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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:
RUSSIAN DANCERS
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PRESIDENT'S MESSAGE

Well, 1990 has arrived right on schedule! I'm sure you have all made your New Year's resolutions, and maybe some of them will include giving more time to the Federation. We have lots to do for anyone who wants to give of their time. We truly need your input, good and bad, to keep the Federation operating.

The Nominating Committee soon will be approaching people to become Federation Officers. Please consider these requests very seriously. It is an honor and a privilege to serve the Federation; if not as an officer, as a committee chairman or committee member.

The Peninsula Council's Festival is coming up, January 19-21, in Palo Alto. This is always a great time. There will be an Institute on Saturday afternoon that will be well worth attending, so be sure to come.

On February 11, at 7:00 P.M., in Sacramento, the Beginners Festival Committee (Kate Stout, Elsa Bacher, and Claire George) is holding a great Beginners Festival. There will be more information about this coming out very soon. This will be the first time in a long time that the Federation's Beginners Festival will be held in Sacramento.

HAPPY NEW YEAR TO ONE AND ALL!
Leona Faoro, President

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



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☐ 1990 BERMUDA/CARIBBEAN FOLK DANCE CRUISE

☐ 1990 ALASKA FOLK DANCE CRUISE

☐ SINGLE SHARES INFORMATION: FEMALE ☐ MALE ☐

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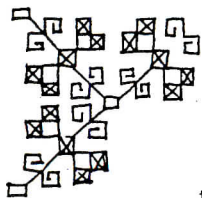
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Russian Heritage

International Folk Dance

Festival

January 19, 20 & 21, 1990



Festival Chairman, Al Lisin, has everything well in hand and invites all folk dancers to the Annual Heritage Festival. The theme this year is Russian Heritage. The Festival, once again at Cubberley Pavilion, begins on Friday, January 19, with a Warm-Up Party hosted by Sharon and Bob Gardner from 8:00 to 11:30 P.M.

The usual Federation Institute will begin at 1:30 P.M. on Saturday (registration at 1:00) with Marilyn Wathen and Kate Stout teaching dances from France and Bulgaria, respectively. A Kolo Hour will be hosted by Denise Heenan from 6:30 to 8:00 P.M. General Dancing will be from 8:00 to 11:30 P.M., with a

program suitable for all folk dancers.

Dancing will be on a good wooden floor, so please bring your dancing shoes. Tape will be provided for street shoes.

Exhibitions will be presented at the mid-points of the Saturday and Sunday General Dance programs. Refreshments will also be available during the General Dancing.

All are invited to come and share in the fun!

Bruce Wyckoff
Peninsula Council President

WELCOME TO THE
RUSSIAN HERITAGE
FESTIVAL

WES TAKARA

Co-sponsored by: *Peninsula Folk Dance Council and
Folk Dance Federation of California*

Cubberley Gym

*4000 Middlefield Rd
Palo Alto*

For Information, call

*Al Lisin (408) 252-8106 or
Bruce Wyckoff (415) 368-7834*



DANCE PROGRAM - FRIDAY

I

1	KLIESTÓS	GREECE
2	AJDE LEPA MARO	SERBIA
3	SWEET GIRL	ARMENIA
4	ADAS KUJAWIAK #1	POLAND
5	ALUNELUL DE LA URZICA	ROMANIA
6	TANGO POQUITO	USA
7	PINOSAVKA	SERBIA
8	HAMBO	SWEDEN
9	KRIČI KRIČI TIČEK	CROATIA

V

37	MARINA	GREECE
38	SET DE FORTIERVILLE	CANADA
39	GOCINO KOLO	SERBIA
40	SALTY DOG RAG	USA
41	PEMBE ORO	MACEDONIA
42	STABBERINGLENDER	NORWAY
43	OPŠAJ DIRI	CROATIA
44	ONE STEP	USA
45	ZAGORISIOS	GREECE

II

10	CIMPOI	ROMANIA
11	SCANDINAVIAN POLKA	USA
12	PROMOROACA	ROMANIA
13	BARE NECESITIES	ENGLAND
14	ELENO MOME	BULGARIA
15	HOFBRAUHAUS LAENDLER	GERMANY
16	HORA FETELOR	ROMANIA
17	POLKA	INT
18	OVČEPOLSKO	MACEDONIA

VI

46	VRTIELKA CSARDAS	CZECH
47	HASÁPIKÓS	GREECE
48	1314	SCOTLAND
49	SLOW PRAVO	BULGARIA
50	LEVI JACKSON RAG	ENGLAND
51	TZADIK KATAMAR	ISRAEL
52	SWING	USA
53	SITNA ZBORENKA	BULGARIA
54	HAMBOPOLSKA MED VALS	SWEDEN

III

19	BUFCANSKO	BULGARIA
20	LITTLE MAN IN A FIX	DENMARK
21	MARINO	MACEDONIA
22	BÉKESI PÁROS	HUNGARY
23	KOSTURSKO ORO	MACEDONIA
24	LA BASTRINGUE	CANADA
25	PRAVO	BULGARIA
26	TANGO	ARGENTINA
27	BELASIČKO ORO	MACEDONIA

VII

55	ISTE HENDIK	TURKEY
56	LÖRINCÉVI LASSÚ CSÁRDÁS	HUNGARY
57	RUČENICA	BULGARIA
58	SLEEPING KUJAWIAK	POLAND
59	IVANICE	MACEDONIA
60	RŐRESPOLS	NORWAY
61	PASARELSKA	BULGARIA
62	DODI LI	ISRAEL
63	COČEK	SERBIA

IV

28	U ŠEST	SERBIA
29	MAIRIES WEDDING	SCOTLAND
30	JOC DE LEAGANE	ROMANIA
31	MAXIXE	USA
32	EREV BA II	ISRAEL
33	BAL DE JUGON	FRANCE
34	KOPANICA	BULGARIA
35	GAMMAL SCHOTTIS FR LINGBO	SWEDEN
36	ADJON AZ ISTEN	HUNGARY

64 GOOD NIGHT WALTZ



Friday: *Warm-up Party*
with the Gardners

8:00-11:30 pm
\$ 4.00

Saturday: *Institute*

1:00 pm Registration

1:30 pm Teachina \$ 4.00

Kolo Hour 6:30 - 8:00 pm and

General Dancing 8:00 - 11:30 pm
and exhibitions \$ 4.00

Sunday: *Federation Assembly Meeting* 11:45 am

General Dancing 1:30 - 5:30 pm
and exhibitions \$ 4.00

SATURDAY

Misirlou	Greece
St. Gilgen Figurentanz (P)	Austria
Godečki Čačak	Serbia
Cumberland Reel	Scotland
Ali Paša	Turkey
Japanese Soft Shoe	U.S.A.
At Vaiani	Israel

SQUARES OR CONTRAS

Stabberinglender	Norway
Karamfil	Bulgaria
Kohanotchka (P)	Russia
Levi Jackson Rag	England
Raca	Croatia
Hora Fetelhor	Romania

EXHIBITIONS

Tino Mori	Macedonia
Russian Peasant Dance	Russia
Alunelul	Romania
Postie's Jig	Scotland
Institute Dance	
Sweet Girl	Armenia
Salty Dog Rag	U.S.A.
Buči miš	Bulgaria
Ada's Kujawiak No. 1	Poland
Tango Poquito (P)	U.S.A./Argentina
Let's Have a Ceilidh	Scotland
Kőrcsárdás	Hungary
Belasičko	Macedonia
Hambo	Sweden

SQUARES OR CONTRAS

Institute Dance	
Orijent	Serbia
Dodi Li	Israel
Arnold's Circle (P)	England
Ivanice	Macedonia
Jove Male Mome	Bulgaria
Elizabeth Quadrille	U.S.A.

