

DECEMBER 1990 • \$1.50

Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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

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ON OUR COVER:

The Late June Schaal
In Spanish Costume



SUBMISSION DEADLINE
FOR JANUARY ISSUE:
Wednesday, November 28

SUBMISSION DEADLINE
FOR FEBRUARY ISSUE:
Wednesday, January 2



SUBSCRIPTION RATE:
\$15 per year
\$20 foreign & Canada

BUSINESS OFFICE:
Wednesdays, 10:00-4:00
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

As you read this article we will have had the Treasurer's Ball. Page Masson worked very hard in order to increase the attendance by having two dance rooms - one room for International dancing and a second dance room for Scandinavian dancing.
THANK YOU, PAGE!!

Many thanks to Dean Linscott for donating his time and to Tim Rued who provided live music for the Scandinavian dancing. Also thanks to Frank and Elsa Bacher, and especially to all those people who work behind the scenes. THANK YOU seems inadequate to say to all of you for all of your work, but it is sincerely said, thank you.

By January we will have a good idea of where we stand in regards to the deficit. The Treasurer's Ball is one of our big fund raisers. The

other will be the PRESIDENTS INTERNATIONAL GRAND BALL, which will be held DEC. 29, 1990 in Sonoma at the Veterans Memorial Building. I hope to see YOU there.

My sincerest best wishes for all of you and your families for the coming holiday season.

Happy Dancing!

Lupie Barton

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



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CLASSIFIED ADS

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.





It has been a long time since many of us have had the privilege of dancing our favorite dances with our favorite partner in a ballroom with a good floor and subdued lights,--maybe a private or semi-private table for our own personal friends but with all of our community of friends in one place. Now we have the chance to do just that.

In the late 1930's and before, it was considered in extreme good taste to take your best girl to a Grand Ball at least once a year, usually about Christmas time or maybe New Year's Eve; and, ladies, it was only proper that you accepted a date from your best beau. Imagine a large hall with a good floor or combo that played lots of waltz music and plenty of tangos and, of course, a few polkas along with one-steps and two-steps.

This tradition actually came from a long line of Grand Ball traditions that date back to the Middle Ages when the elite upper class entertained at huge halls with fine musicians, elaborate entertainment and fine food. Eventually the peasantry began to copy the elite as best they could and a tradition was developed that has lasted down through the centuries. All that is left today is perhaps our tea dances which we find are rare, even in San Francisco. Seldom do we see anything approaching a Grand Ball any more.

About a year ago Elmer and Milli Riba did a thing they called

a Tango Waltz Cotillion at which the music was primarily waltzes and tangos with a few other dances for variety. From this idea grew the plans to take it to as near the Grand Ball as we could with what we have to work with.

We began to talk about what could be done with the idea and developed the idea of a Grand Ball but with the peasants attending wearing their best dress clothes. So. . . WEAR AN ETHNIC COSTUME -or- COME SEMI-FORMAL but do come.

We decided that this would be a test of the idea, to see if it would fly. We also figured the Federation could use a new fund raiser so have determined to underwrite all of the expenses, put a \$10.00 donation price tag on it and see what happens. Tickets are now available from the people who are doing the organizing for \$10.00 each or buy at the door for \$11.00 (we will need a count so do call ahead if you can).

East Bay- Max Horn (415) 228-8598
S.F./Peninsula- Ernie Drescher
(415) 585-7344

Santa Rosa- Page Masson & Di Rossi
Marin/Redwood- Frank & Elsa Bacher
(707) 546-8877

Sacramento/Valley- Elmer & Milli Riba
(702) 296-4970

Plan to bring some friends who may not be Folk Dancers; get a table with candlelight and enjoy an evening like you haven't had in a long time.

