

NOVEMBER 1989 • \$1.50

# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Official Publication of the Folk Dance Federation of California, Inc.

EDITOR.....Jeanne Bertolina  
CO-EDITOR AND  
BUSINESS MGR....Genevieve Pereira

### NOVEMBER CONTRIBUTORS:

Elizabeth A. Hanley	Jean Williams
Alice Stirling	Vi Dexheimer
Margaret O'Connor	Ed Kremers
Barbara Bockholt	Vera Musser
Lucia Edwards	Leona Faoro
Gwen Rasella	Bill Wenzel
Ruth Ruling	Carol Wenzel
Virginia Wilder	Page Masson
Mary Kneil Sward	Omega Andreola
Susanne Rocca-Butler	A. C. Smith

### FEDERATION OFFICERS - NORTH

PRESIDENT.....Leona Faoro  
VICE PRESIDENT.....Lupie Barton  
TREASURER.....Page Masson  
RECORDING SECRETARY.....Mary Sward  
PUBLICATIONS.....Grace Nicholes  
MEMBERSHIP.....Melvin Mann  
PUB. RELATIONS.....Michael Norris  
HISTORIAN.....Frances Ajoian

### FEDERATION OFFICERS - SOUTH

PRESIDENT.....Beverly Barr  
VICE PRESIDENT.....Alice Stirling  
TREASURER.....Tom Daw  
RECORDING SECRETARY...Jill Michtom  
COR. SECRETARY.....Carol Johnson  
MEMBERSHIP.....Ray Augustine  
PUBLICITY.....Sherri Aurich-Hardy  
HISTORIAN.....Cheryl Cates

### TABLE OF CONTENTS

PRESIDENT'S MESSAGE.....	3
TREASURER'S BALL.....	4
PENN STATE PROUD IN SLOVAKIA.....	6
INTERNATIONAL CUISINE.....	8
LIBYAN DRESS.....	10
DANCE DESCRIPTIONS:	
SADI MOMA (Bulgaria).....	11
KOPAČKATA (Yugoslavia).....	13
FOLK DANCE NEWS.....	17
COUNCIL CLIPS.....	18
WHO, WHAT, WHERE.....	20
CLASSIFIED ADS.....	21
CALENDAR OF EVENTS.....	22
STATEMENT OF OWNERSHIP.....	23

### ON OUR COVER:

PAGE AND CHARLES MASSON  
In Bavarian Costume

### DEADLINE:

First of month  
prior to issue date.

### SUBSCRIPTION RATE:

\$15 per year  
\$20 foreign & Canada



### BUSINESS OFFICE:

(Circulation & Invoices)  
Genevieve Pereira  
1020 B Street, Suite 2  
Hayward, CA 94541  
415-581-6000

Let's Dance (ISSN #0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May/June and July/August issues, which are released each two-month period. Second-class postage paid at Hayward and additional mailing offices.

POSTMASTER: Send address changes to Folk Dance Federation of California, Inc., 1020 B Street, Hayward, CA 94541.

## **PRESIDENT'S MESSAGE**

Fresno Festival is over, and as usual, it was great! Committee members in Fresno were able to sell almost \$500 in ads for Let's Dance. My congratulations for their hard work. If every Council President (when their Festival comes along) could appoint a committee to solicit ads for Let's Dance, it would sure help to keep the magazine in the black. We really do NEED the revenue from those ads. If you know of any individuals, clubs, or Councils who would like to run an ad on a continuing basis, please contact Genevieve Pereira at the Federation Office.

As the time for our major fund raiser approaches, let's all be thinking of attending the annual TREASURER'S BALL on December 3rd, at the Sonoma Veterans Memorial Building from 1:30 to 5:30 P.M. We'll all have a great time, I promise you! Also, please be thinking of donating a door or raffle prize. Page has a great many raffle prizes already, but the more the merrier for ticket sales.

### *Reminder*

The Holiday Season is almost upon us, and what better gift to give your favorite folk dancers than a subscription to Let's Dance? Keep your friends and family on top of all the ins and outs in the Folk Dance Movement. Let's Dance tells you what people are dancing and where they're dancing. We offer news, monthly dance descriptions, costume articles, tasty ethnic recipes, and fascinating travelogues. Don't let the folk dancers in your life miss out on another issue. Fill out the subscription form in this issue and send it in today.

If you are unable to attend the ball, please buy a door ticket anyway, because you might win a nice door prize; and of course, buy lots of raffle tickets. This will help the Federation coffers. Also, Genevieve will have her costume sales there, so come prepared to buy one or more nice things from her.

THE WALTZ-TANGO COTILLION to be held at the Senior Center in Jackson, hosted by Elmer and Millie Riba on November 4th from 8 to 11 P.M. promises to be something different. Be sure to attend if possible.

Oscar and I would like to wish each and every one of you a very Happy Thanksgiving. See you at the Treasurer's Ball.

Happy Dancing  
Leona Faoro, President

## **Thailand • Burma Singapore**

23 days, 28 January-19 February 1990  
Departs from Seattle  
Airfare the same from California coast.

**EXQUISITE PALACES, EXOTIC TEMPLES,  
AND LOVELY LANDSCAPES.**

**Raft on the Mee Kok River to visit hill-  
tribe villages, and over-night in a Hmong  
bungalow after an evening of festivities.**

**SEE THE ARTS AND CRAFTS OF MANY  
DIFFERENT ETHNIC GROUPS, MARKET-  
PLACES, PERFORMANCES, ELEPHANTS.**

**This is a thrilling and educational tour --  
plus lots of fun. Listen, adventure calls!**

**OPA! Folklore Tours**

**Pacific Beach Travel  
1356 Garnet Ave.,  
San Diego, Ca. 92109  
619/273-8747**



# TREASURER'S BALL

Did you know we netted about \$1,000 last year? This is because you took such an active part in making it such a success. I know it will be a great year again because of you, so here's a great big THANK YOU for your support.

Don't forget, it makes a lot of "cents" to come to the Treasurer's Ball! See you all on December 3rd in Sonoma.

Page Masson, Treasurer

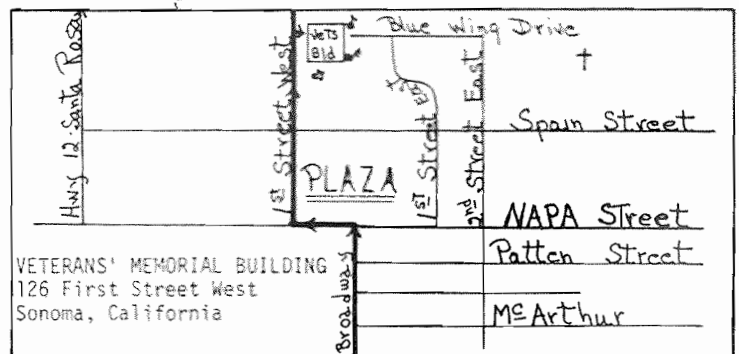
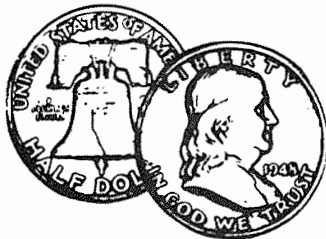
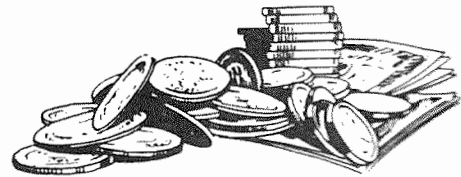
Christmas is just around the corner, but the event that is even closer is the ever-popular Treasurer's Ball! Be sure to save December 3rd and come dance at the Veterans Memorial Building in Sonoma. There will be flyers out very soon, so watch for them. We will have raffle and door prizes, cookies and coffee, and a costume sale.