Syrtós	Greece
Čardáš z Košických Hámrov	Slovakia
Corrido	Mexico
Grand Square	U.S.A.
Tsiganochka	Russia
Ciuleandra	Romania
Oslo Waltz (P)	England/U.S.A.

SUNDAY

Alexandrovska	Russia
Sulam Ya'akov (Jacob's Ladder)	Israel
Trip to Bavaria	Scotland
Čerešničky	Czechoslovakia
Lech Lamidbar	Israel
Swedish-Finn Mixer (P)	Sweden
Divčibarsko Kolo	Serbia

Santa Rita	Mexico
Imate Li Vino	Macedonia
Troika (P)	Russia
Cumberland Square	England
Ha'shual	Israel
Ikariotikos	Greece

SQUARES OR CONTRAS

La Bastringue (P)	French Canada
Vrtielka	Slovakia
Institute Dance	
Polharrow Burn	Scotland
Ersko Kolo	Serbia
El Gaucho Tango	U.S.A./Argentina
Haroa Haktana	Israel

EXHIBITIONS

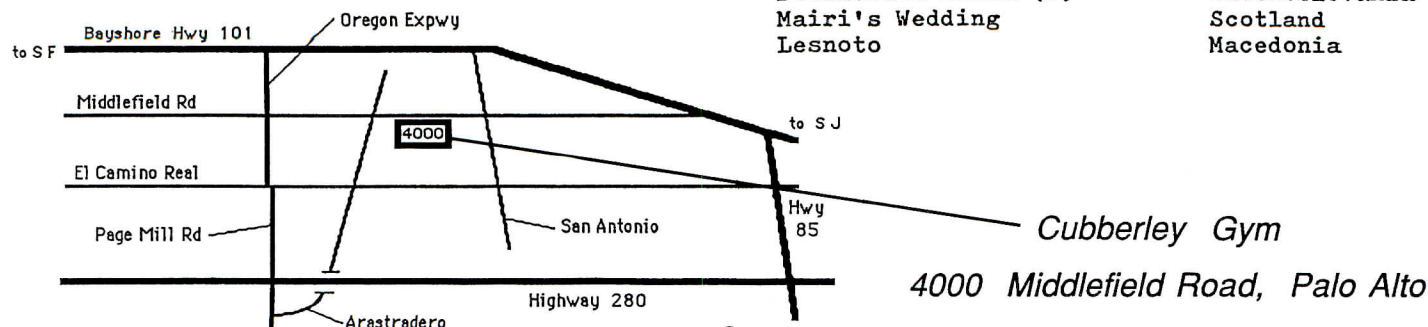
Hambo	Sweden
Karagouna	Greece
Rustemul	Romania
Picking Up Sticks	England
Korobushka (P)	Russia
Couple Hasapiko	Greece
Siamsa Beirte	Ireland

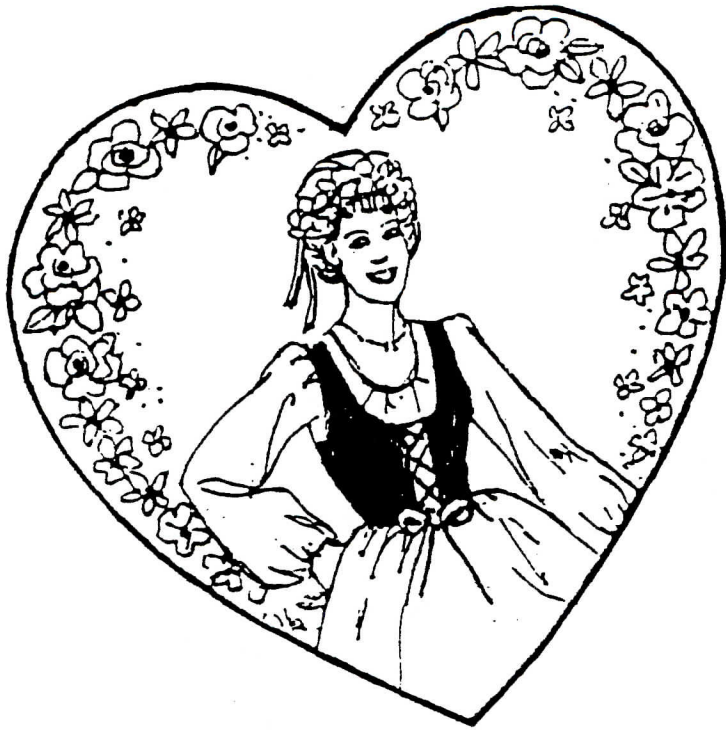
Erev Ba II	Israel
Békési Páros	Hungary
Mayim	Israel
Double Sixsome	Scotland
Hasápiko (slow)	Greece
Caballito Blanco	Mexico

SQUARES OR CONTRAS

Vlaško	Bulgaria
Vossarul	Norway
Institute Dance	
Ivanice	Macedonia
Širto	Bulgaria
Horehronsky Chardas	Slovakia

Rórospols	Norway
Never on Sunday	Greece
Zillertaler Laendler	Austria
Doudlebska Polka (P)	Czechoslovakia
Mairi's Wedding	Scotland
Lesnoto	Macedonia





Sweetheart Festival

Sunday ~ Feb. 4, 1990
1:30 to 5:30 p.m.

Honoring JUNE

Place:- 1st Presbyterian Church-
1333 — 3rd St.
Napa, Calif.

This will be our 19th Annual Sweetheart Festival, and we want to honor June for those many years of work and dedication. We are doing our best to develop a program and surroundings for your pleasure. We hope you will come and enjoy dancing with us and your many other friends. It is always nice to see as many costumes as possible, and we hope you wear your finest.

