

JULY/AUGUST 1990 • \$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

## JULY/AUGUST CONTRIBUTORS:

Evelyn Woodworth	Jean Williams
Miriam Lidster	Lupie Barton
Virginia Wilder	Vera Musser
Ann Garabedian	Bob Young
Philomena Pavelka	Frances Young
Vi Clark Williams	Ed Kremers
Robert Roelofsen	Vi Dexheimer
Larry Getchell	Ruth Ruling
Suzanne Rocca-Butler	

## FEDERATION OFFICERS - NORTH

PRESIDENT.....Lupie Barton  
VICE PRESIDENT.....Frances Ajoian  
TREASURER.....Page Masson  
REC. SECRETARY.....Erika Hersant  
PUBLICATIONS.....Ellie Wiener  
MEMBERSHIP.....Melvin Mann  
PUB. RELATIONS.....Michael Norris  
HISTORIAN.....Grace Nicholes

## FEDERATION OFFICERS - SOUTH

PRESIDENT.....Beverly Barr  
VICE PRESIDENT.....Alice Stirling  
TREASURER.....Bill Campbell  
REC. SECRETARY.....Jill Michtom  
COR. SECRETARY.....Eunice Udelf  
MEMBERSHIP.....Marcia Lechtik  
PUBLICITY.....Donna Hurst  
HISTORIAN.....Cheryl Cates

PRESIDENT'S MESSAGE.....	3
STATEWIDE REVIEW.....	3
IN MEMORIAM, VIRGINIA WILDER.....	4
CALENDAR OF EVENTS.....	5
EVENTS SOUTH.....	5
COSTUME PACKETS FOR SALE.....	6
THE DANCES YOU DANCE.....	8
RESEARCH COMMITTEE PAST AND PRESENT (Photos).....	10
CLASSIFIED ADS.....	13
DANCE DESCRIPTIONS:	
RAZLOZKO HORO (Bulgaria).....	11
HORO DE LA MEDGIDIA (Romania).....	15
COUNCIL CLIPS.....	18
FOLK DANCE NEWS.....	19
YVES GOES BUSH IN OZ.....	20
INTERNATIONAL CUISINE.....	22
CALENDAR OF EVENTS.....	19

ON OUR COVER:  
Dorothy Tamburini



SUBMISSION DEADLINE  
FOR SEPTEMBER ISSUE:  
Wednesday, August 1

SUBMISSION DEADLINE  
FOR OCTOBER ISSUE:  
Wednesday, August 29



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

BUSINESS OFFICE:  
Wednesdays, 9:00-5:00  
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

New Beginnings  
a road on which many have tread,  
a road on which Leona  
ably lead,  
with many thanks and much  
affection,  
we shall continue in the right  
direction

L. Barton

Statewide is over. It was a memorable and enjoyable experience. Many of us who attended our first festival years ago, take for granted the excitement and all the hard work that goes into a festival. Next time you see Fran Ajoian or any of her committee members, say "THANK YOU!" for all the things that went right. It was a job well done.

I don't want to sound big headed, but I'm glad and proud to be in the drivers seat. I want to do a good job, and I'm looking forward to working with all of you. I want to see some changes for the better, but I need to know how the Federation works. I need your help and cooperation to make it work well. Together we will do it. Thank you.

SEE YOU DANCING,  
Lupie Barton



HAPPY SUMMER DANCING

WES TAKARA

## *Statewide Review*

It was Statewide time in Fresno once again this May 25, 26, 27 and 28. One might think, as the fellow said, they will keep trying until they get it right. But, they actually got it right way back in 1947, when the second Statewide was hosted by Fresno and they have been getting it right ever since. That includes Statewide '90, the Frolicking 90's.

Fran Ajoian and her committee have been working at getting things ready, literally for months, and their hard work has paid off.

Starting with the Friday night "Welcoming Party", a small but enthusiastic crowd descended on California State University, South Gym Building for a full night's dancing program.

By Saturday morning, there was a goodly crowd on hand to take advantage of the 1:30 until 4:30 P.M. Institute. Here, something a little different greeted the folk-dancers, vintage dances taught by Richard Powers. Some of the steps he taught were introduced by that Pre-world War I couple, Vernon and Irene Castle, including the early Argentine tango, fox trot and others whose names escape me. Good Show, Richard.

The Costume Parade in CSUF South Gym was appreciated by those who were there to see it.

Starting at 8:00 P.M. the crowd was split between non-partner and partner dancers, the former taking over in Room 133 while the partner dance program used the South Gym. Both were well attended and the dancing continued at the "After Party", 11:30 until 1:00 A.M. when live music from two different groups livened things up. At 12 midnight, refreshments of various

## STATEWIDE REVIEW Continued

ethnic origins, were served and you can believe appreciated.

Earlier from 5:30 until 6:30, the Past Presidents from both the North and the South had their annual get-together, where they enjoyed a reunion with friends of long standing with refreshments to fit the occasion. The North can be especially proud to boast of 14 Past Presidents at Statewide, most of whom attended the party. The South, meanwhile, was represented by six of their finest.