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*****
*  SOMETHING NEW -and- SOMETHING OLD  *
*  WHAT?                               *
*  PRESIDENTS INTERNATIONAL GRAND BALL *
*  WHEN?                               *
*  SATURDAY EVENING, DECEMBER 29, 1990 *
*  WHERE?                              *
*  SONOMA VETERANS BUILDING           *
*                                     *
*  For an evening of International Folk *
*  Dancing in the Grand Ball tradition. Free *
*  style Ballroom dancing from 7:30 to 8:00 *
*  with a structured program to midnight. *
*                                     *
*  WEAR AN ETHNIC COSTUME              *
*  - or -                              *
*  COME SEMI-FORMAL                    *
*****
```




1. Blue Pacific Waltz
2. Setnja
3. La Bastringue
4. *Polka*
5. Tango Manita
6. Castle Schottische
7. Elizabeth Quadrille
8. Tino Mori
9. Lights of Vienna
10. Corrido
11. *Viennese Waltz*
12. El Gaucho Tango
13. Maple Leaf Rag
14. Grand March- Max Horn
15. Syrto
16. Alexandrovskia
17. Circle Schottische
18. *Two-Step*
19. Japanese Soft Shoe
20. Amanor Waltz
21. Sauerlander Quadrille
22. Le Bal de Jugon
23. *Hambo*
24. St. Bernard Waltz
25. Trip to Bavaria
26. Royal Empress Tango
27. Knödeldrahner
28. Chamarita - Mel Blanchard

29. Erev Ba II
30. Tango Poquito
31. Mairi's Wedding
32. *Waltz*
33. El Shotis Viejo
34. Oklahoma Mixer for 2 or 3
35. Grand Square
36. Vrapcheto
37. Dreisteyrer
38. *One-Step*
39. La Encantada Tango
40. Miss Frenchy Brown
41. Western Trio Mixer
42. Polonaise - Max Horn
43. Never On Sunday
44. Somewhere My Love
45. *Paul Jones*
46. La Cachucha
47. Ada's Kujawiak #1
48. Sulam Ja'akov (Jacob's Ladder)
49. Double Sixsome
50. Beautiful Ohio
51. *Rheinländer* (Schottische)
52. Swedish-Finn Mixer
53. *Viennese Waltz*
54. Square Tango
55. Jovano Jovanke
56. *A Goodnight Waltz*

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

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_____ Zip: _____

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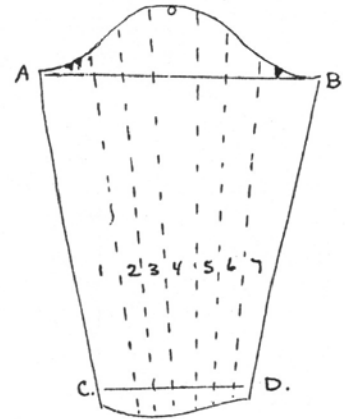
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1020 "B" Street, Suite 2
Hayward, CA 94541
415-581-6000

Enlarging the Sleeve Width

Slash and Spread Method

If you have a favorite pattern that fits well, be it for a man or woman, but the sleeves are not full enough for a costume or just for dancing comfort, all you have to do is copy the sleeve piece from the pattern and 'Slash and Spread'. This can be done with the shirt sleeve cut from a man's white shirt if the costume calls for a white dress shirt with full sleeves.

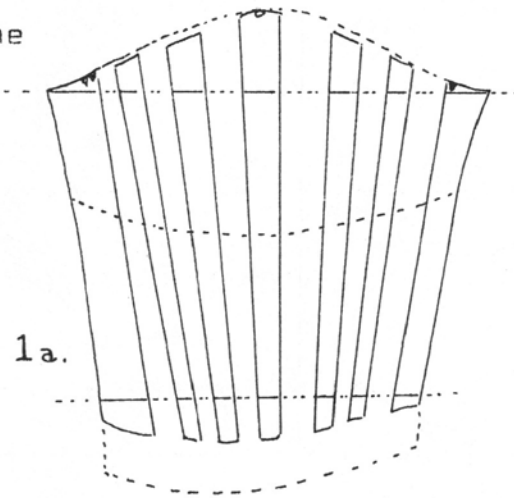
On the paper pattern, draw a line from point (a) to point (b) and from point (c) to point (d). These lines are to help you keep the pattern pieces from shifting up and down and out of their proper alignment. Then draw about six vertical lines on the sleeve pattern, staying inside the notches. Cut along these vertical lines. Number them to help keep them in their proper order. Lay the pieces on a larger piece of paper and spread them out according to style 1 or 2.



STYLE 1

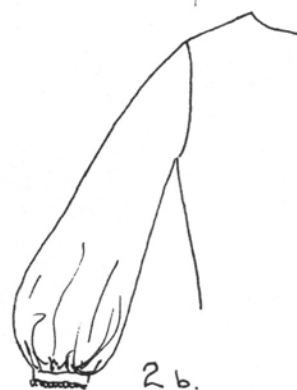
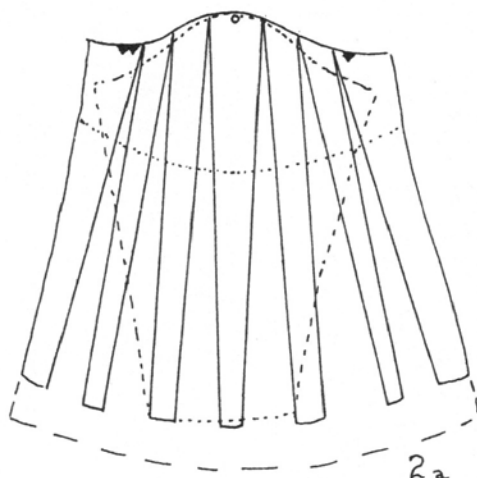
Spread the pattern as much as you wish, 22 to 25 inches makes a soft fullness, more makes billowy sleeves. Keep lines a-b and c-d straight (1a).

For shorter sleeves (1b) follow the same steps but moving line b-c to the lower edge of the new length.



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STYLE 2

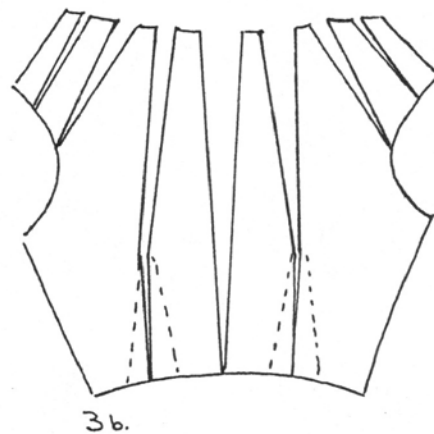
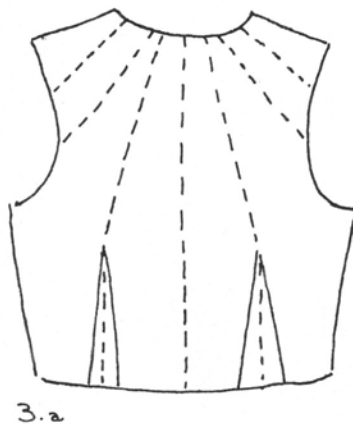
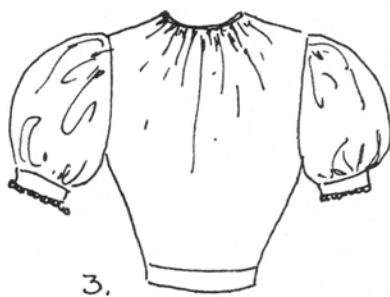


For style 2, spread only the lower part of the sleeve, keeping the shoulder seam line together. Work with stitching line at the shoulder and the sleeve cap will remain smooth, or the same as the original cap was. This should not change the sleeve cap measurement only the lower edge.

- - - - -

BOTH STYLES * * * Add about one inch in length for every three you add in width to allow for arm ease and softer draping of the sleeves. Finish the lower edge as you wish: ie: cuffs, lace, elastic.

SPECIAL NOTE: This 'Slash and Spread' method can be used on any pattern piece to add fullness. For a gathered neckline without any extra bulk elsewhere see below.



IN MEMORY OF OUR BELOVED JUNE SCHAAAL

by Charlie Emerson

You may remember that in June, 1989, June had a massive stroke on her right side and made a miraculous recovery. On September 18th of this year she had a massive stroke on her left side. She never regained consciousness and passed away on September 30th.