NAPA VALLEY FOLK DANCERS - 1st
Presbyterian Church
WOMEN'S NAPA VALLEY FOLK DANCERS
VINTAGE BELLES FOLK DANCE CLUB

PROGRAM

Jacob's Ladder
Square Tango
Caballito Blanco
Karamfil
La Bastringue

Svekrvino
Double Sixsome
Blue Pacific
Ali Pasa
Japanese Soft Shoe

Never On Sunday
Black Mountain Reel
Western Trio Mixer
Hambo
Vrapcheto

Salty Dog Rag
Oklahoma Mixer (3's)
Grand Square
Santa Rita
Gerakina

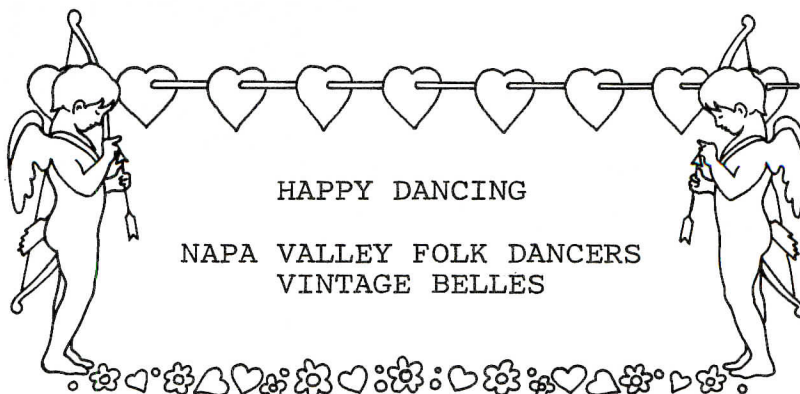
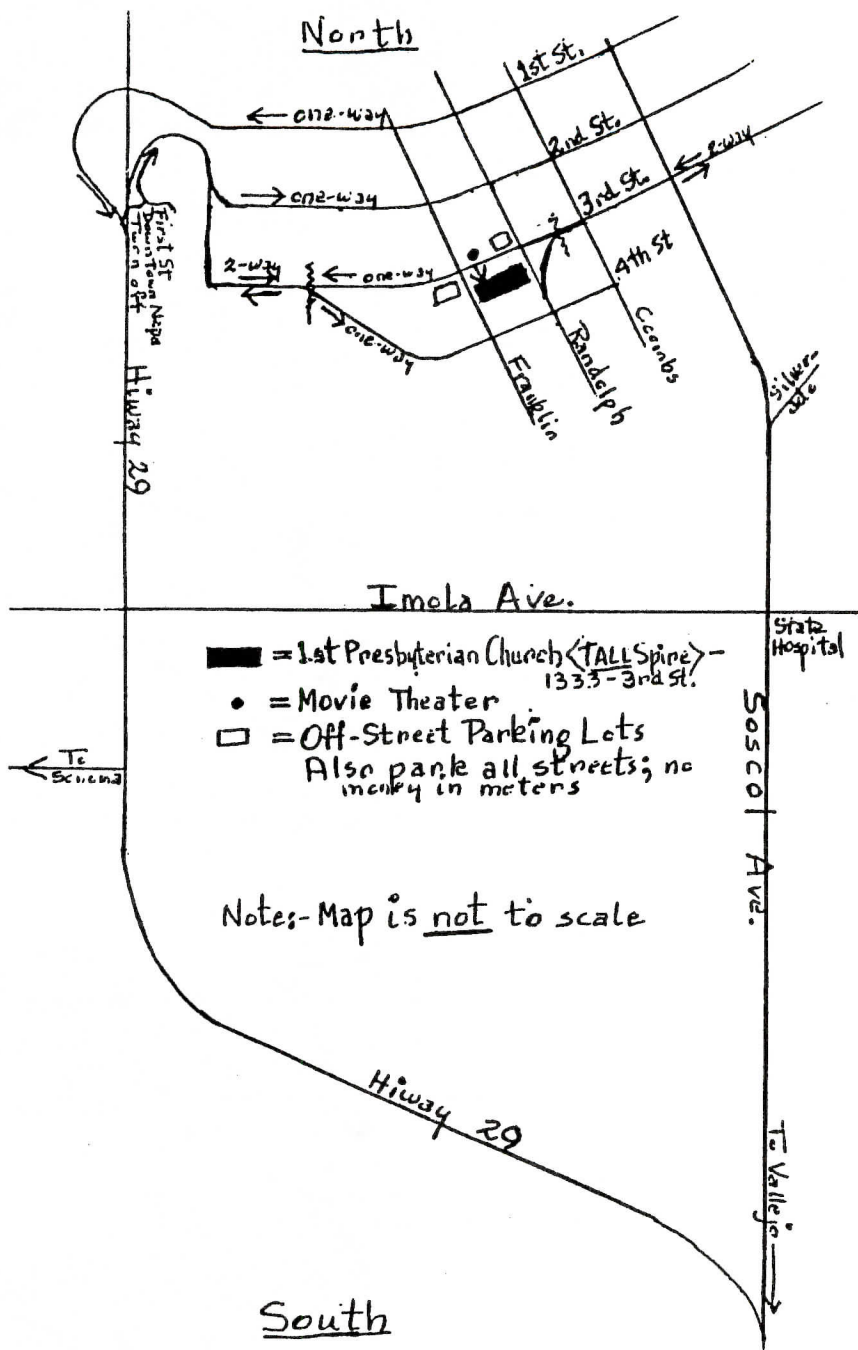
La Encantada Tango
Divcibarsko Kolo
Let's Have A Ceilidh
Somewhere My Love
Couple Hasapiko

Sankt Gilgen Figurentanz
Maple Leaf Rag
Ada's Kujawiak #1
Belasicko
Road to the Isles

Vrtielka
Dreisteirer
Garry Strathspey
Orijent
Ve David

El Gaucho
Tzadik Katamar
Postie's Jig
Swedish-Finn Mixer
Erev Ba

Lights of Vienna
Dundee Whaler
Hora Fetelor
Alexandrovska
Tango Mannita
Miss Frenchy Brown
Let Me Call You Sweet-
heart



Sunday, March 18, 1990

EASY DOES IT - SPRING FESTIVAL

6:00 P.M. TO 9:00 P.M.

IT'S FREE!

PROGRAM

DAS BAUERMÖIDL
TZADIK KATAMAR
SHIP OF GRACE
WESTERN TRIO MIXER
LA CACHUCHA
VRAPCHETO
CROATIAN WALTZ
MAPLE LEAF RAG
BEAUTIFUL OHIO
LITTLE MAN IN A FIX
ARMENIAN MISIRLOU
FIDDLESTEPPERS POLKA
SQUARE TANGO
BAL IN DE STRAAT

SQUARES AND CONTRAS

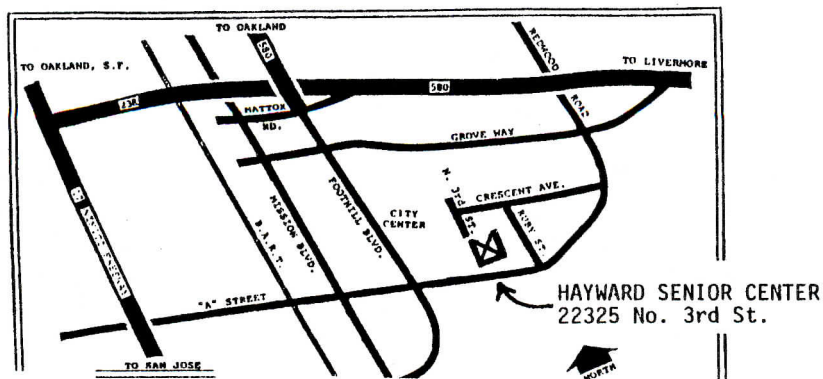
REQUESTS

EXHIBITIONS

KARAGOUNA
TROIKA
HORA MARE
JAPANESE SOFT SHOE
NEVER ON SUNDAY
ARNOLDS CIRCLE
JOVANO JOVANKE
KOROBUSHKA
MILONDITA TANGO
MASONS APRON
PLATANOTIKO NERO
THE ROBERTS
HORA DIN CLEJANI
LIGHTS OF VIENNA

