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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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## TABLE OF CONTENTS

PRESIDENT'S MESSAGE . . . . .	3
TEXTILES AND DECORATION USED IN COSTUMES OF INDIA, PAKISTAN AND INDIA . . . . .	4
ATTENTION TO ALL OUR ASSOCIATE MEMBERS . . . . .	8
SOMETHING NEW - A BOOK OF MUSIC FOR THE FOLK MUSICIAN . . . . .	10

## DANCE DESCRIPTIONS:

Bičak . . . . . (Bulgaria) . . . . .	12
La Encantada Tango (U.S.A. - ARGENTINA) . . . . .	16

EAST INDIAN - LIFE STYLE . . . . .	20
KOLO KALANDAR . . . . .	22
COUNCIL CLIPS . . . . .	24
PARTY PLACES - NORTH . . . . .	26
PARTY PLACES - SOUTH . . . . .	27
CALENDAR OF EVENTS - NORTH . . . . .	28
CALENDAR OF EVENTS - SOUTH . . . . .	29
CLASSIFIED ADS . . . . .	30
ADVERTISERS . . . . .	25, 29, 30 back cover

## ON OUR COVER

Slavonian Dances  
(Croatia, Yugoslavia)  
Meg and Ann Skomra  
(Photo sent to the editor  
by Elizabeth Hanley)



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# PRESIDENT'S MESSAGE

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Congratulations to Frank and Elsa Bacher for the fantastic job they did on Statewide '86! Each of the Committee Chairpersons distinguished themselves with excellent planning and preparation, as well as all who assisted them in making this festival so outstanding. Special recognition goes to Frank Kane whose beautiful art work provided us with a professional touch which everyone appreciated and enjoyed. Thanks also to all the folk dancers who attended from both Northern and Southern California.

Thank you for your vote of confidence in letting me serve as your President, along with the excellent slate of new officers. The past two years as Vice President of Federation North were very rewarding, and working with such wonderful people makes the job exciting and enriching. Thanks to the Past Presidents, especially Oscar Faoro and Burt Scholin, the Officers, the Executive Board, Genevieve Pereira, the Council Presidents, and everyone who has contributed so much, and have helped me get started.

We are looking forward to another great year. Please share with us your ideas so we can create an exciting future based on the expertise gained from the experience of so many dedicated folk dancers.

*Florence Payne, Federation President*



*Indian designs for wood blocks used for hand printing cloth.*

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## TEXTILES and DECORATION USED IN COSTUMES OF INDIA, PAKISTAN and AFGHANISTAN

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Although the three countries now have separate governments they share many traits, especially in the area of folk arts, such as the costumes and embroidery. A chief feature of this region is the "shisha" or mirrorwork, which is used in numerous ways.

The use of mirrors is said to have begun as a part of the elegance characteristic of the reign of Shah Jahan. He was the ruler (1627-1658) responsible for the height of the Mughal architecture, who built the Taj Mahal in honor of his wife, Mumtaz Mahal. During his reign, mirrors were also used in mosaic walls of several of the palaces he built in different cities. These were known as "shish mahals" or palaces of mirrors, and are now being copied in modern high-priced tourist hotels in lobbies or restaurants.

The use of shishas in embroidery is credited to Mumtaz Mahal, and is part of the great tradition of domestic skills, as it has been taught to small girls at an early age. Because of the household customs, isolated from the whims of fashion, this craft heritage is part of embroidery skills that began almost 5,000 years ago. This artistry has been a customary activity which occupies the women at times when there is a lull in herding or farming duties. The motifs representing primitive versions of plants, animals, and various birds, shows the importance of these objects in the lives of the folk artists.

The decoration of textiles ranges from the valuable items made for wealthy clients, with metallic thread and costly jewels, to the practical ones made by the less prosperous women for their own use. There are several regional styles of shisha embroidery, and distinct details used in one tribal or ethnic group.