COME ONE, COME ALL!  
TO THE

TREASURER'S BALL  
VETERANS MEMORIAL BUILDING  
SONOMA, CA

SUNDAY, DECEMBER 3, 1989  
1:30 TO 5:30 P.M.

This is one of the two money-raising events put on by the Federation, so it is important to have your participation again this year. Raffle tickets will be sent to all clubs in the very near future. If you have items you wish to donate for a door or raffle prize, please bring them with you to the dance. They are most needed and appreciated.



TREASURER'S BALL  
VETERANS MEMORIAL BUILDING  
SONOMA, CA

SUNDAY, DECEMBER 3, 1989

DANCE PROGRAM

1. SĚTNJA
2. EL GAUCHO TANGO
3. SANKT GILGEN  
FIGURENTANZ (P)
4. DOUBLE SIXSOME
5. HOFBRÄUHAUS  
LAENDLER
6. SQUARE
  
7. BELASIČKO
8. LEVI JACKSON RAG
9. OKLAHOMA MIXER  
FOR 3 (P)
10. CIULEANDRA
11. SANTA RITA
12. SQUARE
  
13. SVEKRVINO ORO
14. HAMBO
15. TANGO POQUITO (P)
16. TRIP TO BAVARIA
17. ŠIRTO
18. CONTRA
  
19. ORIJENT
20. ADA'S KUJAWIAK #1
21. BLACK MOUNTAIN REEL
22. TZADIK KATAMAR
23. CORRIDO
24. SQUARE
  
25. PLATANIOTIKO NERO
26. LA ENCANTADA
27. SWEDISH-FINN MIXER (P)



28. DUNDEE WHALER
29. JAPANESE SOFT SHOE
30. CONTRA
  
31. ALÍ PAŠA
32. ALEXANDROVSKA
33. LET'S HAVE A  
CEILIDH
34. KARAMFIL
35. MAPLE LEAF RAG
36. LA CACHUCHA
  
37. DIVČIBARSKO KOLO
38. ZILLERTALER LAENDLER
39. LA BASTRINGUE (P)
40. ELIZABETH QUADRILLE
41. DOBBEL REINLENDER
42. LOUISIANA SATURDAY  
NIGHT
  
43. GODEČKI ČAČAK
44. SOMEWHERE MY LOVE
45. MAIRI'S WEDDING
46. VRAPCHETO
47. VRTIELKA
48. GRAND SQUARE
  
49. LESNOTO
50. DREISTEYRER
51. BAL IN DA STRAAT (P)
52. POSTIES JIG
53. KNODELDRÄHNER
54. BLUE PACIFIC WALTZ

## Folk Dance Scene

For info on the many aspects of various ethnic communities in the world, for up-to-date info on "folk" happenings in the U.S. and abroad, for interviews with notable folk dance personalities, and much more, you should be reading the FOLK DANCE SCENE



SUBSCRIBE NOW! Only \$10 per year (for ten issues). Send check and current address to: FOLK DANCE SCENE, 22210 Miston Dr., Woodland Hills, CA 91364.



# Penn State Proud in Slovakia



Penn Staters with a gajda (bagpipe) player in Východná. L to R - Lynn Losert, Elizabeth "Betz" Hanley, Bruce Santore, Tom McGilloway.

Penn State has left its mark on this historically rich, eastern bloc country, one of several Slavic nations in Europe. Slovakia occupies the eastern part of Czechoslovakia with the centuries-old city of Bratislava as the recognized capital of the Slovak Socialist Republic. Although Prague is the political capital of the Czechoslovakia Socialist Republic (ČSSR), the Slovaks have maintained their identity by preserving their own culture, traditions and art forms including music, song, and dance through the activities of Matica Slovenská, the national cultural institute which recently celebrated its 125th anniversary in 1988.

An invitation from Matica Slovenská provided the opportunity for Penn State to be represented in Slovakia. In 1987 Professor Manley, director of the Penn State Internationale Dancers performing ensemble, was invited with her husband of Slovak heritage, Patrick Kolivosky, to attend the first Slovak Dance Seminar for Choreographers, a two-week course in July of 1987. After an enriching experience filled with much more than dance and choreography, Professor Hanley determined to delve deeper into the world of Slovak dance in an effort to include Slovakia in the repertoire of the Penn State Internationale Dancers' artistic endeavors. By maintaining contact with Matica Slovenská and indicating an interest in returning to Slovakia for further study, an invitation was received in 1989 to include four members of the ensemble for the second Slovak Dance Seminar in July of that year. Director Hanley assumed the challenge of selecting three dancers to complete the "corps of four" to represent Penn State in this international cultural experience and benefit future choreographic endeavors. The "corps of four" consisted of two alumni still actively involved in dance, Lynn Losert and Tom McGilloway; one present member of the ensemble, Bruce Santore; and the director, Elizabeth Hanley. A European meeting place was determined and a date was set--Vienna, Austria, a mere 60 kilometres from Bratislava and the Matica Slovenská office.

The three-hour train trip from Vienna to Bratislava proved to be an interesting one for those who had not crossed into the East prior to this venture. Formalities at each border were lengthy but not formidable; guards were both pleasant and polite. A mid-morning arrival in Bratislava afforded the foursome an opportunity to get acquainted with the city as well as to tour the "stare mesto" (old city) prior to the onset of the seminar.

A total of 24 participants from the United States, Canada, and Australia comprised the group while Matica Slovenská provided competent leaders and interpreters essential to the success of the seminar. The first week was spent in the historic town of Kežmarok which lay in full view of the majestic High Tatras. A quaint "vinaren" (wine cellar) in an old castle provided the group with enjoyable after hours relaxation while the town's shops,

churches, and quiet streets afforded pleasant early morning walks. The tiny village of Repište, located in the wooded countryside, was the site for the second week of the seminar. A twenty-minute walk to the local "hostinec" (bar) provided nightly refreshment for those with sufficient energy remaining from the day's activities to enjoy the opportunity.

Both weeks were filled with long days of dancing and singing under the leadership of two of the best Slovak choreographers: Vladimir Urban and Pavol Bútor. Both men were excellent teachers, drilling and demanding perfection--sometimes disappointed in the less than perfect results but always encouraging and patient during the arduous hours of repetition--quietly saying "skusi . . ." (try again).

Two main regions of Slovak dance were introduced during the seminar. Urban taught a three-piece Karička Suite from Zemplin and Bútor chose an exciting Gemer choreography. Notebooks, tape recorders, and video cameras were busy every day. Singing was an integral part of the Karička choreography and everyone, without exception, learned and sang in an old Slovak dialect that eventually became a part of each person's vocabulary.