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THE ROLE OF DANCE IN THE MODERN OLYMPIC GAMES 1896 - 1954

Part II by Elizabeth A. Hanley

Both poetry and dance had been an integral part of ancient Olympic Festivals, "But in the area of culture and arts, who is to say which country excels above another, which painting or piece of sculpture or choreography or poem is superior to all others? So it was that Mexico decided on a Fiesta of Culture." (33) This Fiesta of Culture coincided with the Olympic Games, but did not interfere with the competitions, and lasted for a full year. Visitors were able to sample cultural events of the whole world, including ballet, modern dance, folklore or ethnic dance groups, music, theatre companies, painting, folk art, poetry, and numerous other artistic works. One of the most popular aspects of the cultural program was in the area of folk arts: folk dance, folk music, and crafts. The cultural program pervaded the city; performances occurred in nearly every available space, in addition to the formal theatre performances. (34) The official inauguration of the cultural program was held in the Palace of Fine Arts, where the Greek Ballet, the African Ballet, and the Aztec Ballet were presented. These three groups were chosen to open the Cultural Program for specified reasons: the Greek Ballet, because Greece was the birthplace of the Olympic Games; the African Ballet because a group of African nations had just recently joined the International Olympic Committee; and the Aztec Ballet because Mexico was the host country for the Games of the XIX Olympiad. (35)

It should be noted that the Greek Ballet consisted of eight parts,

for the purpose of portraying the continuation of Hellenic dance from ancient Hellas to the present. It commenced with an extract from Pindar's Fourth Ode (Lines 1-17):

Oh Zeus most high! whose chariot is the tireless footed thunder-cloud, on thee I call; for it is thine hours that, in their circling dance to the varied notes of the lyre's minstrelsy, sent me to bear witness to the most exalted of all contests; and when friends are victorious, forthwith the heart of the noble leapeth up with gladness at the sweet tidings; but, son of Cronus, that holdest Etna, that breeze-swept height which entraps the mighty hundred-headed Typhon! welcome the Olympian victor; welcome, for the graces' sake, this minstrel band, this long enduring light of widely potent prowess! (36)

The Greek Ballet continued with performance of ancient dances, including the pyrrhic, and concluded with contemporary dances of Crete. (37) Although neither opening nor closing ceremonies defined dance as part of their program, it was evident that dance was a part of the Olympic spirit throughout the games. During the closing ceremonies, "The athletes. . . had broken through the barriers restraining them and danced with each other, needing neither common race nor common language to communicate with each other. . . ." (38)

When the 1972 Olympic Games opened in Munich, it was another tribute to the universality of dance. During the opening ceremonies, according to Jim McKay, "After the entry of the teams, we saw a welcome to the athletes from 3,200 Munich school children. They had made horseshoes of flowers themselves. They danced with them while singing an old English canon rota, then gave them to the athletes." (39) The transfer of the official Olympic flag, from Mexico City to Munich, was accom-

Continued on page 22

Kleistós

(Greece)


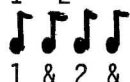
Kleistós Horós (klees-TOHS-hoh-ROHS) means "closed dance." This refers to the hand hold used in the first in this medley of two dances, when dancers are close to one another. Kleistós is unique to the Argitheia region of the Agrapha Mountains of Thessaly. Agrapha ("the unwritten ones") refers to the fact that the Ottoman authorities never registered the villages of this area for tax purposes. This was because the region, the haunt of shepherds and klephts, was nearly inaccessible.

Even today, a tradition is followed when the local priest signals the start of a public celebration by leading the Kleistós dance for a short time.

Kleistós is in two parts: a Tsámikos-like dance followed by a dance of the Sta Dhió family. Because of the structured form, the closed position and the traditional nature of the dance, the leader does not do the acrobatic movements that might be found in the familiar form of the Tsamikós. Even in the more open second part of the dance the leader's variations are limited to simple turns or to dancing in front of the second person with right hands joined. Kleistós was presented by Joseph Kaloyanides Graziosi at the 1989 University of the Pacific Folk Dance Camp.

RECORD: Songs of Thessaly-Part 1 SDNM 120 "Down to the Spring" Side B/6

CASSETTE: Joe Graziosi - Greek Regional Dances Side A/1
Joe Graziosi - Greek Dances JKG Som 87 Side A/1
Garlic Press - Kola i ora iz Belog Luka and Other Balkan Delights Side B/7

RHYTHM: Part I is in 3/4 meter  counted here as 1,2 (S,Q)
Part II is in 2/4 meter  counted here as 1,&,2,&

FORMATION: One open circle, leader at R end. Face slightly R of ctr. Elbows bent and hands joined, forearms parallel to floor (fingers may be interlocked). As an alternate, the R arm may be linked in the crooked L arm of dancer to the R.

MUSIC	3/4 and 2/4	PATTERN
-------	-------------	---------

Measures
3/4

INTRODUCTION. Start at the beg of any phrase. A convenient place to start is with the vocal.

I. KLEISTÓS

- 1 Step on R in LOD (ct 1); step on L across in front of R (ct 2).
- 2 Step on R in LOD (ct 1); swing L across and in front of R with bent knee (ct 2).

3 Without leaning bkwd from waist, rock bkwd onto L ft, taking wt, with R heel remaining in place, R leg straight and ball of ft raised (ct 1); rock fwd, rolling onto full R ft (ct 2); draw L ft beside R with L knee bent (ct &).

4 Touch ball of L ft to L and slightly back (ct 1); step on L across in front of R (ct 2).

Repeat meas 1-4 until music changes to 2/4. On the Graziosi tapes there are 16 repetitions in all if dance begins with vocal.

TRANSITION

1 note Step on R in LOD.

2/4 II. STA DHIO

During the first few meas of Sta Dhio the hands move to "W" pos and the circle enlarges to create a more comfortable spacing.

1 Facing R of ctr, step on L across in front of R (ct 1); turning to face ctr, bouncing on L, swing R ft around in front of L calf with bent knee (ct 2); bounce again on L while swinging R around in back of L (ct &).

2 Step bkwd on R behind L (ct 1); step on L in back of and to the R of R ft (ct 2); turning to face R of ctr, step on R in LOD (ct &).

Repeat Sta Dhio until music ends.

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Events South

Jan. 14, 1990 Sun. Festival hosted by Pasadena Folk Dancers.
Glendale Civic Auditorium, 1:30-5:30, Council Mtg. 11:00 am

Feb. 9-10-11 Fri.-Sun. Festival hosted by Laguna Folkdancers,
Laguna Beach High School, Council Mtg. Feb.11 at 10:30 am

April 29 Sun. Festival hosted by Westwood Co-op Folk Dancers,
Culver City Veterans' Memorial Auditorium, 1:30-5:30, Council
Mtg. at 11 am.