June loved folk dancers and folk dancing with all her heart. After her family this was the main focus of her life. She believed she could be most effective in teaching and pursued that role unwaveringly for about 45 years. June taught in such varied areas of folk dancing, on such a widespread basis and with such expertise that those of us who knew her well couldn't understand how she did it all.

She never missed a Teachers' Training course. She attended University of the Pacific Folk Dance Camp for over 30 years and the University of California at San Diego several years. She also attended Santa Barbara, Idyllwild and Maine camps, and until recently nearly all of the Folk Dance Federation Institutes and Workshops.

June's teaching career has been international in scope and widespread in the Bay Area. She taught children's classes in the parochial schools in Sonoma and Vallejo. Through the years she taught adult classes in Santa Rosa, Sonoma, Napa, Yountville, Vallejo Oakland, El Cerrito and San Leandro. She taught for the University of Southern California at Idyllwild and in Maine. She made several trips to Europe to teach in Finland, Germany, Belgium, Holland and Portugal. While there she llearned many dances to bring back for our pleasure; one of the most notable was Bal in da Straat. Just a few years ago she was teaching five adult classes a week. Her students have always had great praise and appreciation for her untiring patience and sympathetic helpfulness, particularly with beginners. June was instrumental in getting scholarships for prospective teachers, and followed up by helping them with records, breakdowns, advice and whatever was needed to get them started. She organized several exhibition groups to dance for shut-ins and also for us folk dancers' pleasure at festivals in Northern California. Who can forget the many many parties she put on all over the North Bay and Oakland? We remember the fine collection of ethnic costumes she brought back from Europe that is now to be preserved and shown in the Oakland Museum as the "June Schaal Collection." She had a beautiful collection of ethnic dolls. Everyone enjoyed the wine caravans, the dancing in the park and the exhibitions she organized for the pageantry of the Sonoma and Napa Valley Wine Festivals.

While we folk dancers were extra special with June, few people had a greater love for their fellowman at large than did June. In times of need friends and neighbors could always count on June for help. She was one of those rare individuals who was so sensitive to their needs that she often fulfilled them without being asked.

She took active part in the work of her church and lodges. She and Wendell had a grocery store and post office in Vineburg for many years where she worked hard and long. June lost her son, George, in 1959. She is survived by her husband, Wendell, and her daughter, Jackie.

New International Center

by Janice Mendelson

Great news from San Antonio! Our Lady of the Lake University (OLLU) in San Antonio has just accepted my proposal to establish an International Folk Culture Center under its auspices.

My chief model for this Center is Cecil Sharp House, which I visited in London several years ago. It was founded to prevent loss of treasures of British folk culture, reviving the old music and dance and enabling everyone to discover and participate in enjoying them. The building included a library, which served also as a coordinating and information center for folk-type music and dance activities in England. Musical instruments were both stored and being used, and there was a superb dance floor with adjacent food and beverage capability. There was also a bookstore. Our multi-national center at OLLU will have the additional advantage of being on a college campus, with the support of the university's expertise, facilities and staff, and the potential of contributing to the academic program, as well as the recreational aspects.

The university is completing a new building termed the "University Wellness and Activities Center" (UWAC) which will contain a new gymnasium and other facilities. The present gymnasium building was being considered as a possible storage and extra office building. Instead, it will become the International Folk Culture Center (IFCC) building. It has a beautiful hardwood floor gymnasium, and also a mezzanine with wooden floors, including areas that will be suitable for dance practice and/or live music, office and storage space, and a classroom with a blackboard.