At midnight, friends, both new and old, assembled in Don Spier's room for more of the same, carrying on until the clock struck at least 2:00 A.M. Avis Tarvin's menagerie continues to grow.

Sunday morning was a time to sleep in for most, something we were quick to take advantage of. Had to be wide awake for the concert to take place at 1:00 P.M. in the CSUF Satellite Students Union. What can one say about this years Frolicking 90's "Concert", except that it was just great. Credit, as has so often happened, goes to Producer and Director, Millie von Konsky; but let us give praise to those fine leaders as well as the actual dancers. To point the finger and say this or that group was the hit of the concert would be doing an injustice because they were all great. The costuming was most beautiful and the variance in tempo and types of dance made for an afternoon of pure enjoyment.

From 5 P.M. until around 7:30 P.M. the Installation Dinner was held in the Piccadilly Inn, where a crowd approaching 100 was treated to an excellent dinner of steak and chicken with all the trimmings. It was here we had an opportunity to thank Frances Ajoian and her committee for providing us with just an outstanding festival. This is Fresno's 7th and they get better each time.

With no time to waste we rushed right over to the gym once more for a program of dancing from 8 to 12 midnight. It's been great fun and there was still more to come for those who could stay to enjoy the picnic at CSUF Outdoor Amphitheater Monday noon until 4 P.M. During those hours there was a square dance workshop with caller, Don Hoff and more folk dancing from 2 to 4 P.M.

Truly, it's been a great weekend, one we will remember. We hope you got one of those advance flyers on Statewide 1991 at Culver City. It's another Memorial Day weekend you won't want to miss. See you at that famous old movie site, May 24, 25, 26, 27, 1991 at the Veterans Memorial Auditorium in, where else - CULVER CITY.

Larry Getchell

---

### IN MEMORIAM

#### VIRGINIA WILDER

Memorial services for Virginia Wilder were held on April 26th at St. Andrews Episcopal Church in Ben Lomond. Virginia's sudden death on April 16th left a void that cannot be filled.

Ginny and her husband, Beverly, started teaching folk dancing in 1949. Ginny was active with the Research Committee since 1955. As a staff member of the University of the Pacific Folk Dance Camp, she was Assistant Editor of the syllabus for the past 25 years.

Ginny gave willingly of her time, knowledge, and expertise - always ready to further the cause of folk dancing. Those who were fortunate enough to work with her will miss her greatly.

---



# CALENDAR of EVENTS

---

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

- July 4 Wed MARTINEZ Down on the Farm Picnic and Dance.  
Max & June Horn, 415-228-8598
- July 7 Sat PENINSULA Council's Easy Dance Party; 415-494-7758
- July 8 - 13 STANFORD UNIVERSITY, Palo Alto: Dance Seminar week.
- July 13-20 MENDOCINO Hungarian Dance & Music Camp;  
415-635-0284.
- July 14 Sat Petaluma area: Marin French Cheese Factory  
Pot luck and folk dance, 11 A.M. - 5 P.M.  
(7500 Red Hill Rd, near junction of Novato and  
Reyes-Petaluma Road)
- July 14-15 PLANINA Campout, Santa Cruz Mountains;  
Sat & Sun 415-494-1631
- July 22-28 STOCKTON (University of the Pacific) ; two one-week  
July 29-Aug. 4 folk dance camps
- Aug. 12-18 FEATHER RIVER Folk Dance Camp. Oakland Rec. Dept.
- Aug. 19 Sun GUERNEVILLE Little Festival of the Redwoods  
Pot-luck at noon in Armstrong Grove; folk dance 1:30 -  
5 P.M. at Odd Fellows Hall.
- Aug. 29 Wed SANTA BARBARA International Folk Dance Symposium,  
UCSB
- Sept. 1-2 SS SANTA ROSA Ann.Scottish Games & dancing; Fairgrounds.
- Sept. 1-3 PLANINA Campout, Santa Cruz Mounains;  
415-494-1631
- Sept. 3 Mon MARTINEZ Down on the Farm Picnic & Dance.  
Max & June Horn, 415-228-8598.

## Events South

- July 4 Festival hosted by Crestwood Folk dancers  
and West Los Angeles Folkdancers, Lincoln  
Park, Santa Monica, 1-5:30 pm, Council  
meeting 10:30 am.
- Sept. 15 Idyllwild Dinner Dance
- Sept. 16 Beginner Festival, Vets' Park, Culver City,  
1:30 pm, Council meeting 11 am.

# Baltic & Other Costume Packets For Sale

With movements toward independence taking place in the Baltic states of Lithuania, Latvia, and Estonia, as well as a sizeable parting of the Iron Curtain in general, you may be looking toward a new and somewhat unusual costume for dancing. There are Costume Packets available from the Federation Office, 1020 B Street, Suite 2, Hayward, CA 94541, containing picture/descriptions of costumes from this and other parts of the world. Listed below are the contents of each of the available packets. The price is \$2.00 per packet, including postage.