May 25-28 Fri.-Mon. Statewide at Fresno

June 29-July 6 Idyllwild Workshop, June 29-July 1 Weekend.

Oct. 6-7 Sat.-Sun. Festival hosted by Cabrillo International
Folk Dancers, Balboa Park, San Diego, Sat.7:30-10 pm, Sun.1:30-
5 pm, Council Mtg. 10:00 am.

Bondpolska från Överhärde

(Sweden)

Bondpolska från Överhärde (boond-POHL-skah frohn ur-verr-HEHR-duh) is a polska variant from Överhärde, Gästrikland. Bonde means "peasant" or "farmer." It was presented by Tommy and Ewa Englund at the 1986 Bay Area Festival and at the 1989 University of the Pacific Folk Dance Camp.

CASSETTE: Englunds U.S. Tour 1989 RC 216 (Jacket says RC 217) Side B/4;
 Bygdedansmusik RC 206 Side B/6. 3/4 meter

FORMATION: Ptrs are close together in modified polska hold, M facing in LOD (CCW).
 Modified polska hold: M R hand on W back above waist, M L under W R arm and holding onto W R shldr from the back. W R hand on M L shldr, L hand on M R shldr, both arms on the outside of M arms.

STEPS and Försteg (FUR-stayg): Description for M, W dance counterpoint.
 STYLING: Turning slightly CCW, step on L diag fwd L, bending knee (ct 1); step sdwd on ball of R ft (ct 2); step on L beside R, bending knees (ct 3); straighten knees (ct &). Step alternates with meas 2 beg on R ft, turning $\frac{1}{4}$ CW on ct 1. Each meas has a feeling of down (ct 1), up (ct 2), down (ct 3), up (ct &). Försteg may be danced moving fwd with no diag movement.

Polska: One meas completes one full turn CW while moving in LOD.

M: Step on ball of R ft in LOD (and twd ptr) beg a CW turn (ct 1); step on L in LOD continuing the turn (ct 2); stepping on R heel near L, continue the CW turn by pivoting on R heel and ball of L ft (ct 3). Ball of R ft doesn't contact floor until ct 1 of next meas. Step repeats exactly.

W: Step bkwd on L in LOD, beg a CW turn (ct 1); touch sole of R ft near L, continuing the turn (ct 2); step fwd on R in LOD, continuing the turn (ct 3). Step repeats exactly.

MUSIC	3/4 meter	PATTERN
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Measures

INTRODUCTION No action. The two cassettes listed have two meas of introduction. Beg dancing at the start of a musical phrase.

I. FÖRSTEG

Any odd number Beg ML, WR dance an uneven number (3,5,etc) of Försteg ending with MR, WL ft free.

II. RUNDPOLSKA (rewnd-POHL-skah)

Any number Dance as many polska steps as desired (usually an even number), turning CW and progressing in LOD. On last meas of Rundpolska, M end facing LOD. Most dancers continue the Rundpolska until just before the last measure of the musical phrase which is then used for the Transition.

III. TRANSITION

1 meas Description for M, W dance counterpoint.
Facing in LOD, step on R in place, bending knees (ct 1); touch sole of L ft
beside R, straightening knees (ct 2); bend knees again (ct 3); straighten
knees (ct &).

DANCE SEQUENCE: Dance pattern in order as written (Försteg, Rundpolska, Transition)
until music ends.

When dancing an 8 meas phrase, a popular sequence is:

3 meas - Försteg
4 meas - Rundpolska
1 meas - Transition

© Folk Dance Federation of California, Inc. November 1989

CALENDAR *of* EVENTS

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

Jan. 6 Sat. SUNNYVALE Beginners Folk Dance Party, Community Center
550 E. Remington (1 block south of El Camino & Fair Oaks)
8-11:30 P.M. \$4.00 donation

Jan. 13 Sat. SOUTH SAN FRANCISCO Bulgarian-Macedonian party, Basque
Restaurant, 599 Railroad Ave. 6 P.M.--; 415-344-8582

Jan. 19-21 F-S PALO ALTO Heritage Festival week-end, Cubberley Gym,
4000 Middlefield Rd. Dancing Fri & Sat eve's & Sun
aft.; Institute Sat aft; soft shoes; Federation
Assembly meeting Sunday 11:45 A.M.

Jan. 20 Sat. OAKLAND Choral singing (Eastern European songs) by
Kitka Women's group; 415-525-3467; 415-549-3313

Jan. 28 Sun SAN FRANCISCO Belly Dance Workshop; 415-992-1224

Feb. 4 Sun NAPA Sweetheart Festival (returning to Napa, but at the
First Presbyterian Church, 1333 3rd st; 1:30-5:30 P.M.

Feb. 10 Sat FRESNO Vera Jones Scholarship Dance; 209-255-1786,
209-255-4508.

Feb. 11 Sun SACRAMENTO Beginners Festival; Clunie Clubhouse

Feb. 25 Sun OAKLAND Festival of the Oaks; McChesney School (now
known as E.M. Brewer School) 1:30-5 P.M. Federation
Assembly meeting 11:45 A.M.

TENTATIVE SCHEDULE FOR STATEWIDE 1990

RV Parking available on Campus



FRESNO

May 25, 1990 - Friday
Warm Up Party: CSUF Room #133
\$5.00 Dancing: 8:00 - 11:30 P.M.
Registration: 7:30 P.M. #133
50-50 taped program

9:30 AM

May 26, 1990 - Saturday
Registration: 10 A.M. - 3 P.M. CSUF South Gym
\$6.50 Institute: 1:30 P.M. to 4:30 P.M. CSUF South Gym
Past Presidents' Party
Costume Parade: 7:00- 8:00 P.M. South Gym
Rooms available for changing 6:00-8:00 P.M.
Taped music. Frank needs tape in advance
\$5.00 Dancing: 8:00 P.M. - 11:30 P.M. South Gym & #133
\$5.00 Afterparty: 11:30 P.M. - 1:00 A.M. #133
Live music if possible

May 27, 1990 - Sunday
Rehearsal 9:30 A.M.- 12:30 P.M. Satellite Student Union CSUF
North/South meeting: 10 A.M.
\$5.00 Concert: 1:00 P.M. - 3 P.M. Satellite Student Union CSUF
\$20.00 Installation Dinner: 5:00 P.M. - 7:30 P.M. Piccadilly University
\$5.00 Dance: 8:00 P.M. - 12:00 South Gym & #133

May 28, 1990 Monday
\$10.00 Picnic: 12 noon - 4:00 P.M. Amphitheater CSUF
Dancing: 2:00 P.M. - 4:00 P.M. All request program