A definite sense of accomplishment was felt at the end of the two-week seminar. Once again, much more than dance and choreography was gained during this experience. The unforgettable times were numerous: a surprise birthday party complete with flowers, gifts, and a special cake for one of the group; an informal visit one evening with "Magura", the talented folklore group in Kežmarok; a morning spent in the pilgrimage town of Levoča with its ornate and inspiring churches; attendance at the spectacular three-day Vychodná folklore festival; an excursion to beautiful Štrbske Pleso resort area in the High Tatras; an afternoon of videotaping the group performing Zemplin and Gemer choreographies for Bratislava television; a ski-lift ride to Chopok in the Low Tatra Mountains that began in sunshine, continued in sudden storm, and ended in a two-hour adventurous trek back down to sunshine; a farewell picnic with the international folklore groups that performed at the Detva festival; and final "graduation" meeting where each participant was awarded a lovely hand-

painted diploma. This diploma was a tangible reminder to everyone that, along with the privilege of invitation, comes the responsibility of using the information and expertise gained from the course upon return home. Although there are always obstacles to overcome, such as funds to obtain costumes and music, it is important to thank the Matica Slovenská for what it has given so graciously to those interested in preserving and promoting Slovak culture abroad. One way to show appreciation is through an ensemble's performance of choreographies learned during these seminars. The Penn State Internationale Dancers, now in its 12th year, hopes to add Slovakia to its repertoire this coming season, and if successful, to represent the United States at the folklore festival in Detva in the future.

Professor Elizabeth Hanley is founder and director of the Penn State Internationale Dancers, Director of the International Center for Sport and Exercise Science in the College of Health and Human Development, and a member of the Board of Trustees of the National Folk Organization of the USA. Evelyn Losert (M.S. Physical Education 1980) is presently teaching at the American Community School in Athens, Greece, and is a former assistant director of the Penn State Internationale Dancers. Mr. Thomas McGilloway (B.S. Landscape Architecture 1984) is a landscape architect with Land Design/Research in Columbia, Maryland, and is former president and newsletter editor of the Penn State Internationale Dancers Alumni Association. Mr. Bruce Santore is currently a senior in telecommunications and a member of the Penn State Internationale Dancers.

Article by Elizabeth A. Hanley





# INTERNATIONAL CUISINE

*Vi Dexheimer*

## JEWISH

The high quality of Jewish cooking has long been recognized. A true Jewish meal comprises several courses, one of which is invariably a soup. Some of the best known Jewish dishes are *knaidlaich* (dumplings), *gefillte* fish, *latkes* (pancakes), and *blintzes* (pancakes stuffed with various fillings).

## COLD BORSCHT

(Beet Soup with Sour Cream)

- 3 pounds beets, trimmed, peeled, and coarsely grated (4 cups)
- 1 medium sized onion, peeled and halved
- 2-1/2 quarts cold water
- 2 teaspoons salt
- 2 tablespoons sugar
- 3 tablespoons fresh lemon juice, plus
- 2 teaspoons salt
- 4 eggs
- 1 pint sour cream

Combine beets, onion, water and 2 teaspoons of salt in a 3 to 4 quart enameled casserole. Bring to a boil over high heat. Reduce heat and simmer, partially covered, for 1 hour. Skim foam from the surface frequently.

Stir the sugar and lemon juice plus salt into the soup.

In a small bowl, beat the eggs. Slowly beat in 1/2 cup of the simmering soup, then pour the warmed egg mixture slowly into the casserole, stirring constantly. Remove the casserole from the heat, discard the onion and set the soup aside to cool. Refrigerate for 2 hours. Stir the sour cream into the soup before serving, or serve it in a separate bowl to be added to each serving at the table.

## HOLISHKES

(Sweet and Sour Stuffed Cabbage Rolls)

- 3 lb. head of cabbage
- 2 cups water
- 1/4 cup long-grain unconverted rice
- 1 lb. ground chuck
- 1 egg
- 2 medium-sized onions, grated (1/4 Cup)
- 1 medium-sized carrot (1/4 cup)

- 1 small potato, peeled and grated
- 1-1/2 teaspoons salt
- Freshly ground black pepper
- 1 large onion, sliced
- 1/4 cup seedless white raisins
- 1/3 to 1/2 cup light brown sugar
- 2 cups canned whole tomatoes, drained and chopped
- 3/4 cup tomato purée
- 1/4 cup strained fresh lemon juice

Place the cabbage in a large pot of boiling water and cook 10 minutes. Remove the cabbage, detaching as many of the outer leaves as you can and reserve them. Return the rest of the cabbage to the boiling water and cook for a few minutes longer. Repeat this process until you have separated 18 individual leaves.

Bring the 2 cups of water to a boil in a 1-quart saucepan, add the rice and boil briskly, uncovered, for 12 minutes. Drain the rice in a sieve and set it aside.

In a large mixing bowl, combine the ground chuck, egg, grated onions, potato, carrot, 1 teaspoon salt black pepper. Add the rice and mix together.

Place the cabbage leaves side by side, and trim the tough rib end from the base of each leaf. Place 2 heaping tablespoons of meat filling in the center of each leaf and roll up all leaves tightly, tucking in the ends. Line the bottom of a 2-1/2 quart casserole with onion slices; arrange the cabbage rolls over them, seam side down, in one or more layers.

In a large bowl, mix the raisins, 1/3 cup brown sugar, chopped tomatoes, tomato puree and the remaining 1/2 teaspoon salt. Pour this mixture over the stuffed cabbage rolls. Bring the casserole to a boil and stir in 1/4 cup lemon juice. Reduce heat, cover the casserole, and simmer for 1 to 1-1/2 hours, until the cabbage is tender. Sert hot.





## INTERNATIONAL CUISINE

*Vi Dexheimer*

### SWITZERLAND

The Swiss cuisine, to a great extent, is borrowed from its neighbors, but the fondue may be considered a truly national dish.

#### FONDUE NEUCHÂTELOISE

- 4 cups (1 pound) Gruyère cheese, coarsely grated
- 1 tablespoon cornstarch
- 2 cups dry white wine
- 1 medium-sized garlic clove, peeled and pressed
- 2 tablespoons kirsch
- 1/8 teaspoon nutmeg, grated
- 1/8 teaspoon salt
- Freshly ground black pepper
- 1 large loaf French or Italian bread with the crust left on, cut into 1" cubes

In a large bowl, toss together the cheese and cornstarch until thoroughly combined. Pour the wine into a 2-quart fondue dish or an enameled casserole, drop in the garlic, and bring to a boil over high heat. Allow the wine to boil briskly for 1 or 2 minutes, then remove and discard the garlic. Lower the heat so that the wine simmers. Stirring constantly, with a fork, add the cheese mixture, a handful at a time, letting each handful melt before adding another. When the fondue is creamy and smooth, stir in the kirsch, nutmeg, salt and black pepper, and taste for seasoning.

To serve, place the fondue dish or casserole over an alcohol table burner in the center of the dining table, and set a basketful of bread cubes alongside. Using a fondue fork, swirl the bread in the fondue until it is coated; eat immediately. Serves 4 to 6

#### GERSTENSUPPE (Barley Soup)

- 1/2 cup pearl barley
- 1 pound smoked ham hocks
- 1 teaspoon salt
- Freshly ground black pepper
- 2-1/2 quarts cold water
- 1 cup finely chopped leeks, including 2" of the green tops
- 1/2 cup finely chopped celery
- 1/2 cup finely chopped onions

- 1 medium-sized baking potato, peeled and finely chopped
- 1 cup heavy cream

Combine the barley, ham hocks, salt, a few grindings of black pepper and the water in a heavy 4 to 6-quart casserole, and bring to a boil over high heat. Reduce the heat to low, cover the pan partially, and simmer for 45 minutes.

Add the leeks, celery, onions and potato, and continue to simmer for 30 minutes longer. Remove and discard the ham hocks and, stirring constantly, pour in the cream in a slow stream. Simmer for 2 or 3 minutes to heat the soup thoroughly. Serve at once from a heated tureen.