Another major trait of the clothing worn in this region is due to a great range of possibilities of Indian fabrics, in colors as well as in print weaves. The effects created by the domestic fabrics and designs applied to them, are also in great demand in other countries. Prints, such as paisley, and gauze, and other types of cottons have been increasing in availability. Silks, especially sari lengths, can be found in some specialty stores. Some of these cottons are a good combination with the use of hand crochet in yokes or edges, while the silks are made in a range of weight and weave which can be hard to make a choice for a garment.

In the past, a display of wealth by means of heavy

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## SOMETHING NEW -

### A Book of Music for the Folk Musician

True Folk Music in the past was seldom written. Since the mid-17th century, there have been many attempts to set folk music to paper so it could be played by more than the few musicians who may have heard a particular number or had spent enough time working with someone who knew the music to faithfully copy it.

Many of the Classic Music Composers actually put Folk Music to the test by including phrases, or even whole compositions in their own work. Many examples of this are available, and quite evident.

Writing down Folk Music on paper simply as a copy of what has been played, or heard by the writer, is completely different than composing an altogether new piece, and is by the same conditions, more difficult. The historian (for that is what this music writer is), must put it down, then test it to see that the work has faithfully reproduced the sound on paper. Beyond that, it must be easily duplicated by the musician attempting to read the transcribed music.

In VILLAGE DANCE MUSIC by Richard Geisler, just such a task has been attempted, and coupled with his own hand caligraphy, this book is both visually interesting, and for the Folk Musician/Folk Dance enthusiast, the content should be both inviting and challenging.

A test sampling of the written music shows a good facsimile of the music as we know it. He has included as reference, the identification of the commercially produced recordings from which he worked to write his transcriptions. This will provide the amateur musician with an opportunity to listen to professional or semi-professional musicians performing the same works for intonation and context.

In the field of Folk Dancing, there are not enough good musicians willing and able to learn and play this marvelous Folk Music to which we love to dance. Perhaps Richard Geisler is part of the answer to our problem of good live music. We need even more of these transcriptions.

VILLAGE DANCE MUSIC is available from your Folk Dance Record and supply shop, or directly from Mr. Geisler. Mr. Geisler is continuing his project of writing down music for the Folk Musician, and has developed a good catalogue of tunes he has notated. [Richard Geisler, 15181 Ballantree Lane, Grass Valley, CA 95945.]

*Max Horn*



*Bičak*  
(Bulgaria)

Yves Moreau learned Bičak (BEE-chuhk) in March 1970 from Ilija Vretenarov, leader of a folk dance group in Kavrakirovo, near Petrič, southwest Bulgaria (Macedonia). The dance was popular in the villages around Petrič. Yves presented the dance at the 1970 University of the Pacific Folk Dance Camp and at other workshops, among them North-South Teachers' Seminar at Mt. Cross, Felton, California in October 1980.

RECORD Balkanton BHA 734 Side B/2

14/16 meter (9/16 + 5/16)

RHYTHM:

14/16 written as  
Counted



FORMATION:

Open circle or short lines. Hands joined with adjacent dancers, arms down at sides ("V" pos). Originally taught in segregated lines with W hands joined with adjacent dancers, elbows bent and down ("W" pos) and M with hands on adjacent dancers shldr, arms extended ("T" pos). Face LOD, wt on L.

STEPS and  
STYLING:

Lift: Rise onto ball of supporting ft.

Hop: Spring from one ft, land on same ft.

Leap: Transfer wt from one ft to the other; both ft off floor at apex of leap.

Jump: Spring from one ft, land on both ft simultaneously.

Ftwk is small and kept close to floor with a smooth rolling action.

- 4 Repeat meas 3 with opp ftwk, but on ct 6 bring L ft far enough around to step on it in LOD, pivoting on ball of R ft as L ft is brought around.