Renovation of the old gymnasium, including air conditioning and addition of some simple food preparation facilities and completion of the UWAC are expected to be completed in October, 1990.

We are being encouraged to use the new UWAC for additional activities, although there the university has priority. It has a wooden floor dance room, huge gymnasium, and other potential use areas. The university also has an excellent theater, where the Duquesne Tambouritzans and the Brigham Young University dancers have performed. We have been encouraged to use this also, as available.

The staff and board of directors of the Center will be responsible for deciding how the IFCC will be utilized, and the university will provide security and maintenance, and assist with staffing and other support.

Continued on next page.



The use of the Center is expected to include the total range of dancers, from children and handicapped beginners through skillful performers. We plan to have a computerized reference library so that, for instance, one can look up all available background and direction on one specific dance. The reference library is also expected to include music, ethnic recipes, historical and cultural background information, audio-visual materials, etc.

During the day, the Center will be used for various types of music, dance, and ethnic culture educational purposes, and as a coordinating center for folk culture, music, and dance information. In the evening there will be recreational dancing open to everyone. It is anticipated that there will be international folk dancing at least one night a week (preferably two nights), but we also expect to have contra dance, and plan to invite the Scottish dancers and other uni-ethnic groups. The emphasis in the evening will be "Everyone is welcome. Come, learn, and enjoy!"

The university is ready to accept authentic costumes, music, musical instruments, dance directions, videotapes, publications, etc. Acceptable donations, whether goods or financial, are tax deductible. Financial contributions are very much needed now to assist the Center to become fully operational as soon as possible. Differentiation will be made in use between exceedingly valuable things that are intended to be studied or copied, and items intended to be used in their original mode. This differentiation would apply particularly to costumes and musical instruments, and donors' recommendations will be welcome.

For information contact Janice Mendelson, 3803 Barrington 1D, San Antonio, Texas 78217, (512) 653-1241 or John Welton, Development Office, Our Lady of the Lake University, 411 S.W. 24th Street, San Antonio, Texas 78207, (512) 434-6711. Checks should be made payable to "OLLU" and designated for "International Folk Culture Center." Other donations should also be sent to Mr. Welton at the above address.



June Schaal continued

Personally, I am deeply grateful and honored that I had the good fortune to teach, learn, dance, exhibit and work with this great lady for over 30 years. It was a rare privilege, an ongoing inspiration and a very great pleasure indeed.

We will all sorely miss her warmth, love and concern, but let us be thankful that we basked in her affection for so many years. While she named the Sweetheart Festival for St. Valentine's Day, I'm sure it will now become in our hearts a memorial to our "Sweetheart", June. We plan to continue it just as she would herself.

Dhivaratikos (Greece)

Dhivaratikos (thee-vah-RAH-tee-kohs) from the Ionian Island of Kefallonia is basically a Syrtos dance which has been rhythmically modified to fit the uncharacteristic 3/4 meter. The name Dhivaratikos refers to the village of Dhivara. Outside the island, it is sometimes known as Syrtos Kefallonias. The Ionian Islands, off the west coast of Greece, show marked Western influence in their music and songs, due to the long-term Venetian presence there. This Italianate style is very apparent on Corfu, the best-known island of this group. Presented by Joseph Kaloyanides Graziosi at the 1990 University of the Pacific Folk Dance Camp.

RECORD: Folkraft LP 6 Side A/4 (Syrtos Kefallonias). 3/4 meter

CASSETTE: Greek Dances Summer 1990 Side A/2; Greek Folkdances Summer 89 Side A/7.

FORMATION: Open circle, mixed lines, "W" pos. Leader is at R end.

STYLING: Smooth and gentle.

MUSIC	3/4 meter	PATTERN
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Measures

3 pick-up notes INTRODUCTION. No action.

I. BASIC

- 1 Facing slightly R of ctr and moving in LOD (CCW), step fwd on R ft (ct 1); step fwd on L ft slightly behind R ft (ct 2); step fwd on R ft (ct 3).