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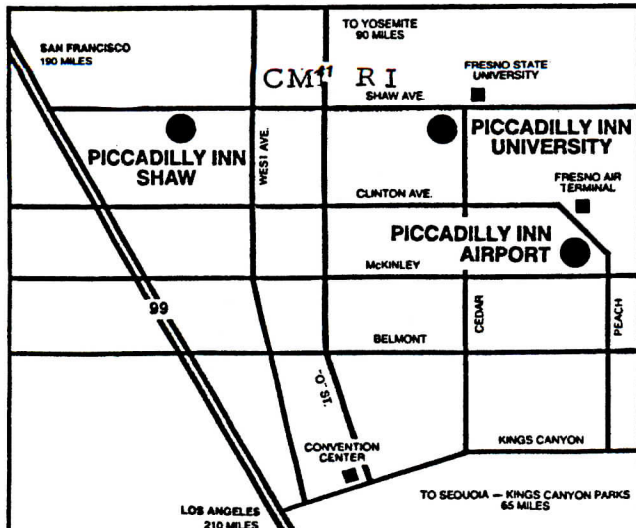
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— Historic Costume for Statewide —

Part II by Barbara Lynch

Some of the hallmarks of fashionable 1890s women's clothing were the leg-of-mutton sleeve and the gored skirt that fit smoothly over the hips. The modified bustle and skirt trains for evening were also worn. Those lingerie dresses with high collar, waterfall mono-bosom, and yards of lace and tucks are not 1890s; they and the Gibson Girl look are from the period 1900-1910. Huge brim hats are also from that period. In 1890, the hats were small and had vertical ornaments like feathers and bows.

If you are going to make a dress for Statewide/Fresno, color and fabric selection are important. Fabrics of the 1890s were silk, linen, wool, cotton, or combinations of these, such as challis. Rayon had been invented, but it was called artificial silk and did not wash well. For our purposes, I would recommend a cotton-dacron blend or a polyester that looks like satin or faille. These fabrics are washable and much cooler than wool, silk, or linen; and touch-up ironing is all that is needed.

Popular colors were Nile green (a yellow-green), heliotrope (blue-purple), and yellow. The basics of black, gray, navy, brown, white, and lavender-purple were always suitable. Combinations we would call "loud" were fashionable, such as pink and black or plaids and stripes, much like the mixed prints of 1981 and 1982. The lovely Laura Ashley floral prints belong to an earlier era, mainly 1870-1880. Victorian prints were "out" even though Queen Victoria ruled until 1902.

Corsets were worn and bodices boned, but you might be able to get the tight fitted look by boning alone. Bodices were lined, but the lining was stitched with the pattern piece, not made up separately. Often however, the front of the bodice was made separately and fastened with hooks and eyes in the front. Skirts were usually not lined because the chemise and multiple petticoats protected the fabric and gave the fullness needed to look fashionable. Often the petticoats were yoked so that hip fit was smooth. Pantalettes or knickers were also yoked, not just gathered.

If you do not buy an authentic pattern, here are some other construction hints: no horizontal bust darts, no velcro or zippers, shoulder seams to the back of the shoulder top, skirts fastened at the rear, bodice with six or more pattern pieces for the body part, dresses in two pieces with hooks and eyes at the waist to hold bodice and skirt together when reaching.

Elaborate trims were the rule, and the favorites were flowers, kilting (pleats), ruching (gathered ribbon), lace, passementerie (braids), and rustling petticoats. Violets were always "in" on hats, in a print, or pinned to a bodice. High collars, fans, long gloves, and fancy belts were fashionable. Purses were usually simple gathered bags.

The princess-line gown had been worn since the Civil War era, but two-piece was the rule, often with a day top and an evening top. A one-piece dress might also be a "wrapper" for around the house or a more elaborate "tea gown." A tea gown was frilly or had a Watteau back, but was loose enough to make a corset unnecessary.

The above remarks are about fashionable city clothing. What was the farm wife wearing? Often her wedding dress was her "best" dress for decades, which is why

seams were generous and extra yardage bought originally; so her Sunday dress was not usually the latest fashion. Her wedding dress was usually a practical black, green, or beige, not the traditional white we think of.



The farm wife's work clothing was usually a bodice and skirt (often mis-matched) or her chemise and a skirt. Skirts were shortened, they did not go to the floor or ankles. Her apron was often just a piece of fabric tucked into the skirt waistband, or a gathered apron that came three-quarters around the skirt to protect it. Shawls were worn more often than coats because they were easy to knit and easy to throw on, and (like her apron) could be used for carrying things.

Sun bonnets or straw sun hats were worn outdoors. Footwear included clogs, or pattens, or men's boots for mucky yard work. Women in the West also wore bloomer outfits from the 1850s on, or even men's trousers for saddle work. The riding skirt for work was of denim and fashioned like wide leg culottes with a front and/or back panel that buttoned on to fake a skirt.



INTERNATIONAL CUISINE

Vi Dexheimer

R U S S I A

The Russian cuisine has been simplified over the years. However, Russian kitchens produce robust foods, such as thick soups, hefty stews, and hearty meat and vegetable entrées. Grilled, skewered meat has become part of the Russian eating habits.

Sour cream is a popular ingredient in many recipes. Hot and cold Hors d'oeuvres (*zakuski*) are served before dinner. The dinner hour begins at 5:00 p.m. An evening snack is served, family style, around 10:00 p.m.

SCHCHI (Sauerkraut Soup)

- 3 lbs. short ribs of beef
- 3 cloves garlic, minced
- 2 onions, chopped
- 3 quarts water
- 1 #2 can tomatoes
- 1 large head of cabbage
- 3 teas. salt
- 1 teas. pepper
- 1/4 cup lemon juice
- 1/4 cup sugar
- 2 tblsp. flour
- 2 tblsp. water
- 1 pound sauerkraut
- 1/2 cup sour cream

Place the meat in a deep pot. Add garlic, onions, water, and tomatoes. Bring to a boil and skim off foam. Shred cabbage. Add to soup with salt and pepper. Cook for 1-1/2 hours.

Add lemon juice and sugar. Cook for 30 minutes.

Mix flour and water to make a smooth paste and add to soup, stirring constantly. Add the sauerkraut and cook until the meat is tender.

Serve in deep soup plates, garnished with sour cream. The meat may be served on a separate platter.

PIROSHKI (Meat Pastry)

- 1 cup flour
- 1/8 teas. salt
- 1/4 lb. butter
- 3 tblspns sour cream
- 1/2 teas. salt
- 1/8 teas. pepper

- 4 tblspns melted butter
- 1 slice calf's liver
- 1/2 cup sliced mushrooms

Sift the flour and 1/8 teaspoon salt into a bowl. Add butter and blend well. Add sour cream and mix until smooth. Wrap in wax paper and chill for 2 hours.

Place 4 tablespoons melted butter in a saucepan and add the calf's liver, mushrooms, salt and pepper. Cook over low heat for 10 minutes. Chop fine and cool for 15 minutes.

Roll out dough 1/8" thick on a lightly floured board. With a cooky cutter, cut out rounds. Place a heaping teaspoon of the liver mixture on each round and seal the edges by folding over the dough. Place on a baking sheet. Bake in a 375° oven for 20 minutes. Serve hot, as hors d'oeuvres.

Piroshki are usually served with *schchi*.