#### VEAU CORDON BLEU (Breaded Veal Scallops)

- 4 veal scallops (4 oz. each) 3/8" thick and pounded 1/4" thick
- 2 eggs, lightly beaten with 2 tablespoons milk
- 1/2 cup flour
- 1/4 pound Gruyère cheese, cut into 4 strips, each 3" long, 1" wide and 1/4" thick
- 4 slices boiled ham, 3" square and 1/8" thick
- 1 cup fine dry bread crumbs
- 4 tablespoons butter
- 1 cup vegetable oil
- 4 thin lemon slices
- Paprika

Coat one side of each veal scallop with the egg-and-milk mixture and sprinkle with a dusting of flour. Wrap each strip of cheese in a slice of ham and place it lengthwise in the center of the coated side of a scallop. Fold the scallop in half lengthwise to make a 6" long packet enclosing the ham and cheese completely, and press the edges firmly together to seal them. One at a time, coat the scallops with the remaining flour. Then dip them first in the remaining egg-and-milk mixture and then in the bread crumbs. Set the scallops side by side on a plate and refrigerate for at least 1 hour.

In a heavy 12" skillet, melt the butter with the oil over moderate heat. Add the scallops, turning them occasionally, and fry for 15 to 20 minutes, until golden brown and crisp on both sides. Drain on paper towels and serve at once from a heated platter. Top each scallop with a lemon slice and paprika.

## LIBYAN DRESS BY Mary Kneil Sward



When Rome ruled the Western World, some 2,000 years ago, much of the grain for the markets and many of the animals for the circuses came from that area of North Africa that we know today as Libya. In that long-ago time, there were three main port cities on the verdant coastal plain of the Mediterranean Sea: Leptis Magna, Oea and Sabratha. All three cities possessed theatre, forum, temples, baths and homes.

Leptis, the easternmost city, provided one of Rome's emperors. Septimus Severus was born there in 146 A.D., became Emperor in 193 and died at York in England in 211. He enriched his birthplace with magnificent buildings, the ruins of which can still be seen and are still magnificent.

Sabratha, the westernmost city of the three, is a smaller but still beautiful ruin. Both Sabratha and Leptis have had their theatres partially restored. Much of the archaeological work was done in the 1930s by the occupying Italians before the Second World War.

All three Roman cities were sacked by the Vandals, rebuilt by the Byzantines, conquered by the Arabs, ignored by the Turks. Leptis became a quarry and provided some 600 marble and granite columns for the construction of Versailles.

The middle city, Oea, was the only one to survive as a living city, a place of commerce, eventually becoming the home port of the Barbary pirates, for this land was ".....the shores of Tripoli" of the Marine hymn. Today Tripoli is the main city and port of Libya and in the mid 50s, when the author lived there for a little over a year, the only reminder of the Roman contact were the ruins and the toga-like outer garment worn by the men.



This garment, called a "barracan", was woven of fine white wool, rectangular in shape, about 4 ft. wide and long enough to go around the body at least three times, fringed at the short ends. To wear this as a garment, the short end of the barracan was placed at the back of the left armpit. The barracan was brought loosely under the right arm, to the front of the left shoulder. A few strands of the fringe at the left armpit were brought from the back, over the shoulder, and tied to the length of the barracan. The remaining length of fabric was then thrown over the left shoulder. In colder weather this extra length could be drawn over the head and shoulders as a hood. If the day was very warm, the barracan was often folded and simply carried over one shoulder.



Male Libyans dressed according to their inclination and situation, often wearing European clothes, generally with the addition of a tall red-tasseled "tarboosh" on the head.

When the barracan was worn, the "fez", a dark red tasseled skull-cap, was usually worn. The undergarments were of wool or cotton, a longish shirt over baggy pants, heeless

## Sadi Moma

(Bulgaria)

Sadi Moma (SAH-dee moh-MAH), a dance song, originates from the villages of Bučino and Krumovo, north of Blagoevgrad. It is also popular in certain villages south of Kjustendil and Stanke Dimitrov (Shope area). Yves Moreau learned the dance in 1969 from Donka Bakeva in Blagoevgrad, S.W. Bulgaria (Pirin-Macedonia) and presented it at the 1972 University of the Pacific Folk Dance Camp.

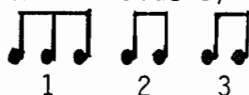
RECORD: Worldtone WT-YM 004 B

7/8 meter

CASSETTE: Y. Moreau tape UOP YM-87 Side B/5

RHYTHM: 7/8 meter:

Dancers' beats



Ct 1 is of slightly longer duration than ct 2 and ct 3.

Note: The instrumental music is seven measures long, played twice. The vocal music is six measures long, played twice.

FORMATION: Short mixed lines of dancers in "W" pos: hands joined with adjacent dancers, elbows bent and close to own sides, hands at shldr level. Face slightly R of ctr, wt on L ft. Free hand of first and last dancer follows movement of joined hands. This dance is sometimes danced by W only.

STYLING: Knees are slightly bent, upper body held erect. Steps are rather small, relaxed, and close to floor. A certain heaviness prevails throughout. Arm movements should be controlled in a gentle continuous and relaxed movement.

---

MUSIC 7/8 meter

PATTERN

---

Measures

INTRODUCTION None.

I. INSTRUMENTAL

- 1 Facing slightly R of ctr, step on R ft in LOD (ct 1); step on L ft in LOD (ct 2); hold (ct 3).
- 2 Still moving in LOD (CCW), step R,L (cts 1,2); step on R ft turning to face ctr (ct 3).
- 3 Facing ctr, step bkwd on L ft, simultaneously extend arms in an arc upward, over, fwd, and down, straightening elbows as arms beg to swing down (ct 1); step bkwd on R ft, arms continuing down to "V" pos, swinging gently bkwd a little (ct 2); hold (ct 3).
- 4 Facing slightly L of ctr, step in RLOD (CW) on L ft, arms starting to move fwd and upward to retrace the arc (ct 1); step on R ft across in front of L, gently bringing arms into "W" pos (ct 2); hold (ct 3).

Sadi Moma (Cont'd)

- 5 Facing ctr, step sdwd on L ft (ct 1); step on R ft behind L (ct 2); hold (ct 3). Repeat arm movements of meas 3.
- 6 Facing slightly R of ctr, step diag bkwd on L ft, simultaneously returning arms to "W" pos (ct 1); small step on R ft to R (ct 2); step on L ft across in LOD (ct 3).
- 7 Step on R ft in LOD (ct 1); step on L ft in LOD (ct 2); hold (ct 3).
- 8-14 Repeat meas 1-7.

II. VOCAL

- 1-12 Repeat Fig I, meas 1-6 twice.

SONG TEXT Each verse is repeated once.

- |  |  |
|--|--|
| 1. Sadi moma bela loza<br>vinena, libe, vinena     | 3. Porasnala bela loza<br>vinena, libe, vinena       |
| 2. Den ja sadi, dva se kae<br>vinena, libe, vinena | 4. Napâlnila devet bačvi<br>sâs vino, lele, sâs vino |

DANCE SEQUENCE: Worldtone record - Dance is done twice plus Fig I.  
UOP YM-87 cassette - Dance is done four times plus Fig I.