IV. LEAP (4 meas)

- 1 Face LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4); step fwd R,L (cts 5,6).
- 2 Hop on L (ct 1); step fwd on R (ct 2); low jump onto both ft, L ft a little fwd of R (ct 3); leap onto R, turning to face ctr, L ft off floor (ct 4); leap fwd twd ctr onto L, bringing R ft up just behind L ankle (ct 5); leap back onto R, raising L ft across in front of R leg, knee bent (ct 6).
- 3-4 Turning to face RLOD, repeat meas 1-2 with opp ftwk and direction.

Yves usually dances the following sequence:

Another popular sequence:

Introduction - 4 meas

Introduction - 4 meas

Fig I 6x

Fig I 2x

Fig II 4x

Fig II 4x

Fig III 4x

Fig III 4x

Fig IV 4x

Fig IV 2x

Fig I 4x

Fig I 2x

Fig II 5x (break)

Fig II 4x

Fig III 2x

Fig III 4x

Fig IV once

Fig IV 4x plus 2 meas of a 5th time

Yves emphasizes that it is more fun if each leader determines sequence!!

Description written April 1986





VRLIČKO KOLO

Dalmation Coast of Croatia, Jugoslavia

## La Encantada Tango

(U.S.A.-Argentina)

La Encantada is a tango arranged by Ned and Marian Gault and presented by them at the 1963 University of the Pacific Folk Dance Camp.

RECORD: Decca 9-34105 "Rio Negro"; National N-4572 Side 1. 2/4 meter

FORMATION: Couples in a circle and in closed position\* but facing LOD.

- 16 STEPS: Pivot: A smooth CW turn in closed position with two steps. Dancers progress while turning.
- Tango Close: Step L forward (ct 1); step on R ft to R (ct &); draw L ft to R instep (ct 2). Timing is QQS. May be danced turning in any direction.
- Flare: A swing of the ft, usually pivoting on the supporting ft, with the other ft held out and moved with a circular motion.
- Corte: A dip in closed position. M step backwards on L with bent knee and knee turned out but with R ft on the floor; W step forward on R with bent knee but with L ft on the floor and L knee straight. Each keep back straight.
- Backbend: Starting from a position in a corte, M twist body to L, turning W to face ceiling. All ft remain on the floor. Note: M must turn L knee out to support W.
- Rock: Shift of weight to ft while keeping other ft in place.
- Grapevine.\*

STYLING: All steps are smooth and gliding (no bounce). Steps are described for the M. The W uses opposite footwork unless otherwise noted.

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

MUSIC 2/4	PATTERN	COUNT SLOW, QUICK
<u>Measures</u>		
<u>INTRODUCTION</u>		
1-4	No action.	
5	Step L,R in LOD.	SS
6	Pivot once CW with two steps L,R.	SS
7	Repeat meas 5.	SS
8	Tango close to end ptrs facing and M facing LOD.	QQS
17 I. <u>PIVOTS</u>		
A 1	Both face LOD and step L,R (W step R,L).	SS
2	Pivot twice CW with four steps L,R,L,R.	QQQQ
3	Repeat meas 1.	SS
4	Tango close to end ptrs facing and M facing LOD.	QQS
5-8	Repeat meas 1-4.	
II. <u>ROCK AND CORTE</u>		
B 1	Step L in LOD, remaining facing ptr and bringing following ft near supporting ft; step on R to R side; step L in place.	SQQ