Additional costume information for Estonia will be found in the 1966 Costume Calendar. Latvia is in the 1967 Costume Calendar. Lithuania is in LET'S DANCE, April, 1959 and December, 1968.

## COSTUMES OF THE WORLD

### 1. WESTERN WORLD

America, 1776 --Woman & Man  
Navajo Indian --Woman & Man  
Seminole Indian --Woman & Man  
Hawaii --Woman's grass skirt & Holoku  
Mexico, Jalisco --Woman  
                    --Huichol Man  
            Sierra de Puebla -- W & M  
            Tehuantepec -- W & M  
Panama, Pollera - Woman  
            Montuna --Man  
Venezuela, Festival Dress - Woman  
Uruguay -- Man

### 2. BRITISH ISLES & FRANCE

English Morris Dancer -- Man  
British Smock --Man  
Scotland -- Woman & Man  
Wales - -- Woman & Man  
France -- Woman & Man  
            Finistere-Brittany - W & M  
            N. Brittany --Woman & Man  
            Provence -- Woman  
            Old Water --Color Cards- W  
Pyrenees, Bethmale -- W & M  
French Basque -- W & M

### 3. FRANCE/BASQUE/SWITZERLAND

France -- Woman & Man  
            Finistere-Brittany -- W & M  
            N. Brittany -- W & M  
Pyrenees, Bethmale -- W & M  
French Basque -- Woman & Man  
Switzerland -- Woman & Man  
            Appenzel-- W & M  
            Berneser Oberland -- W & M  
            Gruyeres -- W & M  
            Nidwalden -- Man  
            Zurich -- Woman

### 4. ALPS

Switzerland -- Woman & Man  
            Appenzell -- W & M  
            Berneser Oberland - Woman  
            Gruyeres -- W & M  
            Nidwalden -- Man  
            Zurich -- Woman  
Austria, Salzburg -- Woman & Man  
Austria -- Woman & Man  
West Germany, Bavarian Dirndle -- W  
Italy, Aviano -- Woman & Man  
            Quartu Sant Elena -- W & M  
            Taormina -- W & M

### 5. HOLLAND/SPAIN/SCOTLAND/WALES

Holland, Marken -- Woman  
            Volendam -- Woman  
            Walcheren -- Woman  
Spain, Alto Aragon -- W  
            Extremadura - Man  
            Extremadura -- Woman & Man  
            Vascongadas -- Woman & Man  
Catalonia Roussillon -- Woman & Man  
Balearic Islands -- W (Majorca) & Man  
Scotland -- Woman & Man  
Wales -- Woman & Man

### 6. SPAIN/AUSTRIA/ITALY/HOLLAND

Spain, Alto Aragon -- Woman  
            Extremadura -- W & M  
            Vascongadas -- W & M  
Catalonia Roussillon - W & M  
Balearic Islands - Woman (Majorca) & M  
Holland, Marken -- Woman  
            Walcheren -- Woman  
Italy, Aviano -- W & M  
            Quartu Sant Elena --Woman & Man  
            Taormina - W & M  
Austria - Woman & Man  
            Salzburg -- W & M  
West Germany, Bavarian Dirndle -- W