© Folk Dance Federation of California, Inc. July 1989

## Kopačkata

(Yugoslavia)

This version of Kopačkata (koh-PAHCH-kah-tah) was collected from the <sup>v</sup>Sop village of Dramče in the Delčevo region of Eastern Macedonia. Kopačkata is a men's dance and is accompanied in Dramče by one or more tapans (large drums). The word "kopačka" refers to the digging movement in the fourth variation. Kopačkata was presented by Steven Kotansky at the 1988 University of the Pacific Folk Dance Camp.

CASSETTE: Garlic Press Productions GGP 003 Side A/1 2/4 meter

FORMATION: Open circle or line of dancers, belt hold (L over R), leader at R end.  
Face slightly R of ctr.

STEPS and Chug\*.

STYLING:

<sup>v</sup>Čukče: Lift heel of weight-bearing ft on the upbeat and lower it on the beat.

Scoop/kick: Swing or dig ft fwd as in back-pedaling a bicycle.

\*Described in Steps and Styling, published by the Folk Dance Federation of Calif., Inc.

---

MUSIC	2/4 meter	PATTERN
-------	-----------	---------

---

Measures

Gaida solo INTRODUCTION During gaida solo the leader leads the line in LOD (CCW) with plus slow walking steps, as though the villagers are gathering to dance. When 8 meas the full orchestra begins to play, face ctr and sway R and L alternately for 8 meas (8 sways), moving slightly bkwd. Thus, fig I starts 8 meas after the full orchestra begins.

### I. TRAVELLING

- 1 Facing slightly R of ctr, step on R ft fwd in LOD (ct 1); step on L ft fwd in LOD (ct 2).
- 2 Repeat meas 1.
- 3 Step on R ft fwd in LOD with a sinking and low rising action (cts 1-2).
- 4 Repeat meas 3 with app ftwk.
- 5 Turning to face ctr, step on R ft to R (ct 1); lift L ft slightly in front (ct 2).
- 6 Dance a small step on L to L side (ct 1); step on R to L, slightly in front of L ft (ct 2).
- 7 Repeat meas 6.
- 8 Step on L ft bkwd diag L with a sinking and rising action (cts 1-2).



- 9-10 Turning to face slightly R of ctr, repeat meas 3-4, while keeping tension in the line as it pulls to the R in unison.
- 11-50 Repeat meas 1-10 four more times (5 in all).

## II. BASIC

- 1 Facing slightly R of ctr, and with ft slightly apart, Čukče on L ft, leaving R ft in contact with floor (ct 1); transfer wt onto R ft (ct &); close L ft to R ft (ct 2).
- 2 Repeat meas 1.
- NOTE: Only this time are these two meas (meas 1-2) danced moving sdwd in LOD. On all repeats stay facing ctr and move bkwd diag R.
- 3 Flat-footed, step on R ft fwd in LOD (ct 1); step on L ft beside R ft (ct &); step on R ft fwd in LOD (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Turning to face ctr, step on R ft to R (ct 1); Čukče on R ft and lift L ft slightly up in front (ct 2).
- 6 Čukče on R ft and place L ft flat to L side (ct 1); Čukče on R ft and sharply bring L ft to R lower leg (ct 2).
- 7 Čukče on R ft and place L ft flat to L side (ct 1); chug on both ft, L ft moving fwd a little (ct 2).
- 8 Flatfooted, step L,R,L in place (cts 1,&,2).
- 9 Moving fwd twd ctr, step R,L,R (cts 1,&,2).
- 10 Repeat meas 9 with opp ftwk.
- 11-50 Repeat meas 1-10 four more times (five in all ) remembering on each repeat of meas 1-2 to dance bkwd diag R.

## III. BASIC WITH HOOKS

- 1-8 Repeat Fig II, meas 1-8 (moving bkwd diag R on meas 1-2).
- 9 Lift slightly on L ft and hook R ft above L ankle (ct 1); step on R ft fwd (ct 2).
- 10 Repeat meas 9 with opp ftwk.
- 11 Leap onto R ft to R (ct 1); step on L across behind R (ct 2). (This meas replaces meas 1.)
- 12-20 Repeat meas 2-10.
- 21-50 Repeat meas 11-20 three times.

Kopačkata - pg 3.

IV. KOPAČKATA

- 1-8 Repeat Fig III, meas 11-18.
- 9 Lift slightly on L ft and hook R ft above L ankle (ct 1); step on R ft fwd (ct 2).
- 10 Lift on R ft while lifting L ft up in back (ct 1); lower R heel and begin to Scoop/kick L ft fwd (ct 2).
- 11 Čukče on R, continuing to bring L ft up and around to the back (ct 1); step on L across behind R (ct 2). (This meas replaces meas 1.)
- 12-20 Repeat meas 2-10.
- 21-50 Repeat meas 11-20 three times; however, on the last meas of the last repeat (meas 50) step on L (ct 1); stamp R ft fwd (ct 2).

© Folk Dance Federation of California, Inc. April 1989

# The MAZUR(KA) TETRALOGY

Announcing the latest addition to this european dance history series.

74 pages. Its all there with an exhaustive treatment of the social ballroom Krakowiak.

Vol. V Krakowiak Dance Workbook \$40.

## VOLUME X:

The Book of Diagrams for The Mazur-Mazurka Choreographies Workbook  
 Over 150 pages of complete figures sequences hand drawn with each figure represented. Each figure includes the proper call or command for it. This is the exact companion workbook for Volume IV. This is a bound Xerox copy production. Every other page is blank so that the reader may work out figure problems.

**Vol VII Oberek Workbook \$40.**

## VOLUME II:

77 pages. Over 80 couple combinations.

The Elegant Running Dance: Mazur, Mazurka

## VOLUME III:

Figure Dancing and Dance Figures: Historical, Contemporary  
 (A Choreographer's Handbook)

## VOLUME IV:

The Mazur-Mazurka/Figure Sequence/Choreographer's Workbook

These works contain 1100 pages of the most complete and definitive scholarly work on these dances and on Polish culture and are used as school textbooks, as well as by ballet/dance teachers. Research done under the auspices of the Polish Academy of Arts and Sciences.

### Prices:

Volumes II and III (bound as 1 set) . . . . .	\$25.00
Volume IV . . . . .	\$20.00
Volume X . . . . .	\$55.00
Volumes II, III, IV and X . . . . . The TETRALOGY . . . . .	\$80.00

### For Real MAZURKA Lovers!

TEACHING TAPES OF POLISH FIGURE FOR VOLUME IV . . . . . \$75.00

Cassette Dance: 21 hours!

(Price reductions available, let's talk) Volume I \$15.00  
 (Polonaise)

---

### WEEKEND WORKSHOPS — POLISH DANCE CLASSES

Grand Ballroom Mazurka our specialty!

---

Send Check to: R. Cwieka  
 1375 Clinton Avenue  
 Irvington, N.J. 07111

## Vol. VI Kujawiak Workbook

**\$30.**

54 pages.

---

# FOLK·DANCE·NEWS

---

THE 1989 STOCKTON FOLK DANCE CAMP was, by any criterion, a great success. Both weeks were filled, the facility was sparkling, the parties were fun and festive, and the assemblies were educational and entertaining. Campers were impressed by the quality of performers, demonstrating intricate and challenging dances from around the world.

Housing on Stockton's lovely campus was better than ever, and food services offered a widely varied menu at every meal. The conveniently-located shops presented an excellent assortment of books, records, tapes, costumes, and equipment for sale. Even the weather cooperated with a relatively cool two weeks, to the delight of campers.

