many Balls and Dances held all over the world by Branches and Affiliated Groups we do feel that it would be wise to have some definite guidance with regard to the content of the programme. At the moment we feel that too many difficult or unknown dances are used and as a dance draws in people from wide districts and often with little real knowledge of Scottish dances the programmes should be designed to suit everyone. Well-known dances with good gay music never become stale and after all, at a ball it is the social side - the meeting and dancing with friends and with strangers - that is an important object of the Society. We hear so often from members: "We went to a dance at ----- and then had to sit out a large portion of the programme as it was full of elaborate new dances which we had never heard of or seen." This really defeats the object of the . . . . .

from The Royal Scottish Country Dance Society bulletin no. 55

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# Echoes *from the* Southland

by Perle Bleadon

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## IDYLLWILD FOLK DANCE WORKSHOP

If you have not already done so, now is the time to send in your reservation for a glorious folk dance week at the Desert Sun School, Idyllwild. The dates are June 22 to 29, with the weekend of June 22nd to 24th. REGISTRATION IS LIMITED TO 80 for the week.

The staff will include Carol and Edward Goller, teaching dances from Scandinavia; John Pappas dances from Greece; Bernardo Pedere, the Philippines and Glenn Weber teaching dances from Poland. Dave and Fran Slater will handle most of the evening parties. For further information and an application blank, please write to Elam McFarland, Executive Secretary, 144 South Allen Ave., CA 91106. Phone: (213) 681-7532 or contact Vivian Woll, Chairman, at 7908-70 Rancho Fanita Dr., Santee, CA 92071

## LECH LAMIDBAR DESERT FESTIVAL

The 30th Anniversary of the China Lake Desert Dancers Spring Festival was dedicated to the memory of Bob Brown who died as a result of an automobile accident. Saturday was a dancing day with dancing in the afternoon and dancing in the evening with excellent Live Music by the NAMA Orchestra with singers Trudy Israel and Susan North.

Gifts for the Bob Brown Scholarship Fund will be accepted by mail in care of Ruth Dietrich, 834 N. Fiarview, Ridgecrest, CA 93555. Checks are to read "Bob Brown Memorial Scholarship." (Scholarships will be to Idyllwild.)

## SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

The Teacher/Leader Workshop, August 10-12 is designed for school teachers and recreation leaders. The program will consist of dances from selected countries, cultural background and teaching techniques. The staff for the weekend will have Bora Gajicki, Yugoslavian; Geoff Hamada, disco and Audrey Silva, international dances. One semester unit of Extension credit is offered, but those desiring credit, must sign up for credit at time of registration. For further information: Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008.

## VESELO SELO

Bora and Marge Gajicki are pleased to welcome Dick Oakes as part of the management and permanent teacher at Veselo Selo. Dick has been a leading figure in the Southern California Folk Dance scene for many years. In recent years he has toured the United States and Canada, conducting many weekend workshops and week-long camps. Dick will be your Saturday night host and instructor. In addition, he will conduct an International folk dance class on Tuesdays.

# Calendar of Events

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

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.

JUNE 5, Tues, "Installation Dinner-Dance" Spenger's in Berkeley. Greater East Bay Folk Dance Council

JUNE 9, Sat-Sun, Folk Dancing in the Pines. Camping, fishing, relaxing, Dancing 8:00-11:00 PM, Pine Grove School. Bring your camper or trailer. Sunday breakfast at the Riba's.

JUNE 22-24, Fri-Sun. CAMP SACRAMENTO Folk Dance Weekend Folk Dancing - Institute with the Mitchells - Potluck - FUN Contact Marvin and Janet Flye for reservations.

JUNE 30, Sat. SAN LEANDRO "Fifth Saturday Party" Bancroft Jr High School. Hosts: Dancers International.