- 2 Step fwd on L ft in front of R ft (ct 1); step fwd on R ft (ct 2); step fwd on L ft in front of R ft (ct 3).
- 3 Dance low leap fwd on R ft, swinging L ft straight-legged in front of R ft, L ft toes touching floor and heel pivoted inward (turn slightly to face ctr) (ct 1); facing slightly L of ctr, step (or dance optional low leap) to L on L ft (ct 2); step to L on R ft across in front of L ft (ct 3).
- 4 Facing ctr, step to L on L ft (ct 1); touch toes of R ft fwd (ct 2); drop R heel to touch floor without taking wt, as toes of R ft are lifted (ct 3).

II. VARIATION

- 1 Facing slightly R of ctr and moving in LOD (CCW), step fwd on R ft (ct 1); turning to face L of ctr, step fwd on L ft across and in back of R ft (ct 2); rock fwd onto R ft (ct 3).
- 2 Repeat meas 4 of Basic.
- 3-4 Repeat meas 1-2.

Variation is danced at leader's discretion, whenever leader calls "Opa" (OH-pah).
Dance Variation once (4 meas) and return to Basic pattern.

COUNCIL CLIPS

GREATER EAST BAY FOLK DANCE COUNCIL

The East Bay Women's Dance Council will have their Christmas party Thursday, December 20, 9:30 to 11:30 A.M. which will be the last class of this year. Classes will begin again January 10, 1991. They dance under the direction of Grace Nicholes, assisted by Jerry Washburn, Jr. and Gwen Heisler at the Allendale Recreation Center, 3711 Suter Street, Oakland.

The Berkeley Senior Citizen Dancers will have their party on Sunday, December 16, 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 Concord Folk Dancers will have their party Sunday, December 2, 1:00 to 4:00 P.M. with refreshments at 2:30 at the Concord Senior Center, 2727 Parkside Circle, Baldwin Park, Concord. Stan Valentine will call squares and Jean Williams will MC.

Berkeley Folk Dancers will have a New Year's party at Live Oak Park Center, 1801 Shattuck Ave (one block north of Rose Street), Berkeley on Monday, Dec. 31 from 9 to 12 P.M. Call Charlotte Weber (524-7803) for particulars.

SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - Last year Changs was inactive in December and therefore could not celebrate the holiday season. It will be different this year. Ruth Ruling will be teaching on December 7 and 14. Changs' Christmas Party will be held on December 21, when the club's officers plan to have a very enjoyable evening for all local folk dancers who will be joining in the festivities. Changs will be closed on December 28.

FUN CLUB NEWS. The Fun Club will be having their Christmas Party

at 7:30 P.M. on December 1 at the Church of the Brethren, Noriega and 34th Avenue. Classes, taught by Bob Hardenbrook, are on Thursdays from 7:30 to 9:45 P.M. at Jackson Playground. Club officers are: President, Charles Crawford; Vice President, Stela McCoy; Secretary, Bob Hardenbrook; Treasurer, Lee Fifer.

SAN FRANCISCO WOMEN'S DANCE CIRCLE, which meets every Wednesday, from 9:45 to 11:45 A.M. will be on Christmas vacation after Wednesday, December 19 and through the holidays. Classes will be resumed on Wednesday, January 9, 1991. Grace Nicholes is the instructor in old and new folk dances, Balkan line and round dances. All are invited to join in the fun.

PENINSULA COUNCIL NEWS

Members of the Council want to wish dancers everywhere a MERRY CHRISTMAS AND HAPPY NEW YEAR. Our New Year's Eve Party will be held at the Veterans Memorial Building in Redwood City.

REDWOOD COUNCIL OF FOLK DANCE CLUBS

Petaluma Folk Dancers are having a Christmas Party with a Greek theme on December 8 complete with costumes and hot food.

All are busy working on plans for the Treasurer's Ball on December 2 and the Grand Ball on December 29.



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.

Tai Tai (Greece)

Tai Tai (TIGH TIGH) takes its name from the accompanying song refrain and is a contraction of "t' ainevene", meaning "ascending" in Thessaly dialect. The performance of the dance is associated with the festival of Easter, especially in the village of Aidhonohori in western Thessaly, and is the last dance done at the Easter celebration. The basic step pattern is a "sta tria", which is the most common dance type of Thessaly. Characteristic of the Tai Tai is the alternate formation of one dance line into two dance lines and back. Though not very common, this formation type is also found in other dances such as Koutso-Stamatistos (Kefalonia), Arahovitikos (Morea), "Pios Eidhe Prasino Dhendri" (Thasos), et. al. Presented by Joseph Kaloyanides Graziosi at the 1990 University of the Pacific Folk Dance Camp.

RECORD: Folkraft LP 6 Side B/1.