COTLETKI POJARSKI (Chicken Cutlets)

- 4 slices white bread
- 1/2 cup Half and Half
- 2 3-lb. chickens
- 1-1/2 teas. salt
- 1/4 teas. white pepper
- 1 lb. butter
- 1 egg, beaten
- 1/2 cup bread crumbs
- 1/2 lb. mushrooms, sliced
- 1 tblsp. flour
- 1/4 cup stock
- 1-1/2 tblsp. lemon juice
- 3 egg yolks, beaten
- Dash of cayenne pepper

Soak the bread in Half & Half. Remove the meat from the uncooked chickens and grind in a food chopper as fine as possible. Add 1 teaspoon salt and the pepper. Melt 2 tablespoons of the butter and add with the bread. Chop the mixture until very smooth. Shape into six large cutlets. Dip in the beaten egg and then in bread crumbs. Melt 4 tablespoons of butter in a skillet and fry the cutlets in it over low heat, until browned on both sides. Add more butter, as necessary. Remove and keep warm.

Melt 2 tablespoons of butter in the same skillet. Add the mushrooms and sauté for 5 minutes. Sprinkle flour on top, stirring until smooth. Gradually add the stock, stirring until the boil-

ing point is reached. Cook over low heat for 5 minutes, stirring occasionally. Set aside.

Divide the remaining butter into three pieces. Place one piece in the top of a double boiler; add the lemon juice and egg yolks. Place over hot, not boiling, water. Beat constantly with a wire whisk or wooden spoon. When the first piece of butter melts, add the second. When the mixture thickens, add the third piece, still beating. Cook over low heat so that water never boils. Continue cooking and beating for 2 minutes after the last piece of butter melts. Remove from the heat. Add the remaining salt and cayenne pepper. Add the mushrooms. Serve the sauce on top of the cutlets.

MAZOURKA (Walnut Cake)

9 egg yolks	1 lb. walnuts,
2 cups sugar	ground
9 egg whites	1/2 lb. candied fruit
3 cups flour	peel, ground
2 tblsp. lemon juice	

Beat the yolks in a bowl; add the sugar and beat well. Beat the whites in a separate bowl until stiff but not dry. Fold into the yolk mixture carefully. Add the flour, walnuts, candied fruit, and lemon juice, mixing lightly.

Preheat oven to 325°. Butter a flat 8" x 12" flat pan and dust lightly with flour. Pour the mixture into it. Bake for 30 minutes in the 325° oven, or until a cake tester comes out clean. Remove from oven and dust with powdered sugar.

The cake will be 1" high and should be served in long, thin slices.

RUSSIAN TEA

12 cups boiling water
1-1/2 cups sugar
8 cloves
1 orange rind
1 lemon, sliced
1-1/2 tblsp. (heaping) tea
1-1/2 cups orange juice
Juice of 1 lemon

Boil 8 cups water, sugar, cloves, orange rind and lemon slices for 5 minutes. Make tea with remaining water and tea; add orange and lemon juice.

Combine both mixtures. Serve hot.

Source: *The Complete Round-the-World Cookbook by Myra Waldo*

Jim Gold International

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WHO, WHAT, WHERE, ETC.: SCANDINAVIAN

Another example of dance which has become very popular outside the ethnic community is Scandinavian; again we see the power of a few leaders to make a difference. The late Gordon Tracie of Seattle initiated the Scandinavian dance and music interest in the U.S. and helped spark its revival in Sweden as well; for this he was given awards by two Swedish kings. During a college year in Sweden, home of his maternal grandparents, he began his lifelong research in music and dance. When he returned to the University of Washington, he taught Scandinavian dances to students, and in 1949 founded the Scandia Folkdance Society, dedicated to preserving the traditional music and dance of Scandinavia. Scandia now has branches in Los Angeles and the Bay Area as well as Seattle, and Scandia Camp in the Mendocino Woodlands was established ten years ago by Nancy Linscott. There are also dance classes and a new summer camp on the East Coast. In California particularly important early leaders were Dan Matrisciano in the South and Ken Seeman and Nancy and Dean Linscott in the Bay Area.

In Scandinavia the most ancient dances have not entirely died out. For special celebrations in Sweden the langdans still winds through the house and around the Midsummer pole, accompanied by fiddle or humming. Song-dance in ring formation is traditional on certain holidays. In Norway song-dance has been re-introduced in this century from the Faeroe Islands. Decline in early Scandinavian dance forms and rituals, in a pattern familiar to all of Europe, started in the 11th and 12th centuries with suppression by successive churches, and was accelerated during the Industrial Revolution as people left the villages.

For more than two centuries the most common village dance in Sweden was the polska with its many local variations. In the mid-1800s it was supplemented by the waltz. In some cases the villages adopted only the rhythm of the newly arrived vals, schottis, or polka, and fitted the polska to it. During this period figure dances, quadrilles and longways sets, brought in by the nobility, were also adapted to Swedish dance forms. After WWI the Hambo was the only widespread form of the polska in Sweden. However, polska music was still predominant among country fiddlers, and around 1970 became extremely popular among young people, leading to intense research and revival of the simple couple dances. There are several books of Bygdedansar (regional ethnic dances) with dance descriptions and printed music, and excellent recordings are now available.

Bygdedansar in Norway include the pols (close cousin to the polska), the springar (running), gangar (walking), rull (i.e., Vossarull), and halling (solo men's dance). Roros-pols was once done in both Norway and Sweden, and has survived in Norway four to five centuries without noticeable change. The pols and springar remained alive in rural Norway and did not

experience the decline of the polska. Many regional variations of the bygdedansar exist; each type has a fixed framework within which improvisation occurs. The figure dances (Turdansar) have also been adapted, and there are local variants of the waltz, polka, reinlender, and mazurka. The violin or hardangar fiddle, sometimes in combination with a folk orchestra, is the usual instrumental accompaniment. Many dance clubs, youth groups and competitions contribute to the wide participation in Norwegian song, music, and dance.

The great attractions of Scandinavian dance are the living tradition, the rich musical heritage, and the coeducational and social nature of the dances. Scandia classes emphasize frequent partner changes during teaching; playing several short segments of a dance like Rorospols or Hambo also encourages partner changes, so that no one sits out for long. The dance partnership itself requires close coordination, with a firm lead from the man, who chooses the time to change figures, and continuous, active participation by the woman. Another attraction for the men is the opportunity to improvise. Pivoting is usually made easy for Scandinavian dancers by floors that are too slick for most other folk dancing. Although some of the dances look simple, the styling is usually very subtle; the pols or polska turn varies greatly in response to the regional diversity that always contributes to the excitement of ethnic dancing

Carol and Bill Wenzel

COSTUME FOR STATEWIDE (Continued)

A list of patterns was included with Part I of Historic Costume for Statewide in last month's issue, but let me add that bridal sections of pattern books usually have at least one gown with big sleeves that can be used for the 1890s. To research your outfit in more detail, consult the books listed below. These will be found in the 391 section of your local library. I have listed here standard references, not obscure specialty books.

Blum, Stella, Victorian Fashions and Costumes from Harper's Bazar 1867-1898. N.Y.: Dover Books, 1974.
Cunnington, C.W. and P., Handbook of English Costume in the 19th Century. Boston: Plays, 1959-1970.
Gorsline, D., What People Wore. N.Y.: Viking Press, 1952.
Wilcox, R.T., The Mode in Costume. N.Y.: Chas. Scribners, 1942-58.