OPA! FOLKLORE TOURS is offering an exciting itinerary for 1990. Rae Tauber, in his quest to find remote areas where folk traditions are still a part of the lifestyle, is offering a fascinating tour of Thailand and Burma; covering many separate

ethnic groups, each with their own customs, costumes, handicrafts, and village life.

Also coming up in 1990 are Rae's tours of Canada, Yugoslavia, and Greece. For more information, call 619-273-8747 or write to Pacific Beach Travel, 1356 Garnet Avenue, San Diego, CA 92109.

SOURCES OF THE POLISH TRADITION - Mr. R. Cwieka offers students, teachers, and Polish dance enthusiasts the definitive text available in the area of the culture and dances of Poland in his work, The Mazur(ka) Trilogy. The author, a dance teacher with a Master of Arts in European History spent 2 1/2 years on research in Poland with a scholarship from the Polish Academy of Arts & Sciences. He has performed with a number of professional groups over the years, including the Grand Ballet of Warsaw. His combined background as a dancer and historian makes his monumental work both accurately scholarly and flowingly creative. For information on ordering the trilogy, see the ad on page 16.

---

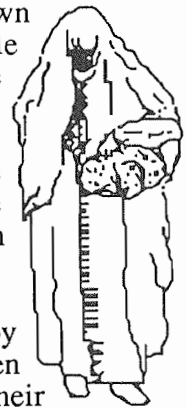
## LIBYAN DRESS, continued

shoes, no socks. An open vest, often embroidered, over the shirt completed the Libyan national costume.



The Moslem women lived a traditionally cloistered life. The women wore a garment, also called a barracan, when it was necessary to go out. The women wrapped themselves from head to ankles in their barracans, leaving only a tiny triangular gap for one eye to peer through. The

barracans of the town women were white, while the country women wore ones striped in many colors. The teachers at a nearby girls school wore their barracans above the ankles with hose and high heeled shoes.



Once inside, seen only by the eyes of other women and the men of their immediate family, most women wore loose cotton garments. The women of the wealthier families wore European dresses often bought in Paris.

---

---

# COUNCIL CLIPS

---

---

## SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Our Fall Festival is a pleasant memory, and now Council members are concerned with the election of officers for 1990 and planning festivities for the coming holiday season. Always looking ahead, decisions are being made for the February Warm Up Party and the Spring '90 Festival.

FUN CLUB'S First Saturday Party falls on November 4th at the Church of the Brethren Hall, 1811 34th Avenue and Noriega Street. This will be a "South of the Border" Party. Stela McCoy will hostess, 415-584-9046. Bob Hardenbrook's folk dance class reports good attendance. They meet Thursday evenings at Jackson Playground Hall, 415-824-0339.

SAN FRANCISCO WOMEN'S DANCE CIRCLE: Members are learning the Castle Walk and the Skaters' Tango - vintage dance taught at Folk Dance Camp this summer. They dance at 50 Scott Street, corner of Duboce Avenue from 9:30 to 11:30 every Wednesday morning. Grace Nicholes is the Instructor, 415-586-3054.

WHAT'S HAPPENING AT CHANGS? They continue to dance at their new place, the Social Hall of the Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, between Irving and Judah Streets. Free parking is available across the street. Another parking lot joins the 7th Avenue lot with access on 6th Avenue. Adequate public transit is available. During the month of November, they will meet on Friday the 10th, have a party on Friday the 17th, and are closed on the 24th. They include teaching, requests, reviews, and (of course) refreshments. Mark your calendar and come dance at Changs. Philomena Pavelka. 415-933-1263.

An enthusiastic group of

adults is folk dancing in San Francisco on Wednesday evenings from 6 to 8 P.M. in the Mission High School Gym, downstairs, Room 11. All levels of dancing are included, mostly intermediate. Some co-operative teaching is offered by Ed Kremers and advanced members of the group, mostly alumni from Gale Barton's class at City College. Anyone is welcome, and there is no charge.

A class in general folk and square dancing is held every Friday afternoon from 1 to 2 P.M. at the Diamond Senior Center, 117 Diamond Street near 18th Street, in the Eureka area of San Francisco. The program is primarily planned for seniors, but visitors are welcome at no charge. Call Ed Kremers at 415-775-3444 or the Center at 415-863-3507 - or just come!

## GREATER EAST BAY FOLK DANCE COUNCIL

The Concord Folk Dancers will have their party on Sunday, November 5, from 1 to 4 P.M., with refreshments at 2:30, at the Concord Senior Center, 2727 Parkside Circle, Baldwin Park, Concord. Stan Valentine will call squares.

The Berkeley Senior Citizen Dancers will have their party Sunday, November 19, from 1 to 4 P.M., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, and Lloyd Day will MC.

The Piedmonters have moved to the Veterans Memorial Senior Center, 200 Grand Avenue, Oakland, as of September 11, 1989. They will continue to meet Mondays from 8:15 to 10 P.M. at their new home for beginner and intermediate partner and non-partner dancing. All dancers are invited to come to learn and review a variety of dances. Come whenever you can and bring your requests! For more information, call 654-3498. (Please note: it is easier to come into the building through the back doors, which are open until 8:30.)



Council Clips Continued

MARIN COUNCIL

On Monday, November 6, teacher Brian Cleary will teach a beginner folk dance class at the Mill Valley Recreation Center, 180 Camino Alto, Mill Valley.

Saturday, November 25th is Able Steppers party night at Almonte Hall, Mill Valley, from 8:30 to 12:00 P.M. For more information on dancing in Marin, call Gwen Rasella, 388-2170.

PENINSULA COUNCIL

Plans are well under way for the January Russian Heritage Festival to be held at Cubberly Pavilion in Palo Alto on January 19-21. On the 19th will be the Warm Up Party. The 20th will see Institute, Kolo Party, general dancing, and exhibitions. On the 21st will be the Federation meeting, general dancing, and exhibitions.

The Peninsula Council sponsors 5th Saturday parties and 1st Saturday parties.

Santa Clara Valley Folk Dancers have moved. Their new

location is the First Christian Church at 80 South 5th Street in San Jose. Great floor! Parties are every second Saturday from 8 to 11 P.M.

Docey Does held their annual Installation Dinner Dance at the ballroom of the Villa Hotel to welcome new officers Ray Allen, President; Arleen Marshall, Vice President; Lou Hart, Treasurer; and Seif Ebertz, Secretary. New board members are: Mary Duncan, Sy Goldberg, and Joe Davoren. The Docey Does are happy to welcome back Sy and Shirley Goldberg after a year of gold panning in Murphys.

Bob and Martha Zeigler threw a big Aloha Party for all their folk dance friends. They are moving to the wine country, and hope folks will visit them for a grape-stompin' good time.

Grace and Chuck Weden danced their way across country to attend their 50th high school reunion.

Redwood City Folk Dancers' next party will be Friday, December 8. 8:00 P.M., at the Veterans Memorial Building in Redwood City.