7. NORWAY & SWEDEN
  - Norway, Gudbrandsdal -- Woman
  - Hardanger -- Woman & Man
  - Nordfjord -- Woman & Man
  - Rogaland -- Woman & Man
  - Setesdal -- Woman & Man
  - Trondheim -- Woman
  - Lapland -- Woman & Man
  - Sweden, Halsingland (Bjuraker) --W & M
  - Smaland -- W & M
8. SCANDINAVIA
  - Finland, Gudbrandsdal -- W
  - Norway, Hardanger -- Woman & Man
  - Nordfjord -- Woman & Man
  - Rogaland -- Woman & Man
  - Setesdal -- Woman & Man
  - Lapland -- Woman & Man
  - Sweden, Halsingland (Bjuraker) --W & M
  - Smaland -- W & M
  - Denmark, Faeroes -- W & M
  - Greenland -- Woman
9. HUNGARY & GREECE
  - Hungary, Ecser -- Woman
  - Ecser -- W & M
  - Noble's Costume -- Man
  - Late 16th Century Coat -- Man
  - Great Plain Szur Coat -- M
  - Pusztafalu - W & M
  - Sarkoz -- W
  - Szeklers -- W & M
  - Greece, Queen Amalia Costume -- W
10. YUGOSLAVIA & HUNGARY
  - Yugoslavia, Croatia -- Woman & Man
  - Zagorje, Croatia -- W & M
  - Montenegro -- Woman
  - Croatia, Posavina, Sunjska Greda- W & M
  - Hungary, Ecser -- W & M
  - Great Plain Szur Coat -- M
  - Pusztafalu -- W & M
  - Szeklers -- W & M
11. ROUMANIA/YUGOSLAVIA/ALBANIA
  - Roumania -Transylvania
  - (Bistritsa-Nasaud Area)- W & M
  - Croatia, Posavina, Sunjska Greda -W & M
  - Yugoslavia, Croatia -- M
  - Dalmatia (Vrlika) -- W
  - Montenegro -- W
  - South Serbia -- W
  - Vojvodina-Backa - W & M
  - Zagorje, Croatia - W & M
  - Albania, Shiptor -- M
12. CZECHOSLOVAKIA/GREECE/BALTIC
  - Czechoslovakia -- Man
  - Detva -- Woman
  - Slovakia -- Woman & Man
  - South Moravia -- W & M
  - Moldavia -- Woman & Man
  - Greece, Crete -- W & M
  - Lithuania, Highlands -- W
  - Sudavija - W & M
  - Estonia -- W & M
13. POLAND
  - Poland -- Woman & Man
  - Cieszyn -- W & M
  - Kujawy -- W & M
  - Sandomiers -- W & M
14. UKRAINE/RUSSIA
  - Ukraine -- Woman & Man
  - Bukovina -- W & M
  - Bukovina Embroidery
  - Russia, Amur Basin -- Woman
  - Pre-Revolutionary -- Woman
  - Riazan -- Woman
15. CZECHOSLOVAKIA/ROUMANIA
  - Czechoslovakia -- Man
  - Detva -- Woman
  - Slovakia -- W & M
  - South Moravia -- W & M
  - Moldavia -- Woman & Man
  - Roumania, Transylvania
  - (Bistritsa-Nasaud Area) -- W & M
16. RUSSIA/UKRAINE/LITHUANIA/ESTONIA
  - Russia, Amur Basin -- Woman
  - Great Russia (Gov't of Novgorod) -- W
  - Russia, Pre-Revolutionary -- Woman
  - Riazan -- W
  - Soviet Georgia, Caucasus -- Man
  - Ukraine -- Woman & Man
  - Bukovina -- W & M
  - Bukovina Embroidery
  - Lithuania, Highlands -- Woman
  - Sudavija -- W & M
  - Estonia -- Woman & M
17. EXOTIC LANDS
  - Africa, Monrovia, Liberia -- Woman
  - Ibadon, Nigeria -- Man
  - Bali -- W & M
  - China -- W & M
  - Canary Islands -- Man
  - Greece, Cyprus -- Woman
  - India, Punjab & West Pakistan -- W & M
  - The Sari -- Woman

# The Dances You Dance



*Miss Lucile Czarnowski*

Research--what do you as a teacher, as a dancer, as a student depend on and use for correct styling of a dance, for background material and for pronunciation and understanding of the dance?

Research--what is research? To the Research Committee of the Folk Dance Federation of California it is the delving into the background of the dance, a study of the steps and patterns, and whenever possible, a working relationship with the ethnic person who presented the dance.

When one speaks of dance research, for the Folk Dance Federation, one speaks of many people. However, there have been three very strong leaders--Lucille Czarnowski, Mildred Buhler and Dorothy Tamburini.

The Research Committee was formed in 1943 under the direction of Lucile Czarnowski. Lucile was the pioneer who made an outstanding contribution to education through her chosen field of dance. At the University of California, Berkeley, Lucile, after extensive travel to Europe in 1938 and 1939 brought folk

dance and square dance, during the early 40's, into the curriculum of her department. During the war folk dance groups at that time were substituted for dates. Students did not have any place to go and gasoline was at a premium.

In 1943 the Research Committee began the writing of dance directions and established the form in which the dances continue to be written for publication.

Originally, as dances became popular with Federation members, they were issued as single sheets (individual dances). These sheets were revised and edited for volume publication. In 1945, chaired by Lucile Czarnowski, the first of the volumes "Folk Dances from Near and Far" was written with a committee of writers, Henry "Buzz" Glass, Clarice Dechent Wills, Harmer Davis and Alice Jameyson. This first volume contained a Reference List for Folk Dances, Terms Frequently used in Folk Dance Descriptions including Dance Positions, Step Patterns, Frequently used Step Patterns with musical notation, and Supplementary Leg Movements and Turns, as well as Common Figures and Calls Used in American Square Dances and other Folk Dances.

As the Research Committee wrote for publication (Vol. II, 1946, and Vol. III, 1947) new members were added to the committee, Avis Landis, Grace Perryman and Edna Spalding. With the publication of Vol. IV, 1948, Mildred Buhler and Lawton Harris joined the Research Committee. At this time Lawton, director of the Folk Dance Camp, University of the Pacific, Stockton, California, became interested in dance research and dance descriptions. Lawton remained a member of the committee through 1951.

During the 40's Square Dance began to bloom and Jack McKay came into the classes at Berkeley. Many have since known Jack as an excellent Square Dance caller. After the death of Lawton Harris in 1967, Jack became the able director of the Folk Dance Camp at the University of the Pacific. Folk Dance Camp is presently under the direction of Bruce Mitchell.