JUNE 30, Sat. PENINSULA "Fifth Saturday Party"

AUG 5-11, Sun-Sat. QUINCY "Feather River Family Camp"



MAY							JUNE						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7						1	2
8	9	10	11	12	13	14	3	4	5	6	7	8	9
15	16	17	18	19	20	21	10	11	12	13	14	15	16
22	23	24	25	26	27	28	17	18	19	20	21	22	23
29	30	31					24	25	26	27	28	29	30





# Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

MAY 25 - 28, Fri-Sat-Sun-Mon. SAN DIEGO "STATEWIDE 1979"  
Fri-Dancing Balboa Park Club, Afterparty at the Grant Hotel  
Sat-Institute, Dancing, Afterparty at the Concourse. Sunday  
Brunch, Grant Hotel, Concert, Dancing, Afterparty at Concourse  
Monday, Dancing at Balboa Park Club, Balboa Park.

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 **FOLK DANCE SCENE**

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For Southern California Folk Dance information

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# Classified Ads

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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.



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LOS ANGELES

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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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# Statewide 1979



SAN DIEGO, CALIF

MAY 25, 26, 27, 28, 1979

PRE-REGISTER NOW!! SAVE TIME!! SAVE MONEY!!  
DANCE! DON'T STAND IN LINE! DEADLINE: MAY 15

REGISTRATION BADGE MUST BE WORN AT ALL EVENTS

## PLEASE PRINT

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(As it will appear on your badge)

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(As it will appear on your badge)

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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

(Advance Registration)

REGISTRATION  
COST

(After May 15)

NO REFUNDS AFTER MAY 15

( per person)

Pre-registration and  
Afterparties \$5.50

\$ \_\_\_\_\_

Registration and  
Afterparties \$7.50

Warmup Party Friday Night

FREE

Warmup Party Friday Night

Institute \$3.00

\$ \_\_\_\_\_

Institute \$4.00

Installation Brunch \$6.00

\$ \_\_\_\_\_

Installation Brunch \$6.00

Monday Dancing

FREE

Monday Dancing

TOTAL AMOUNT ENCLOSED

\$ \_\_\_\_\_

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# Institute

REGISTRATION FOR "DALIA" WEEKEND WORKSHOP

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ADDRESS: \_\_\_\_\_

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VEGETARIAN: \_\_\_\_\_

FEE 100.00 Includes - sessions, room and board, three meals daily, snacks and access to facilities. A deposit of \$ 25.00 (non-refundable) is required.

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You want to learn more about Folk Dancing, costumes and perhaps some traditions. You went to your local book store and all they had was books on ballet and books on Old English and classic theater costumes. Where can you go? Try your favorite record shop (see page 15) or send an order to the Federation Office:

COSTUME BASICS

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LET'S DANCE Magazine - THE magazine for Folk Dancers in California and the West. The official publication of the Folk Dance Federation of California, Inc., contains researched dance descriptions, costume information and many articles and items of interest to the dancer.

10 issues per year. (Canadian and Foreign \$6.00/yr)	\$5.00
single issues	.65

When ordering by mail, please add \$1.00 for postage and handling.  
Folk Dance Federation of California, Inc.  
1275 "A" Street, Suite 111  
Hayward, CA 94541

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## TO LATE TO CLASSIFY

**CHANGS** "41st ANNIVERSARY" - DINNER - ENTERTAINMENT - DANCE -  
 1317 - 4th Ave, San Francisco. Friday, June 22, 7:00 P.M.  
 TICKETS - \$6.50 INFORMATION 664-1011

**ISRAELI FOLK DANCE INSTITUTE:** June 28-July 1, Cal. Poly-State  
 University, San Louis Obispo. INSTRUCTORS: Ayalah D. Goren  
 and Ya'akov Eden. TUITION: \$25. ACCOMODATIONS: \$10/day sngl  
 \$7/day dbl occup. CONTACT: David Paletz, 11260 Westminster  
 Ave., Apt. 18, Los Angeles, CA 90066.

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