Associate Membership Application ( )  
Let's Dance Subscription ( )

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Zip: \_\_\_\_\_

Telephone: ( ) \_\_\_\_\_

Associate Membership Dues.....\$20      Let's Dance only.....\$15  
(Let's Dance-\$15 + \$5 Dues = \$20)      (Add \$5 postage foreign)

Folk Dance Federation of California, Inc.  
1020 "B" Street, Suite 2  
Hayward, CA 94541  
415-581-6000

## WHO, WHAT, WHERE, ETC.: BALKAN

Why have so many folk dance researchers been drawn to the Balkans since the '50s? They were familiar with the basic dances that first came from ethnic communities in the industrial midwest or had been introduced by John Filcich and Anatol Joukowski, and they wanted to go to the sources, where traditional dances still existed in the villages. After WWII travel was easier, with trans-Atlantic air service and restored railroads, but Eastern European borders were slow to open and no one knew when they might close again. Western researchers, including Dick Crum, Michel Cartier, Dennis Boxell, Yves Moreau, Martin Koenig, and Jaap Leegwater, have found an incredible variety of distinctive types of dances in all of the Balkan countries. Many of these are couples dances which have become popular among folk dancers. But the Balkans are known primarily as a source of line and circle dances which have provided a distinct contrast to the highly choreographed couple and set dances which were taught in the '40s and early '50s.

Chain and ring dances accompanied by singing were some of the earliest universal dance forms. These are still done in the Balkans and elsewhere. Instrumental accompaniment came later, and Westerners have been fascinated by the complicated rhythms of Balkan music and the sounds of the unfamiliar instruments. It is not uncommon, for example, that a Balkan dance party depends almost entirely on music of a bagpipe, which evolved in the middle east before its migration into the cultures of Western Europe. Master teachers have brought us excellent authentic music, which was often not

available in the early days of recreational folk dancing.

Until the city folk dances of this century (Tango, Charleston, etc.), all dance originated in agricultural areas. Dancing has been a part of village life from earliest times in all societies; it entered into ceremonies, rituals, and celebrations. The Bulgarian, Greek, Macedonian and other Balkan peoples have been very proud of their ancient cultural heritages and have successfully defended them against the many invasions of their region, including the 500 year occupation by the Ottoman Turks. Their dancing has been an important expression of their identity, constantly renewed. Side by side with the native dance forms, remnants of the invaders' cultures continue to exist, largely unintegrated.

Eventually, the Industrial Revolution took people to the cities, where dancing was not a part of everyday life. Almost too late, researchers in all countries have been trying to record, preserve, and revive their music and dance heritage while it is still possible. In the Eastern Bloc research is sponsored by the governments. In the West it depends on college groups such as the Duquesne University Tamburitzans, non-profit organizations supported by funding agencies and private contributions, such as the Ethnic Folk Arts Center in New York City, government sponsors, such as the Canadian Folk Arts Council, or the efforts of dedicated individuals. More than almost any others, the Balkan cultures are living sources of dance, primarily because the Industrial Revolution began there fifty years later than in the West.

Carol and Bill Wenzel



### LET'S DANCE MAGAZINE

Folk Dance Federation of California, Inc.  
1020 "B" Street, Suite 2  
Hayward, CA 94541  
415-581-6000 (office hours - Wed.)

### ADVERTISING RATES

MONTHLY: (per year = x 10 less 10% for cash)

Full page.....	7 1/2" by 10".....	\$80
Half page.....	7 1/2" by 5".....	\$45
Quarter Page...	3 3/4" by 5".....	\$25
Eighth Page....	3 3/4" by 2 1/2"....	\$15
Spot ad.....	1 7/8" by 2 1/2"....	\$10

### CLASSIFIED:

\$2 per line per time, \$4 minimum

# CLASSIFIED ADS

CLOTHING FOR THE FOLK AND SQUARE DANCER - Large selection of skirts, dresses, domestic and imported blouses. Peasant and Western shirts for men. COAST shoes. HELENS' FOLK DESIGNS, 1025 San Pablo Avenue, Albany, CA 94706, 415-524-5205.

FOR SALE: CALIFONE SOUND SYSTEMS - Phil Maron, 4820-A Lawton Avenue, Oakland, CA 94609, 415-654-1124. Folk dance records

COME DANCE - with Millie von Konsky. Sgles, cpls welcome. Day classes in Folk, Line, Square, Round. Mon., 1 P.M., 300 Estudillo, San Leandro. Tues., 1:30 P.M., 22325 N. 3rd, Hayward.

JOSETTA DANCERS - Josetta Dance Studio, 3280 El Camino, Santa Clara. Folk Dancing, Wed, 7:30 P.M.; Latin/Ballroom/Disco Mon. and Fri, 7:30 P.M.; Studio Party, Tues, 8:30 P.M. Josetta.

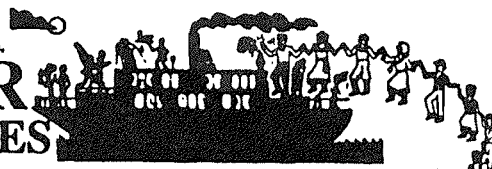
WESTWOOD CO-OP FOLK DANCERS - meet Thursday nights, 8:00 to 10:45 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

## FOLK DANCE RECORD SHOP

ED KREMERS' FOLK SHOWPLACE - Dance, school, and foreign records. Dance books and supplies. Public address systems and cassettes of "unavailable" music. Teacher, Caller, Party Leader. 155 Turk Street, San Francisco, CA 94102, Downstairs, Afternoons, 415-775-3444.

JOIN US FOR FOLK DANCING ON BOARD SHIP  
AND COMRADERIE WITH FOLK DANCERS FROM ALL OVER THE U.S.

## DANCE ON THE WATER 7th ANNUAL FOLK DANCE CRUISES



### BERMUDA/CARIBBEAN

10 DAY FOLK DANCE CRUISE  
DANCING LED BY SHEILA SHARPE  
DEPARTING NEW YORK CITY 6/20/90  
CRUISE COST: FROM \$1295.00

BERMUDA'S ENDLESS BEACHES,  
INTENSE BLUE WATERS, CORAL  
REEFS, SEDUCTIVE BALMY CLIMATE

VISIT OLD AND NEW SAN JUAN

FRENCH/DUTCH TRADITIONS BLEND  
INTO AN EXCITING SAN MAARTEN

THE DANISH INFLUENCE IN ST JOHN

DUTY FREE SHOPPING IN  
IDYLLIC ST THOMAS

SINGLE SHARES UPON REQUEST

NOTE: THIS IS A PRIVATE GROUP  
SPACE IS LIMITED

WE EXPECT TO SELL OUT EARLY  
DO NOT DELAY...RESERVE NOW  
THROUGH BERKELEY TRAVEL

FOR MORE INFORMATION  
CLIP COUPON AND MAIL TO:  
MEL MANN  
BERKELEY TRAVEL CO.  
1301 CALIFORNIA ST.  
BERKELEY CA 94703  
(415) 526-4033

### 14 DAY ALASKA FOLK DANCE CRUISE

ABOARD THE SS UNIVERSE  
DANCING LED BY SANDY STARKMAN  
JULY 15, 1990  
CRUISE COST: FROM \$1895.00

SIXTH CONSECUTIVE YEAR FOR THIS POPULAR CRUISE

BASK IN THE BEAUTY AND SPLENDOR OF ALASKA'S  
INSIDE PASSAGE... VISIT CHARMING HISTORIC  
TOWNS THAT CAN ONLY BE REACHED BY SHIPS  
MARVEL AT THE MAJESTIC GLACIERS  
SAIL ALL THE WAY NORTH TO SEWARD

DANCE WITH LOCAL FOLK DANCERS

SIGN-UPS BEFORE FEB. 15 1990 RECEIVE A FREE 3 DAY VACATION BONUS

Please Send More Information About

- 1990 BERMUDA/CARIBBEAN FOLK DANCE CRUISE  
 1990 ALASKA FOLK DANCE CRUISE  
 SINGLE SHARES INFORMATION: FEMALE  MALE

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip \_\_\_\_\_ Phone \_\_\_\_\_