Due to Lucile Czarnowski's travels in Europe in 1938 and 1939 she realized a need for authentic forms of dances for



classes and for those that would be dancing members of the Folk Dance Federation. In 1944 Lucile became interested in the South West and through this travel met and worked with people who remembered the original dances of early California. Her book, "Dances of Early California Days" published in 1950 brought a new interest to dances older than the Gold Rush. Lucile's "careful and easily understood descriptions"\* made it possible for these dances to be performed. Many of us remember "La Contradanza" as performed by the Palomanians under the direction of Mildred Buhler.

Lucile Czarnowski had completed her work on the Research Committee in 1950 with the revision of Vol. I and Vol. IV. In 1951, however, Lucile was asked by the Publication Committee of the Federation to Chair a committee for the revision of Vol. V.

In 1949 Mildred Buhler became Chair of the Research Committee. Under her guidance Vol. V, 1949, and Vol. VI, 1951, were published. Vol. VI was dedicated to Lucile Czarnowski, a Past President of the Folk Dance Federation of California, founder and first Chair of the Research Committee. During Mildred's chairmanship the Research Committee changed. New members were added. Among these were Carol Gove and Annamarie Steinbiss (both became active as illustrators), Vernon Kellogg, Carol Squires, Adrienne Murton, Heidi Schmitz, Lucy Cheney, Miriam Lidster and Dorothy Tamburini. With the publication of Vol. VI illustrations were added for description-clarification. In 1952 two Research Committees were set up in northern California, one in the San Francisco-Peninsula area under Mildred Buhler with members Carol Gove, Miriam Lidster and Dorothy Tamburini, and one in Sacramento under Helen Perry with members Carol Squires and Vernon Kellogg.

With the publication of Vol. VII, 1952, a new section was added, a "Chart of Basic Steps for Irish Dancing". In 1951 Una Kennedy O'Farrell had created a definite interest in Irish dance with her presentation at Folk Dance Camp, University of the Pacific. I remember working with Una

in the basement of Mildred Buhler's home. In order to have accurate descriptions of the Irish Basic Steps all members of the Research Committee danced the step patterns over and over; we re-danced and re-wrote.

Lawton Harris joined us for the "work-out". Carol Gove also added illustrations for clarification of Irish patterns in Vol. VII.

In 1952 Mildred's husband, Jake was appointed vice manager to the London office of the Bank of America. Mildred relinquished her chairmanship to Dorothy Tamburini. Dorothy has remained Chair of the Research Committee of the Folk Dance Federation since 1952.

Dorothy, along with her late husband, began seriously dancing in 1941. Her dance interest has continued with her attendance over the years at the San Carlos Peasants, Docey Doe, and the still active Palomanians. Dorothy met Mildred Buhler at the San Carlos Peasants where Mildred was a frequent guest teacher. Mildred invited the Tamburinis to join the Docey Doe Club. George and Dorothy danced with the Docey Doe group, participating in many folk and square dance exhibitions, particularly enjoying the opportunity to dance at Woodminister, Marine Memorial Auditorium, and at Festivals in Sacramento, San Jose, Fresno and Marin.

Dorothy continues to attend the Palomanians and for thirty-eight years has faithfully attended the Folk Dance Camp at the University of the Pacific. Over the years as Chair of the Research Committee Dorothy has worked with and encouraged many interested teachers and dancers to become members of the Research Committee. With an influx of new members to the Research Committee a new group of volumes came into being. These were called "Let's Dance". Vol. A "30 Basic Dances" was published in 1952, followed in 1953 by Vol. B, and in 1955, a second volume of intermediate dances, Vol. C "Intermediate Dances" was published. The popularity of "B" and "C" resulted in their revision with a B-1 in 1959 and B-2 in 1965; C-1 and C-2 followed in 1973. The volumes of "Let's Dance", which are no longer in print, were replaced by "Folk Dances from Near and Far--International Folk Dance Series".

\*Professor Archer Taylor, University of California, Berkeley, Associate Editor, Western Folklore.



# Research Committee – Past & Present





## Razložko Horo

(Bulgaria)

Razložko Horo (rah-SLOSH-koh hoh-ROH) comes from the region of Razlog, a small town at the foot of the Pirin mountains. It was traditionally danced by men to the accompaniment of the "zurna", a musical instrument related to the oboe, played by Turks and Gypsies. The dance consists of three individual dances: a slow pattern in 11/8 meter, a medium fast pattern in 4/4, and a faster pattern in 11/16. The structure of the dance is somewhat related to the basic "krsteno" (crossing) family of dances found throughout Macedonia. Yves Moreau learned this dance from the late "Baj" Toma Karaivanov in Petrič, Bulgaria, in 1969, and presented it at the 1989 University of the Pacific Folk Dance Camp.

CASSETTE: Bulgarian Folk Dances taught by Yves Moreau, YM-UOP-89 Side B/2.  
11/8, 4/4, 11/16 meter

RHYTHM: Pattern I: 11/8 (1-2-3, 1-2-3, 1-2, 1-2-3 or SSQS, counted here as 1,2,3,4)  
Pattern II: 4/4 (counted here as 1,2,3,4)  
Pattern III: 11/16 (1-2-3, 1-2, 1-2, 1-2, 1-2, or SQQQQ, counted here  
as 1,2,3,4,5)

FORMATION: Open circle or line, hands joined in "W" pos, shldr level, in patterns 1 and 2, and in "V" pos in pattern 3. Face ctr, wt on L ft.