2	Step R (WL) between supporting ft of ptrs twd ctr (ct 1); W flare CCW to face ptr (no step) (ct 8); corte back on L ft twd wall.	SS	15
3-4	Recover on R twd ctr; tango close to end M facing ctr and ptr; hold.	SQQS	
5	Face RLOD and step L,R.	SS	
6	Face ptr and step L (twd RLOD); rock R; rock L; touch R toe to floor behind L ft.	QQQQ	
7	M: Step R in place; step L in place and turn CW to face LOD, pulling W across to MR side; cross through with R ft twd LOD. W: Step L in place; step R while turning 1/2 CW to end at MR side; cross through with L ft twd LOD.	QQS QQS	
8	Tango close to end M facing LOD and ptr.	QQS	
9	Corte away from ctr; backbend.	SS	
10	Recover on R; touch L toe beside R.	SS	
III. <u>CROSS AND GRAPEVINE</u>			
1	Face RLOD and step L,R.	SS	
2	Face ptr and step on L to L; rock on R; step on L across R twd LOD.	QQS	
3	Repeat Fig II, meas 7.	QQS	
4	Tango close to end M facing LOD and ptr.	QQS	
5	Face LOD and step L; step R while turning to face wall and ptr.	SS	
6	<del>M: Step L; step on R across L; step L; step on R across L.</del> W: Stepping R,L,R,L turn twice CW under joined ML, WR hands.	<del>QQQQ</del> QQQQ	
7	Grapevine step moving LOD and beg ML, R behind L.	QQQQ	
8	Tango close to end M facing LOD and ptr.	QQS	
IV. <u>RUN, RUN AND LUNGE</u>			
D 1	Face ctr and step L,R.	SS	18
2	Continue to ctr, step L,R; lunge fwd on L with R knee almost touching floor.	QQS	
3	Recover on L ft while swinging R fwd (ct 1); swing R back and around behind L (no step).	S	
4	Step on R behind L while turning to face ptr; step on L (twd ctr); step on R across in front of L.	QQS	
5	Step on L to L; rock on R while lowering joined hands to waist level; step on L across in front of R.	QQS	
6	M: Step R,L in place while helping W to roll across in front to end on MR side; step R across L twd wall. W: Cross to MR side with L,R (turn once CW); step L across R twd wall.	QQS QQS	
7	M: Continue away from ctr L,R. W: Continue away from ctr R,L but turn once CW under joined hands.	SS SS	
8	Tango close to end M facing out and ptr.	QQS	
9-12	Repeat meas 1-4 but move LOD.		
13	Step L,R in LOD.	SS	
14	Flare to step RLOD with L ft; flare to step LOD with R ft.	SS	

La Encantada Tango - con't (page 3)

- 15 M: Corte back on L ft while facing LOD; recover fwd on R.  
W: Flare to corte on R while facing RLOD to end with R shldr adjacent; recover back on L. SS  
SS
- 16 Tango close to end M facing LOD and ptr. QQS
- D 17-32 Repeat meas 1-16.
- V. PIVOTS
- A 1-8 Repeat Fig I.
- VI. ROCK AND CORTE
- B 1-10 Repeat Fig II except end in Courtesy Turn\* pos, facing ctr.
- VII. TO CENTER
- A 1 Note: M and W use the same ftwk in this fig.  
Step L,R to ctr with long gliding steps. SS
- 2 Step on L and each ptr quickly turn 1/2 CW to face wall (hands stay joined); step R in place; step L,R out of circle. QQQQ
- 3 Step L,R out of circle. SS
- 4 Step on L fwd and each ptr turn 1/4 CCW (hands stay joined); step on R back twd wall and each ptr turn 1/4 CCW; draw L to R to end facing ctr. QQS
- 5-7 Repeat meas 1-3.
- 8 M: Repeat meas 4 but release MR, WL hands and end facing LOD and ptr.  
W: Turn 3/4 CCW under joined hands with steps L,R; close L to R. QQS  
QQS

- B 1-8 Repeat Fig II but end M facing LOD and ptr.
- 9 Face LOD (W must quickly turn 1/2 CW) and step L; step R and turn momentarily to face ptr (M facing out). SS
- 10 M: Lead W into CW turn, release hands and step L,R,L, point R twd ptr (no wt). QQQQ  
 W: Release joined hands and turn once CW twd wall with steps R,L,R, point L twd ptr (no wt). Join MR, WL hands. QQQQ
- 11 M: Step R in place; point L diag fwd to L. Hold pose. SS  
 W: Turn CCW twd ptr with steps L,R to "wrapped" pos; point L diag fwd to L. Hold pose. QQS

Description written January 1986



## EAST INDIAN - LIFE STYLE

India, one third the size of the U.S., has two and one half times the population, and is a land of startling contrasts. It ranges from deserts to jungles, from a long ocean coastline to some of the highest mountains in the world.