2/4 meter

CASSETTE: Greek Dances Summer 1990 Side A/3: Greek Folkdances Summer 89 Side B/1.

FORMATION: Open circle appearance, alternate M-W in "plektos" hold, i.e. two open circle dance lines, traditionally with the W in the front line, the M in the rear, handkerchiefs joining the two lines are held by the first and last M and W of each line. The dancers of each independent line are linked by the simple "V" pos when in the "single" line formation, and in a "W" pos in the "two" line formation (which has the appearance of a crescent moon, since both lines of dancers are close together and are joined at each end). The first W is spaced between the first and second M, there being one less person in the front line than in the rear. (Should there be fewer men than women or visa versa, the front line may consist of the shorter dancers, the rear line of the taller.) The formation of the single line occurs when the M in the back line raise their hands over and in front of the W in the front line, giving the appearance of one open line, but consisting actually of two open lines, joined at each end by handkerchiefs. The opening up into two lines occurs during cts 1 & 2 of meas 1 of Fig II and the uniting into one circle occurs during the same cts of Fig I. Leader is at R end. Wt is on R ft (L ft is free).

STYLING: Smooth and gentle.

MUSIC	2/4 meter	PATTERN
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Measures

INTRODUCTION No action. Begin with vocal. (See Dance Sequence)

I. ONE LINE ("V" pos)

- 1 Facing slightly R of ctr and moving in LOD (CCW), step fwd on L ft across in front of R ft (ct 1); step fwd on R ft (ct 2); step fwd on L ft across in front of R ft (ct &).
- 2 Step fwd on R ft (ct 1); swing L ft low twd R ft (ct &); step diag bkwd to L onto L ft leaving R ft in position (ct 2); rock onto R ft (ct &).

II. TWO LINES ("W" pos)

- 1 Facing slightly R of ctr and moving in LOD, step fwd on L ft across in front of R ft (ct 1); step fwd on R ft turning to face ctr at end (ct 2).
- 2 Touch or raise L ft in front of R ft (ct 1); step to L on L ft (ct 2).
- 3 Touch or raise R ft in front of L ft (ct 1); step to R on R ft turning to face slightly R of ctr (ct 2).

TWO LINES - VARIATIONS (to be done on 3rd and 4th repetitions)

Meas 1 (M only): Facing slightly R of ctr and moving LOD, step fwd on L ft (ct 1); lift L heel (ct &); step fwd on R ft (ct 2); lift R heel (ct &).

Meas 2: Step fwd on L ft in front of R ft (ct 1); step back on R ft (ct &); step a little to the L on L ft (ct 2).

DANCE SEQUENCE:

Summer 1990 Cassette

Introduction - 7 meas.

FIG I - 7 times total (14 meas).

FIG II - 4 times plus meas 1 (13 meas).

Repeat Figs I and II to end of music.

Summer 89 & Folkraft LP 6

Introduction - 2 meas.

FIG I - 5 times total (10 meas).

FIG II - 4 times total (12 meas).

Repeat Figs I and II to end of music.

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LET'S DANCE MAGAZINE

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

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

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

LYRICS to TAI TAI:

Summer 1990 Cassette (Sing each stanza twice)

Tis Alexandras to me toi vouno kanis, kanis then t'aineveni	Alexandra's mountain, No one, no one climbs it
Ki' i kori apo tai tai mor' embros, more vi ti ti, ki kori, apo t'ainevene	And the girl, tai tai oh forward oh, vi ti ti, and the girl climbing it
Aide ki kori apo ta'ainevene plegho-pleghondas to ghaitani	And the girl climbing it Plait-, plaiting the braid
Pleghondas mor tai tai mor' embros, more vi ti ti, pleghondas ki'ana pleghondas	Plaiting, oh tai tai, oh forward, oh vi ti ti, plaiting, and here plaiting
Aide pleghondas ki'ana, ple- ana pleghondas Ke psi-, ke psilotragounthondas	Let's go, plaiting, and here plait- here plaiting And sing-, and singing high
Pleghondas mor tai tai mor' embros, more vi ti ti pleghondas ki'ana pleghondas	Plaiting, oh tai tai, oh forward, oh vi ti ti, plaiting, and here plaiting

Summer 89 Cassette & Folkraft LP 6

Tis Alexandras, to vre toi vouno Kanis, kanis then t'aineveni (2) Ki' i kor', tai tai mor' embros, more vi ti ti, Ki' i kor', apo t'aineveni.	Alexandra's mountain, No one, no climbs it; (2) And the girl, tai tai oh forward oh vi ti ti, And the girl climbing it.
I kori apo, t'aine-, t'ainevene Pleggho-, pleghondas to ghaitani (2) Pleggho-, tai tai mor' embros, more vi ti ti Pleggho-, pleghondas to ghaitani	And the girl climb-, climbing it, Plait-, plaiting the braid, (2) Plait-, tai tai oh forward oh vi ti ti, Plait-, plaiting the braid.