VICTORIA • KETCHIKAN • WRANGEL • VANCOUVER • GLACIER BAY • SKAGWAY • SITKA

SEWARD • SITKA • SKAGWAY • GLACIER BAY • JUNEAU • VALDEZ • COLUMBIA GLACIER

• NEW YORK CITY • BERMUDA • SAN JUAN • ST JOHN • ST THOMAS • ST MAARTEN • NEW YORK CITY •

# CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.  
Ed Kremers, 155 Turk, San Francisco 94102, 415-775-3444

- Nov. 3 Fri. SAN FRANCISCO Family Folk Dancing at 60 Onondaga,  
415-584-8859, 415-841-0934
- Nov. 4 Sat. SAN FRANCISCO Fun Club Party 1181 34th Ave.  
415-824-0339, 415-566-0573
- Nov. 4 Sat. JACKSON Waltz-Tango Cotillion Senior Center, N.Y. Ranch Road  
9-11 P.M. 209-296-4970
- Nov. 6 Mon. MILL VALLEY Recreation Center New Beginner Folk Dance Class  
415-388-2170
- Nov. 17-18 F-S SAN FRANCISCO State University Exhibitions Cowell Theatre  
Nov. 23-25 SAN JOSE State University 38th Annual Kolo Festival  
Th, F,S. Spartan Gym Info: Sharen Skorup 415-275-2405;  
Ed Kremers 415-775-3444
- Nov. 25 Sat. MILL VALLEY Folk Dance Party Almonte Hall 8:30 P.M.  
415-388-2170
- Dec. 2 Sat. SAN FRANCISCO Fun Club party 415-824-0339, 415-566-0573
- Dec. 3 Sun. SONOMA TREASURER'S BALL (Federation North) Veterans Memorial  
Building, 126 1st St. W; Assembly Meeting 11:45 A.M.  
Dancing 1:30-5:30 P.M. 707-833-4181
- Dec. 16 Sat. MILL VALLEY Folk Dance Christmas Party Almonte Hall 415-388-2170
- Dec. 31 Sun. NEW YEAR'S EVE PARTIES  
Fresno: 209-255-1786; 209-255-4508  
Mill Valley: 415-388-2170; 415-924-0969  
East Bay -Berkeley: 415-228-8598  
Peninsula - 408-252-8106

## *Events South*

- Oct. 7-8, 1989, SAT.-Sun. Oktoberfest hosted by SAn Diego  
International Folk Dance Club, Balboa Park, San Diego.
- Oct. 13-15, Fri.-Sun. Camp Hess Kramer
- Dec. 9, 1989, Sat. Treasurer's Ball, Eagle Rock, 7:30 pm.
- Jan. 14, 1990 Sun. Festival hosted by Pasadena Folk Dancers  
at Glendale Auditorium.
- Feb. 9-10-11, 1990 Laguna Festival Weekend, Laguna Beach
- April 29, 1990, Sun. Festival hosted by Westwood Co-op Folk  
Dancers at Culver City Veterans' Memorial Auditorium,  
1:30-5:30 pm.
- MAY 25-28, 1990 Fri.-Sun. Statewide at Fresno
- June 30-July 6 Idyllwild Workshop, June 30-July 2 Weekend
- Oct. 6-7, 1990, Sat.-Sun. Festival hosted by Cabrillo Inter-  
national Folk Dancers, Balboa Park, San Diego

U.S. Postal Service  
**STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION**  
*Required by 39 U.S.C. 3685*

1A. Title of Publication  <p align="center">LET' S DANCE</p>		1B. PUBLICATION NO.			2. Date of Filing  <p align="center">9-27-89</p>				
		0	0	2	4	1	2	5	3
3. Frequency of Issue  <p align="center">Monthly except bi-mo May/June &amp;                      July/August</p>		3A. No. of Issues Published Annually  <p align="center">10</p>			3B. Annual Subscription Price  <p align="center">\$15.00                      20.00 foreign</p>				
4. Complete Mailing Address of Known Office of Publication (Street, City, County, State and ZIP+4 Code) (Not printers)  <p align="center">1020 "B" Street, Ste 2, Hayward, CA 94541</p>									
5. Complete Mailing Address of the Headquarters of General Business Offices of the Publisher (Not printer) <p align="center">FOLK DANCE FEDERATION OF CALIFORNIA, INC.                      1020 "B" Street, Ste 2, Hayward, CA 94541</p>									
6. Full Names and Complete Mailing Address of Publisher, Editor, and Managing Editor (This item MUST NOT be blank)									
Publisher (Name and Complete Mailing Address) <p align="center">FOLK DANCE FEDERATION OF CALIFORNIA, INC.                      1020 "B" Street, Ste 2, Hayward, CA 94541</p>									
Editor (Name and Complete Mailing Address) <p align="center">Jeanne Bertolina, 1186 High and Blvd., Hayward, CA 94542                      Genevieve Pereira 1811 Cornell Drive, Alameda, CA 94501</p>									
Managing Editor (Name and Complete Mailing Address)  <p align="center">Genevieve Pereira 1811 Cornell Drive, Alameda, CA 94501</p>									
7. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) (Item must be completed.)									
Full Name					Complete Mailing Address				
Folk Dance Federation of California, Inc.					1020 "B" St., Ste 2, Hayward, CA 94541				
8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities (If there are none, so state)									
Full Name					Complete Mailing Address				
None									
9. For Completion by Nonprofit Organizations Authorized To Mail at Special Rates (DMM Section 423.12 only) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)									
<input type="checkbox"/> (1) Has Not Changed During Preceding 12 Months			<input type="checkbox"/> (2) Has Changed During Preceding 12 Months			(If changed, publisher must submit explanation of change with this statement.)			
10. Extent and Nature of Circulation (See instructions on reverse side)		Average No. Copies Each Issue During Preceding 12 Months			Actual No. Copies of Single Issue Published Nearest to Filing Date				
A. Total No. Copies (Net Press Run)		850			800				
B. Paid and/or Requested Circulation									
1. Sales through dealers and carriers, street vendors and counter sales		0			0				
2. Mail Subscription (Paid and/or requested)		739			738				
C. Total Paid and/or Requested Circulation (Sum of 10B1 and 10B2)		703			704				
D. Free Distribution by Mail, Carrier or Other Means (Samples, Complimentary, and Other Free Copies)		36			34				
E. Total Distribution (Sum of C and D)		739			738				
F. Copies Not Distributed									
1. Office use, left over, unaccounted, spoiled after printing		111			62				
2. Return from News Agents		0			0				
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)		850			800				
11. I certify that the statements made by me above are correct and complete		Signature and Title of Editor, Publisher, Business Manager, or Owner <p align="center"><i>Genevieve A. Pereira, Secretary</i></p>							





FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.

1020 B STREET, SUITE 2, HAYWARD, CALIF 94541

SECOND CLASS  
U.S. POSTAGE  
**PAID**  
ALAMEDA, CA

NEW AD SIZES AND PRICES:

Full page.....7 1/2" by 10".....\$80  
Half page.....7 1/2" by 5".....\$45  
Quarter Page...3 3/4" by 5".....\$25  
Eighth Page....3 3/4" by 2 1/2"....\$15  
Spot ad.....1 7/8" by 2 1/2"....\$10

Half page

Quarter page

Eighth page

Spot ad

Spot ad