The people of India range from the jet-black Dravidians of the South, to the pale Aryans of the North. Most Indians are Hindus who are principally vegetarians; the balance of the population is Muslim, and they do eat beef and lamb. In spite of the population density (3.75 times that of the U.S.), India is still considered an agricultural nation. With the bulk of the population practicing vegetarians, the use of spices in their cooking is their primary source of flavor. If milk and animal products, such as honey are utilized, the diet includes cheese and butter fat as a flavoring, as well as a nutrient value.

One outcome of the agricultural life style, is the use of interpretive dancing. There are some 90 dances and terminologies listed by W.G. Raffé in the Dictionary of the Dance, 50% more than for any other single nation. Their dances mimic the actions of animals and/or tell a story.

India is a land of festivals. As an ancient civilization there is a continuing stream of national festival dates intermingled with regional and local festivals of all kinds. Probably the most ostentatious festival is the ten-day celebration of Onam in the state of Kerala in Southern India at the end of August. This is the annual rice harvest festival, deeply rooted in the mythology of Kerala, it commemorates the return to earth of Mahabali, Kerala's beloved mythical Emperor, whose just and benevolent reign was a time of peace and plenty.

The Onam festival is a kaleidoscope of colorful and lively events including young men in games of strength and skill, troupes of classic dancers depicting popular legends of epic heroes, rhythmic and hand-clapping dancers weave intricate patterns on the grass. There are boat races and pageants.

For sheer grandeur, it would be hard to find a more spectacular festival than the ten-day celebration of Dasehra in Mysore in late September or early October. This festival is celebrated all over India, but is most spectacular in New Delhi, where the Maharaja rides out of his palace in a golden houdah perched atop a brilliantly decorated elephant. Classic dancing is also a part of these festivities.

Indian dancing has its roots in ancient mythology. There is some influence from Europe or Asia, or perhaps Indonesia, with some Portuguese influence in the port regions, but the traditional dances of India are so numerous, it would be difficult to influence their styles.



## INTRODUCTION

Leader may start at the beg of any 4 meas phrase and repeat each Fig at will.

### I. BASIC (2 meas)

- 1 Lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4); turn to face ctr and step on R to R side (ct 5); step twd ctr on L with a slight rolling motion (dip) (ct 6).
- 2 Lift on L (ct 1); step bkwd on R (ct 2); lift on R (ct 3); step bkwd on L (ct 4); face LOD and step fwd R,L (cts 5,6). Use the same rolling motion on ct 6 as in meas 1.

### II. HEEL TWIST (2 meas)

- 1 Repeat Fig I, meas 1.
- 2 Lift on L (ct 1); step bkwd on R (ct 2); lift on R (ct 3); step bkwd on L (ct 4); bring R ft next to L, raise heels, twist them to the R and lower them to the floor (ct 5); with ft together, raise heels, twist them to the L, simultaneously raise R ft off floor and face LOD for next step (ct 6).

### III. ROCK (4 meas)

- 1 Face LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L, leaving R in place (ct 4); shift wt back onto R ft (ct 5); shift wt fwd onto L (ct 6); The wt shifts are cued as "rock, rock."
- 2 Face ctr, step on R to R (ct 1); hold (ct 2); step on L behind R (ct 3); step on R to R (ct 4); lift on R, bringing straight L leg around to front (ct 5); step on L in front of R, bending L knee and bringing R ft up just behind L ankle (ct 6).
- 3 In place, rock bkwd on R, fwd on L, and repeat (cts 1,2,3,4); lift on L, bringing straight R leg around to front (ct 5); step on R, in front of L, bending R knee and bringing L ft up just behind R ankle (ct 6).

# KOLO KALANDAR

## APTOS

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

## BERKELEY

SUN 8 PM, Hillel Center, 2736 Bancroft Way. Israeli

TUE 8 PM, "I" House, U.C. Berkeley Campus.