Pleghondas k' argople-, mor' pleghondas Ke psi-, ke psilotragouthondas. (2) Ke psi-, tai tai mor' embros more vi ti ti Ke psi-, ke psilotragouthondas.	Plaiting and slowly plait-, oh plaiting, And sing-, and singing high (2) And sing-, tai tai oh forward oh vi ti ti And sing-, and singing high.

CALENDAR of EVENTS

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

- Dec. 2 Sun SONOMA Federation Treasurer's Ball: Veterans Building
- Dec. 15 Sat BERKELEY Kitka folksong shows; 415-549-3313
- Dec. 21-22-23 Israeli Folk Dance Camps in California and New York
415-668-1487 for Israeli Folk Dance information.
- Dec. 27-Jan 1, 1991 MEXICO Mexican & International Folk Dance Camp;
Write to ASC (Ron Houston), 2100 Rio Grande, Austin, TX
78705
- Dec. 29 Sat SONOMA "First Annual Presidents' International Grand
Ball" Veterans' Building. 8:00 P.M. to Midnight;
Ballroom music from 7:30; Refreshments at 9:00;
415-228-8598; 209-296-7688; 707-546-8877.
- Dec. 29, 30 & 31 Fifth Saturday and Year-end parties:
Marin's annual Karlstadt Ball, Dec. 31.
Info from the Rasella's 415-388-2170
- East Bay New Year's Eve Party, Live Oak Park Gym
415-228-8598
- Fresno: Call Frances Ajoian 209-255-4508
- Peninsula: Call Bruce Wyckoff 415-368-7834
- 1991
- Jan. 19-20 BURLINGAME Recreation Bldg. Annual Peninsula Council
SS Folk Dance Festival
- Feb. 3 Sun NAPA Sweetheart Festival, First Presbyterian Church
gymnasium, 1333 Third St. 1:30 - 5:30 P.M.
Charlie Emerson, 707-944-2069

WHERE TO DANCE CONTACTS

Balkan dancing in San Francisco: Write to Robert B. Shapiro,
2015 17th Ave. SF 94116 or phone 415-566-9309

Irish dancing: Larry Lynch, 415-863-6424

Scandinavian: Brooke Babcock, 415-334-5152

Scottish: Susan Langdon-Kass, 415-333-9372

Vintage-Ragtime: Stan Isaacs, 415-856-8044

Greek: Gil 415-570-2209

Cajun-Zydeco: Franklin, 415-386-8677

Clogging: Hanzel's, 414-829-0846

Middle East (belly dance): 415-668-1515

New York Area: Ethnic Folk Arts Center
131 Varick St., Rm 907, New York, NY 10013

Events South

Alice Stirling

1990

Dec. 16 Sun. Scholarship Ball, West Hollywood Auditorium
647 San Vicente Blvd, W. Hollywood, 1:30-5:30 PM

1991

Jan. 13 Sun. Festival hosted by Pasadena Folk Dance Co-op, Glendale
Civic Auditorium, 1401 N. Verdugo Rd., Glendale
1:30-5:30 PM, Council Meeting. 11 AM

Feb. 8-10 Festival hosted by Laguna Folkdancers
North gym, Laguna Beach High School, Laguna Beach
Fri -7:30 PM; Sat- 10 AM, 1 PM, 7:30 PM, 11 P.M.
Sun- 12 Noon, 1:30 PM, Council Meeting Sun, 10:30 AM

Mar. 16 Lech Lamidbar Festival hosted by China Lake Desert
Dancers, 1:30 - 4 PM and 8-11:30 PM, afterparty.
Kerr McGee Center, California St. near China Lake Blvd.
Ridgecrest

April 7 Beginner Festival, 1:30 - 5:30 .Place TBA

April 28 Festival hosted by Westwood Co-op Folk Dancers,
Culver City, Veterans Memorial Auditorium, Culver Blvd.
at Overland Ave. 1:30-5:30 PM

May 24-27 STATEWIDE at Culver City "Fun in 91"

June 28-July 5 Idyllwild Folk Dance Workshop at Mesorah Camp
Weekend June 28-30



FUN IN 91

INTERNATIONAL FOLK DANCING

STATE WIDE


May 24-27, 1991

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Photos from Fresno





These pictures were taken at the FRESNO AUTUMN HARVEST FOLK DANCE FESTIVAL on October 20 & 21 at Fresno City College Student Center by Walter Rodrigues, Fresno Folk Dance Council photographer.

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INTERNATIONAL CUISINE

Vi Dexheimer

FRANCE

French cooking has a famous history. It has been said that the now famous refinement of French cooking is due to a woman - Catherine de Medici, who brought with her from Florence, the cuisine and customs of Italy.

SOUPE À L'OIGNON (French Onion Soup)

- 1/2 cup butter
- 2 tablespoons salad oil
- 1 to 2 pounds onions, thinly sliced
- 1 to 2 tablespoons flour
- 6 cups hot beef bouillon
- 2 cups dry white wine
- Salt
- Freshly ground pepper
- French Bread, sliced
- 1 cup freshly grated Parmesan cheese

Heat the butter and oil in a 4-quart casserole. Add the onions and cook over medium heat until soft and dark brown, stirring frequently. Sprinkle the flour over onions and stir until smooth. Add the bouillon and wine and season with salt and pepper.

Simmer, covered, over very low heat for 1 hour.

Place slices of French bread in individual bowls. Pour soup over them; slices will rise to the surface. Sprinkle the bread with the cheese. Heat in a hot oven (425°) until cheese is melted.

COQUILLES ST. JACQUES

- 1 pound fresh small scallops
- Juice of 1 lemon
- 3 tablespoons butter
- 1 bay leaf
- 2 cups water