STEPS: Čukče: Lift heel of ft with wt on the upbeat and lower it on the downbeat.

STYLING: Posture is erect. Movements are large in slow and medium tempo parts, and in proud Macedonian style throughout the dance.

---

MUSIC	11/8, 4/4, 11/16 meter	PATTERN
-------	------------------------	---------

---

### Measures

INTRODUCTION There is a musical introduction with zurna and tapan in free meter. The action of the dance starts one measure after the melody of the slow pattern begins.

#### 11/8 I. SLOW PATTERN

- 1 No action.
- 2 Facing ctr, čukče on L ft: On the čukče upbeat raise the R ft across in front of L calf, and on the čukče downbeat simultaneously push and extend R leg fwd and down, and then smoothly bring it diag R (ct 1); čukče on L ft, simultaneously bringing R leg behind L knee (ct 2); step on R ft behind L (ct 3); step on L ft in place, raising R ft up behind L calf (ct 4).
- 3 Čukče on L ft, simultaneously pushing and extending R leg down to R (ct 1); turning to face slightly R of ctr, step on R ft in LOD (ct 2); step on L ft in front of R (ct 3); step on R ft in LOD (ct 4).

- 4 Leap onto L ft in front of R (ct 1); facing ctr, step on R ft to R (ct 2); step on L ft in front of R, simultaneously picking up R ft behind L calf (ct 3); step on R ft in place (ct 4).
- 5 Repeat meas 2 with opp ftwk.
- 6 Transfer wt sharply onto L ft behind R, simultaneously extending R leg fwd and then diag R (ct 1); čukče on L ft, simultaneously bringing R leg behind L knee (ct 2); step on R ft behind L (ct 3); step on L ft in place, raising R ft up behind L calf (ct 4).
- 7-11 Repeat meas 2-6.

4/4 II. MEDIUM PATTERN

- 1 Turning to face L of ctr, step on R ft crossing in front of L with marked knee flexion, while upper body bends fwd and hands swing fwd and down and L ft comes up behind R calf (ct 1); facing ctr, step on L ft in place while returning hands to "W" pos (ct 2); dance small hop on L ft while turning to face R of ctr, extending R leg fwd (ct 3); step on R ft in LOD (ct 4).
- 2 Facing and moving LOD, hop on R ft extending L leg fwd (ct 1); step on L ft (ct 2); hop on L ft extending R leg fwd (ct 3); step on R ft (ct 4).
- 3 Repeat meas 1 with opp ftwk and direction.
- 4 Repeat meas 1
- 5 Repeat meas 1 with opp ftwk and direction.
- 6-9 Repeat meas 1-4.
- 10 Turning to face R of ctr, step on L ft crossing in front of R with marked knee flexion, while upper body bends fwd and hands swing fwd and down and R ft comes up behind L calf (ct 1); facing ctr, step on R ft in place while returning hands to "W" pos (ct 2); dance small hop on R ft while turning to face ctr (ct 3); close L ft sharply to R ft, taking wt on L (ct 4).

11/16 III. FAST PATTERN

- 1 Facing ctr, with hands coming down to sides ("V" pos), touch ball of R ft in front of L (ct 1); point R ft to R and slightly fwd (ct 2); pause (ct 3); step on R ft behind L while turning to face LOD (ct 4); step on L ft in place (ct 5).
- 2 Facing and moving LOD, step on R (ct 1); step on L (ct 2); pause (ct 3); dance small leap onto R ft to R (ct 4); step on L (ct 5).
- 3 Step LOD on R ft beginning to turn CCW to face RLOD (ct 1); facing RLOD hop on R ft, picking L ft up behind (ct 2); step on L ft behind R (ct 3); step on R ft behind L (ct 4); step fwd on L ft (ct 5).
- 4 Still facing RLOD, dance large step fwd on R ft (ct 1); step fwd on L (ct 2); pause (ct 3); leap fwd onto R (ct 4); step on L while turning to face ctr (ct 5).
- 5-20 Repeat meas 1-4 four times (5 times in all).



11/16 IV. OPTIONAL FAST PATTERN VARIATION

- 1 Turning to face L of ctr, dance small sharp leap onto R ft crossing in front of L, picking up L ft behind R calf, while upper body leans slightly fwd (ct 1); facing ctr, step on L ft in place, straightening body (ct 2); dance small lift on L ft while bringing R leg to R (ct 3); step on R ft behind L while turning to face LOD (ct 4); step on L ft in place (ct 5).
- 2 Facing LOD, dance quick hop on L ft (ct 1); step fwd on R ft bending both knees (ct 2); step fwd on L (ct 3); pause (ct 4); leap fwd onto R ft (ct 5); step fwd on L (ct 6).
- 3-4 Repeat Fig III, meas 3-4.
- 5-12 Repeat meas 1-4 twice (3 times in all).
- 13 Repeat meas 1 (ct 1).