TUE 8 PM, Hillel Center, 2736 Bancroft Way, Israeli

WED 8 PM, Ashkenaz, 1317 San Pablo Ave. Israeli

FRI 7:30-9 teaching 9-12-party U.C. Berkeley Campus

Hearst Gym. U.C. Folk Dancers

## CARMEL

TUE 8 PM, Carmel High School. A. Daoud-Sandpiper Gr.

## CHICO

FRI 7 PM, Chico University Dance Studio. Chico F.D.C.

## COTATI

TUE 7 PM, Israeli - Intermediate level - Ruth Browns

THU 7 PM, Israeli - Beginner level - Joan Marler

Classes - Cafe Rina, 6815 S. Santa Rosa Av.-enter fr rear bldg

## DAVIS

SUN 8 PM, U.C. Davis, Hickey Gym.

## HAYWARD

WED 8 PM, Cal. State University Dance Studio.

## HEALDSBURG

WED 7:30 PM, Villa Chantaclear Joe Armstrong

## LOS ALTOS

MON 7:30PM, Foothill College, 12345 Moody Rd, Marcel Vinokur

## MENLO PARK

TUE 7 PM, Menlo Prk Rec Ctr, Alma at Mielke. Marcel Vinokur

WED 7:30 Peninsula Sch, Peninsula Wy. Hungarian dances for men  
taught by Phillip Klingman.

## MONTEREY

MON 8 PM, Monterey Junior College, Al Daoud

WED 8 PM, Youth Center, Al Daoud

## OAKLAND

MON 7:30 Piedmont Ave. School, 4314 Piedmont, Eve Landstra

## PALO ALTO

MON 8 PM, Masonic Temple, 461 Florence. S. Isaacs, B. Fraley

TUE 7:30, Oak Creek Apts, 1600 Willow. Suzanne Rocco-Butler

THU 7:30, Jewish Com. Ctr. Israeli. Helen Weinstein

THU 7:30, Fairmeadow School, Sierra Singles. Dick Rawson

## PETALUMA

MON 6:30, St. Vincent Hall. Carol Hirsh

## SACRAMENTO

FRI 7 PM, American River College

FRI 8 PM, California State University

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# KOLO KALANDAR

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## SAN FRANCISCO

MON 8:15 PM, Slav. Cul. Ctr., 60 Onondaga Av, Bg/Int-N.Sandler  
TUE 1 PM, U.C.S.F., Parnassus Ave, Dean Linscott-Line dances  
TUE 8 PM, 1st Unitarian Church, 1187 Franklin, G. Kirschner  
TUE 8 PM, J.C.C., Brotherhood Way-Israeli - Ma'agal Yedidim  
THU 7 PM, Beg. & Int. - Israeli. J.C.C. 415/346-6040  
THU 8 PM, Mandala - 43rd Ave. & Judah  
SAT 8-12, Israeli & Balkan, J.C.C. 415/346-6040  
SUN 7 PM, Rikudom F.D., Bethany Church, Clipper & Sanchez St.

## SAN MATEO

MON 8 PM, Temple Beth-El, 1700 Alameda de las Pulgas; Israeli

## SAN JOSE

MON 8 PM, Beth David Syn., 19700 Prospect Rd. Isr. L. Tucker  
FRI 8 PM, California State University, 7th & San Carlos.

## SAN RAFAEL

THU 8 PM, Unitarian Ctr. 240 Channing Wy, Terra Linda-Balkan  
Charge-\$2.50 ea. Claire Tilden.

## SANTA ROSA

TUE 7-8:30 PM, Santa Rosa Jr High, College & E Sts, M. Wathen  
THU 6:45-10 PM, Presbyterian Ch., Pacific Ave., M. Wathen

## SARATOGA

THU 8 PM, Community Center, Loui Tucker.