- 2 tablespoons flour
- 1 teaspoon salt
- 1/2 teaspoon white pepper
- 1 cup light cream
- 2 egg yolks
- 1/2 cup grated Parmesan cheese
- 2 tablespoons dry white wine
- Paprika

Wash and dry the scallops. Sprinkle with lemon juice. Simmer in water with 1 tablespoon of butter and the bay leaf for

5 minutes. Drain. Melt the remaining 2 tablespoons butter, and blend in the flour, salt and pepper. Gradually stir in the cream, mixing until thick and smooth.

Beat in the egg yolks and cheese. Cook for 3 minutes longer. Add the wine and scallops.

Pour into buttered scallop shells or in ovenproof ramekins, and sprinkle with paprika. Bake for 10 to 15 minutes, or until top is golden brown. Serves 4.

CHICKEN WITH CURRIED CREAM SAUCE

- 1 3-to-4 pound chicken, cut in 8 pieces
- 3 tablespoons butter
- 1 medium onion, minced
- 1 cup hot chicken bouillon
- 1/4 cup brandy
- 1-1/2 cups heavy cream
- 1 to 2 teaspoons curry powder
- Salt
- Freshly ground pepper
- 1 teaspoon butter kneaded with
- 1 teaspoon flour
- 2 tablespoons minced parsley

Trim the fat from the chicken and remove the skin, if you like. Heat the butter in a large deep skillet. Brown chicken pieces over medium heat. Add the onion and chicken bouillon. Lower the heat and simmer, covered, for 30 minutes, or until chicken is tender.

Raise the heat to medium. Heat the brandy in a small saucepan and pour it over the chicken. Flame, shaking the pan so that chicken pieces flame evenly.

Transfer chicken to a heated serving dish and keep warm.

Skim off all the fat from the pan juices. Lower the heat and stir in the cream and curry powder. Simmer the sauce for about 6 minutes, stirring occasionally. Add salt and pepper to taste.

Stir the butter and flour mixture into the sauce and cook 1 minute longer. Pour the sauce over chicken pieces and sprinkle with the parsley.

Serve with asparagus, broccoli, or another green vegetable. Serves 4 to 6

Source: "The International Cook",
Published by Campbell Soup Co.

FOLK·DANCE·NEWS

Marin Center's 1990-91 "World Tour" season features outstanding folk dance companies from around the world:

"Pirin" - Bulgarian National Folk Ensemble on February 24 and Jose Greco Spanish Dance Company on March 22.

All performances are in the beautiful 840-seat Angelico Hall at Dominican College in San Rafael.

For ticket sales information - call (415) 472-3500 Monday thru Friday 12 Noon to 6 PM.

TWO NEW BOOKS FROM "AMERICAN SQUARE DANCE" "Procedures Manual for Square Dance Clubs" by Wayne McDonald of Tennessee- a bible for every successful square dance club and "DBD and Tough Plus" a booklet, containing much choreo formerly known as APD or Arky, along with a generous portion of busy Plus hash material, to be spoon-fed to dancers who seem to "know everything." Order these books from ASD, PO Box 488, Huron, Ohio 44839.

National Folk Dance Federation of Japan, the only national organization dealing with both Japanese and Foreign dances, announces to celebrate the 35th Anniversary from Oct. 17-22, 1991 at the National Olympic Memorial Youth Center. The theme will be "Toward the 21st Century of Dance". The official language will be both Japanese and English. The fee will be \$130 for both accommodation and meals. For detailed information: National Folk Dance Federation of Japan c/o National Olympic Memorial Youth Ctr. 3-1 Kamizono-cho, Yoyogi, Shibuya-ku, Tokyo, JAPAN.

NEVA' RUSSIAN DANCE ENSEMBLE'S THIRD ANNUAL FUNDRAISER/PREMIER!

Saturday, December 1, 1990 7 PM to 9 PM
The company will present its latest choreography acquisition, Rakivchanka, a Hutsel dance from the repertoire of the Horitsvit Dance Company of Lvov, Ukraine. Neva' will also present its newly costumed "Romanian Gypsy Dance" along with some old favorites at the Russian Center of San Francisco,

2450 Sutter at Divisadero. The \$25 ticket includes your choice of vodka and herring or wine and cheese. Info: call (415) 386-3086.

KHADRA'S 20TH ANNIVERSARY!!

Twenty years ago this January 1991, Grapham Hempel presented his master's dance thesis at San Francisco State University.

From this dedicated group of dancers, KHADRA was born! In the early years, the Company remained a close-knit group of dancers performing in small shows, building an audience, and expanding its repertoire. In 1976 the Company incorporated and gained non-profit status and, in 1977, sponsored its first concert series and, also for the first time, used live music. Many years have passed, but the mission of performing international dance remains the same.

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