FOLK·DANCE·NEWS

INTERNATIONAL RECIPES - If you are interested in collecting international recipes, contact the Federation Office to obtain an unusual and attractive recipe book, which includes over 400 contributions from folk dancers. The price is \$12.50 plus \$2 to cover mailing costs.

DANCE ON THE WATER - Mel and Paula Mann, organizers of the popular Dance on the Water cruises, report that the July 15th Alaska Inside Passage and the Bermuda Caribbean folk dance cruises are selling out faster this year than ever before. Some cabin categories are already sold out, so hurry and call them at 415-527-2177 for more information about booking your trip. The next issue of Let's Dance will have more details about these excellent trips.

IDYLLWILD CAMP MOVES - The Idyllwild Folk Dance Camp has grown too large for its former location and has moved to the Mesorah Mountain Retreat. The exciting news for campers is that camp is still in the San Jacinto Mountains near the old location, campers will have EXCLUSIVE use of the facility (no other conferences), and the facility is rustic but comfortable, with a wooden dance floor and a large new swimming pool. Camp this year will be held June 29 through July 6.

CIOFF ELECTS A CANADIAN PRESIDENT - Folklore Canada International (FCI) Director General Guy Landry was elected President of the International Council of Folklore and Traditional Arts Festival Organizations at the latter's World Congress held in Povazska Bystrica, Czechoslovakia, October 18-22.

The CIOFF coordinates some 200 international folklore festivals in close to 50 countries. Besides

developing international exchanges between folklore groups, the CIOFF produces international scientific papers on the traditional arts and promotes the diffusion of cultural heritages, a priceless wealth of the world's cultural communities.

REAL COUNTRY - C.W. Parker, formerly of Dayton, now living in Nashville, invites all his folk dancing friends to join him for some real country music and dancing when they are in the area. For more information, contact him at his club "Real Country," 615-227-9208.

JIM GOLD INTERNATIONAL - Folktours are small and personal, emphasizing interaction with local people, to create memories that last a lifetime. Tours include meetings, workshops, visits to markets and museums, historic sights, first-class accommodations, and a guide and fellow travelers to enjoy it all with. For more information on upcoming tours contact Jim Gold International at 201-836-0362.

Continued on next page



FOLK DANCE NEWS (Continued)

PEOPLE'S FOLK DANCE DIRECTORY

- After many delays, the editors and staff of the People's Folk Dance Directory are happy to announce that the directory has finally been published. See the advertisement on the back cover of this issue for information on how to get your copy.

IN MEMORIAM - FRANCES KANE died on Monday, November 13, after a long illness. Mrs Kane was a long-time folk dancer and the wife of Eldon Kane, Past-President of the Federation. Mrs. Kane is survived by her husband and her son, Ray, an exhibition dancer. She will be greatly missed by her family and all her folk-dancing friends.

IN MEMORIAM - DEEN GRANT, a former Californian who moved to Oregon and gave the folk dance movement there a big lift, died recently after suffering from illness. Deen was a major force in folk dancing in the Portland area, even building a dance room onto his home, with an excellent wooden floor and sound system. Deen's "Chalet," as it became known, served as the home for dance classes, parties, and the Tyrolean Dancers, a performing group. In the words of Pearl Atkinson, a long-time folk dance friend, "Deen was such a happy, enthusiastic member of the Portland folk dance community, it's hard to believe he's gone. Believe me, folk dancers of Oregon don't feel that Californians should come to visit but not to stay. We only wish Deen could have stayed longer."

OLYMPIC GAMES (Continued)

panied by lively music and dancing: The Ballet Folklorico Mexicano performed to Mariachi music and a "Schuhplattler" group from Bavaria danced in their traditional lederhosen. (40) The

closing ceremonies had originally incorporated dance as part of the program, but the festive air was filled with a melancholy distraction because of the Israeli massacre. While the Games went on, the dance did not. "At the end of the ceremony, the effect of six hundred young couples, who had waited patiently in the encircling ditch, was diminished. They were not allowed to dance and therefore only showed themselves and offered a silent salute to the President's box and the public." (41)

Cultural activities throughout the Olympic Games in Munich were varied and ranged from exhibitions of objects from the excavations at Olympia to a program of events entitled "World Civilizations and Contemporary Art," which included concerts, a folklore festival with folk dances and songs, and theatre and opera productions. (42) The Winter Games at Sapporo included several cultural events, also: exhibitions, concerts, folklore festivals, and performances of the Japanese Kabuki, No and Kyogen theatres. Opening and closing ceremonies, however, did not include dance. (43)

Continued next month



CLASSIFIED ADS

CLOTHING FOR THE FOLK AND SQUARE DANCER - Helen's Folk Designs is now PJ's WESTERN WEAR under the ownership of Jackie Clark and Pam LaTorre. Drop in and see them at Helen's old location, 1025 San Pablo Avenue, Albany, CA 94706.

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.

COUNCIL CLIPS

GREATER EAST BAY FOLK DANCE COUNCIL

The Concord Folk Dancers will have their party on Sunday, January 7, 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, and Jean Williams will MC.

The Berkeley Senior Citizen Dancers will have their party Sunday, January 21, 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 East Bay Women's Dance Circle will have their party on Thursday, January 4, from 9:30 to 23

11:30 A.M. They folk dance under the direction of Grace Nicholes, assisted by Gwen Heisier and Jerry Washburn, Jr., at the Allendale Recreation Center, 3711 Suter Street, Oakland.

FRESNO COUNCIL

The Fresno International Co-op Folk Dancers hosted a Halloween Dance on October 28, at Einstein Social Hall. Everyone came in costume, and request dancing and finger food were enjoyed by all. On New Year's Eve, the Co-op will host a dance at Einstein Social Hall, 8:00 P.M. to ?

PENINSULA COUNCIL

The Peninsula Council, under the leadership of Bruce Wyckoff and Ned Gault, is gearing up for the Heritage Festival. See pages 3-5 for details. Members of the Council wish their friends all over the state and the world a very happy holiday season and invite them to come to the peninsula to dance in the new year.



FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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FESTIVAL at Szeged. Shop in BUDAPEST.
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August 12 - 29

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June 14-- 25

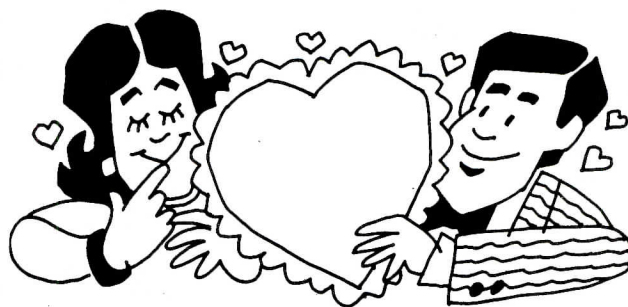
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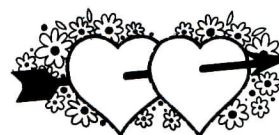
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