NOTE: Fig IV is usually called by leader after doing Fig III several times. Since the tempo of the music accelerates after five times through Fig III, it is a logical time to dance Fig IV. However, since Fig IV is optional, it may be omitted, and Fig III may be danced to the end of the music.

© Folk Dance Federation of California, Inc. March 1990

---

## 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.

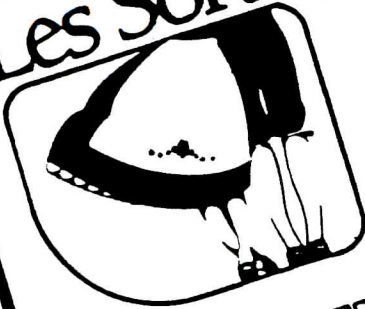
---

### 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.

The National Folklore Ensemble

Les Sortilèges



presents

**THE NATIONAL  
FOLKDANCE WORKSHOP**  
summer 1990

IRISH AND FRENCH-CANADIAN DANCES AND JIGS  
TRADITIONAL FIDDLE CLASSES  
August 5 to 11, 1990

Guest teachers

Brendan Mulvihill (Fiddle)  
Donna Long (Piano)

Regan Wick (Irish jig)  
Michael Denney (Irish dance)

Normand Legault (French-canadian dance & jig)

At the school of  
The National Folk Ensemble Les Sortilèges  
6560, Chambord Street  
Montreal, Quebec  
H2G 3B9

For further information : (514) 274-5655



## **Hora de la Medgidia** (Romania)

Hora de la Medgidia (HAW-rah day lah mayd-jee-DEE-ah) is a non-partner dance presented by Nicolaas Hilferink at the 1989 University of the Pacific Folk Dance Camp. He learned the dance in both the Netherlands and Romania from Theodor Vasilescu in 1984. This dance is from the Dobruja region of southeast Romania. Medgidia is a town just west of the city of Constanza.

RECORD: Electrecord ST-CA Side A/5. 2/4 meter

FORMATION: Circle, hands joined at shldr level, elbows bent ("W" pos). Face R of ctr.

STEPS and Walk\*, leap\*, bounce\*, two-step\*, jump\*.  
STYLING:

Kick: A raise of the knee followed by a thrust fwd of the ft which straightens the leg.

Scuff: A fwd movement of indicated ft, hitting heel forcefully on the floor in passing and continuing the motion of the ft beyond that place.

Stamp: A forceful heel contact with the floor, making a sound. Take no wt.

Stub (of toe): A strike of the toe against the floor.

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

---

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

---

Measures

INTRODUCTION None.

### I. TOUCH, STEP; WALK

- 1 Turning hips twd LOD (CCW), touch ("Stub") L toe beside R instep (ct 1); moving in LOD, step on L (ct 2).
- 2 Walk fwd R,L (cts 1,2).
- 3-4 Continuing in LOD, repeat meas 1-2 with opp ftwk.
- 5-16 Repeat meas 1-4 three times.

### II. CURVE TOWARD CENTER; STEP-KICKS; MOVE BACK OUT

- 1 Facing and moving in RLOD (CW), step fwd on L heel (ct 1); step on R near L (ct &); step fwd on L heel (ct 2).
- 2 Beg to curve twd ctr, repeat meas 1 with opp ftwk.
- 3 Moving twd ctr, repeat meas 1.
- 4 Step R in place (ct 1); Kick L fwd (ct 2).

- 5 Repeat meas 4 with opp ftwk.
- 6-7 Beg R, walk 4 steps bkwd away from ctr (1 step to a ct).
- 8 Step R,L,R in place (cts 1,&,2).
- 9-32 Repeat meas 1-8 three times.

III. LEAP-SCUFF TOWARD CENTER; KICK ACROSS; MOVE BACK OUT

- 1 Facing and moving twd ctr, make a small leap onto L (ct 1); Scuff R heel fwd (ct &); small leap onto R (ct 2); Scuff L heel fwd (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Small leap fwd onto L (ct 1); Scuff R heel fwd (ct &) (7 step-scuffs in all); bounce on L, raising R knee (ct 2); Stamp R beside L (ct &).
- 5 Jump onto both ft apart (ct 1); bounce on L as R is kicked across L (inner edge of R ft is up (ct 2).
- 6 Beg R and moving bkwd away from ctr, dance one bouncy two-step (cts 1,&,2).
- 7 Repeat meas 6 with opp ftwk.
- 8 Repeat meas 6.
- 9-16 Repeat meas 1-8.

IV. TWO-STEP IN RLOD; IN TOWARD CENTER; STEP-KICKS; MOVE BACK OUT

- 1 Facing and moving in RLOD, step fwd on L heel (ct 1); step on R near L (ct &); step fwd on L heel (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing and moving twd ctr, step fwd on L (ct 1); Scuff R heel fwd (ct &); step fwd on R (ct 2); Scuff L heel fwd (ct &).
- 4 Step fwd on L (ct 1); Stamp R beside L, no wt (ct 2).
- 5 Step R in place (ct 1); Kick L ft fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7 Walk bkwd R,L (cts 1,2).
- 8 Continuing bkwd, dance one two-step beg R (cts 1,&,2).
- 9-16 Repeat meas 1-8.