## SONOMA

WED 7 PM, Vets. Mem. Aud., 126 1st St. W., Carol Hirsh  
THU 6:30 PM, Vets. Mem. Aud., 126 1st St. W., Carol Hirsh

## STANFORD

SUN 7 PM, Cubberley High, Debbie Wenocur (Palo Alto) Israeli  
MON 7:30 PM, Bechtel I-Center.  
THU 7:30-10 PM, Old Club House. John Nicoara  
FRI 7:30-12 PM, Tresidder Deck, (Roble Gym-Winter)  
Stanford Folk Dancers

## SUNNYVALE

MON 7 PM, Hollenbeck School, 1185 Hollenbeck

## TURLOCK

SAT 8 PM, Broadway Ctr., 250 N Broadway, Turlock F.D. co-op.

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Any change in the schedule of classes, cancellation, change of location or any information pertaining to any of the above should be sent to the editor at 6200 Alhambra Avenue, Martinez California 94553. 415/228-8598.

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# COUNCIL CLIPS

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## SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Reports from the Council are sparse. We run into the "gone fishin'" or the "Gone Dancin'" sign everywhere. Dancers are welcoming a change of pace and are taking their dancing shoes to far away places by boat or train or plane just to get away from our summer fog. For information during July and August we suggest you contact either Jake Gomez, 415/647-6129 or Lee Fifer, 415/566-0573.

Fun Club: Folk Dance Classes cease after the first two weeks of June. They resume in the Fall (date to be announced later). Fun Club's First Saturday Party will be July 5th at 4080 Mission St. "Y". Elaborate plans are being made for a "Mexican Day" Party, and an International Dinner, Saturday, November 2nd. Cost is \$8.00. Keep in contact with Virginia and Bob Hardenbrook for information. 415/824-0339.

Changs July and August Events: Please mark these dates on your calendar. In July, Changs will be closed on the 4th and 25th. There will be review-teaching on July 11th, and on July 18th we will be having our Monthly Party. In August, we will be review-teaching on August 1st and 8th. It is being rumored that there will be a SUPER-SPECIAL Party taking place at Changs on August 15th. At this point, we are as curious as you are. We know nothing about what is being planned, except that folk dancers from near and far are invited to come to Changs that night, so we are hoping you will decide to come and see for yourself what is going on. You may be glad you did. Changs will be closed August 22 and 29. To keep in contact, call Philomena Pavelka. 415/933-1263.

San Francisco Women's Dance Circle: Instructor Grace Nicholes announces, classes continue on through the first four weeks of July. Classes resume August 27th. Their Fall Festival in October and Senior Follies early in December at the Hall of Flowers are on the calendar. The goal is to have the dance, Postie's Jig perfected by then. 415/586-3054

Janes and Johns Folk Dance Group with Pearl Preston, Instructor, meets Wednesdays 8:00-9:30 PM at St. Mary's Recreation Center, Murray Avenue and Justin Drive. New members are welcome. 415/664-2341

*Margaret O'Connor*

## SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Summer Time and the dancing is fine. Summer dancing in Sacramento began in June with dancing in the streets of Old Sacramento, and Camp Sacramento Folk Dance Weekend.

July 4th begins Dancing on the Green with a pot luck and dance party in William Land Park. Dancing on the Green continues every night except Sundays through August 30 FREE

*Connie Townsend*

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# CALENDAR of EVENTS

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FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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Irwin Barr

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- JULY 4, Fri. "Dance on the Slab" Santa Monica  
Tuesday Gypsies
- JULY 4-6, Karpotok Institute  
Sandor Timar and Andor Czompo  
Buckley School, Sherman Oaks.
- JULY 20-26, San Diego State University Folk Dance Conference  
San Diego Folk Dance Committee  
San Diego State University, San Diego.
- SEPT. 13, San Diego After-Party  
West Hollywood Recreation Center 7:30 PM
- OCT. 4-5 San Diego International Folk Dance Club Festival  
San Diego.
- OCT. 23-25 Federation Institute Weekend  
Hess Kramer, Malibu



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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: 213/306-7898

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FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

## FOLK DANCE SCENE

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

10 Issues: Price - \$8.50 per year.

Circulation: Jim Fogle  
22210 Miston Drive,  
Woodland Hills, CA 91364

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# CLASSIFIED ADS

\$1.00 per line per time . . minimum \$2.00

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CLOTHING FOR THE FOLK AND SQUARE DANCER - Large selection of skirts, dresses, domestic & imported blouses. Peasant & Western shirts for men. Coast Shoes. HELENS' FOLK DESIGNS  
1027 San Pablo Avenue, Albany, Ca 94706 415/524-5205

FOR SALE - CALIFONE SOUND SYSTEMS. Phil Maron, 4481 Howe St., Oakland, Ca 94611. 415/654-1124.

JOSETTA DANCERS - Josetta Dance Studio, 3280 El Camino, Santa Clara. Folk Dancing, Wed. 7:30 PM; Latin - Ballroom - Disco, Mon. & Fri. 7:30 PM; Studio Party-Tues. 8:30 PM. Jo Buttitta

SENIORS, Sgle, Cpls, 45+ - recreational folk/square/round dance. Mon, 1 PM, 300 Estudillo, San Leandro; Tue, 1:30 PM, 22325 N. 3d, Hayward; Wed, 10AM, 8th & H Sts, Livermore, M. von Kinsky

MANY SUPPLIES for your dancing needs at Madge's, located at 676 Bockman Rd. Space E, San Lorenzo, CA 94580. 415/276-8440  
Mention this ad and receive 10% off your first purchase!

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## LOS ANGELES

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WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 8:00-10:45 PM  
Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

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## LAS VEGAS

The ETHNIC EXPRESS INTERNATIONAL FOLKDANCERS meet Sunday nights 8:00-10:30 PM. Las Vegas, Nevada. 702/732-4871.

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## FOLK DANCE RECORD SHOP LISTING

ED KREMERS' FOLK SHOWPLACE - RECORDS - Dance, School & Foreign. Dance Books & Supplies - Public Address Systems  
Cassettes of "Unavailable" Music. Teacher-Caller-Party  
Leader. 155 Turk Street, San Francisco, CA 94102.  
Telephone - 415/775-3444.

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AVAILABLE



## SOMETIME

Sometime, when you're feeling important,  
Sometime, when your ego's in bloom,  
Sometime, when you take it for granted  
You're the best qualified in the room;  
Sometime, when you feel that your going  
Would leave an unfillable hole,  
Just follow this simple instruction,  
And see how it humbles your soul.  
Take a bucket and fill it with water,  
Put your hand in it, up to the wrist;  
Pull it out, and the hole that's remaining  
Is a measure of how you'll be missed.  
You may splash all you please when you enter,  
You can stir up the water galore,  
But stop, and you'll find in a minute,  
That it looks quite the same as before.  
The moral in this quaint example  
Is do just the best you can;  
Be proud of yourself, but remember,  
There is no indispensable man.

*Author unknown*

11th ANNUAL  
Santa Barbara  
**FOLK DANCE SYMPOSIUM**



SATURDAY, AUGUST 30 - THURSDAY, SEPTEMBER 4  
ATANAS KOLAROVSKI -Yugoslavia  
ALEXANDRU DAVID-Russia, Romania  
INGVAR SODAL-Scandinavia (Weekend Only)  
TOM BOZIGIAN-Armenia SUSAN CASHION-Mexico  
Live music at parties and beach picnic!!!  
→ LIMITED TO 100 PEOPLE THIS YEAR!!! ←  
\$330, double occupancy; \$398 single. Tuition only, \$175 or \$35 per day  
\$75 deposit by July 15th will reserve your spot.  
Make checks out to:  
FOLK DANCE SYMPOSIUM  
P.O. Box 2892  
Hollywood, CA 90028  
NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
PHONE \_\_\_\_\_  
For more information, call (213) 467-6341

# TIME VALUE!

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