DANCE SEQUENCE: Dance the pattern as written twice.



## DANCES YOU DANCE Continued

"Beginner Dances" was extremely popular and was revised in 1964 and again in 1974. "Beginner Dances", Vol. A-2 was published in 1963 and revised in 1966. Vol. A-3, "Beginner Dances" was published in 1983. This last volume was dedicated to Vera Jones, a Research Committee member from 1969 to November 5, 1982. Vera was a folk dance teacher with the Fresno City Recreation Department for fifteen years. She also taught folk dancing for ten years at the Fresno Veterans Administration Hospital. Vera was a vital force force in the organization of State-wide Folk Dance Festivals held in Fresno. Vera organized records, helped in the planning of festival programs and was the general "handy-person". At one time it was reported that Vera onducted 46 folk dance classes a week, and in 1975 it was estimated that she taught 10,000 school children a month. Vera loved her teaching, and she loved folk dance.

Dorothy Tamburini continued to guide the Research Committee, as Coordinator, through the publication of the new volumes of "No-Partner Dances". For this volume and successive volumes "line dances have been defined as those which require no partners and may be danced in lines of two or more". Vol. D-1 was a compilation of previously published line dances from 1952-1969. These dances had been originally written by Federation members from the South and the North. A second volume of "No-Partner Dances", D-2 was published in 1978. Both Vol. D-1 and D-2 were dedicated to the Research Committee members who prepared the descriptions.

Those readers of the magazine "Let's Dance" and the many volumes of "Folk Dances From Near and Far--International Folk Dance Series" I am sure have wondered how all the dance descriptions have been obtained and checked-through attendance and dancing at Folk Dance Camps, not only in California, but throughout the United States. These descriptions have been thoroughly researched with those who originally taught the dances or with knowledgeable teachers and dancers. They continue to be checked, and if necessary, rewritten,

and undoubtedly will be for years to come.

This article is dedicated to all who have been "workers" for the Research Committee, who ponder over every line that goes into dance descriptions before they appear each month or are placed in any of the Folk Federation volumes. It is particularly dedicated to Dorothy Tamburini who has quietly coordinated over one hundred and thirty-five Research Committee meetings in her thirty-six years as Chair of the Dance Research Committee of the Folk Dance Federation of California. For the past two years Dorothy has been joined by Ruth Ruling as co-chairman.

Dorothy, we salute you.

Miriam Lidster  
Research Committee Member  
1950 - 1979

---

## PACKETS FOR SALE Continued

Japan, Kimono & Obi -- Woman  
New Zealand - Woman & Man  
Palestine -- Woman & Man  
Philippine Islands -- Woman & Man

18. WOMEN'S COSTUMES  
Denmark, Greenland  
Finland  
France, Provence  
Old Water-Color Cards  
Greece, Queen Amalia Costume  
Holland, Volendam  
Hungary, Ecser  
Sarkoz  
Yugoslavia, Dalmatia (Vrlika)  
South Serbia  
Norway, Trondheim

EVELYN WOODWORTH, Costume Committee

## 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 Mission Dr., Woodland Hills, CA 91364.



---

# COUNCIL CLIPS

---

## GREATER EAST BAY FOLK DANCE COUNCIL

The Berkeley Senior Citizen Dancers will have their parties on Sunday, July 15 and Sunday, August 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 Concord Folk Dancers will have their parties on Sunday, July 1 and Sunday August 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 and Jean Williams will MC.

Berkeley Folk Dancers - Plans are proceeding for the move to Live Oak on July 1; and if the new floor is not ready by that time, they will be given some space temporarily at another Recreation Department facility, probably San Pablo. Teachers for the 1990-91 schedule are Lone Coleman and Rick Sherman teaching beginners on Tuesdays, Claire and Al George teaching intermediate on Thursdays, Louise and Bill Lidicker teaching advanced intermediate on Mondays, and Carol and Bill Wenzel teaching advanced on Wednesdays.

## SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS IN JULY AND AUGUST - Changs will be open for dancing fun on July 6 and 13, and August 3 and 10. There will be Monthly Parties on July 20 and August 17. Changs will be closed on July 27 and August 24 and 31. Besides dancing for fun, visit Changs for a chance to refresh your memory about many dances you haven't done for quite a while. You will be in the company of others like yourself who are taking advantage of this opportunity, and also those whose clubs are closed for the summer. Mark your calendar now and come dance with us! Changs

meets at the Social Hall of the Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, San Francisco.

## REDWOOD COUNCIL

The Petaluma Folk Dancers are having their second annual picnic in the Cheese Factory on Saturday, July 14. The potluck begins at 11:30, followed by dancing, fun, and fellowship.

The Picnic in the Redwoods will be Sunday, August 19, at noon, followed by dancing in Guerneville.

Great to see June Schaal dancing at the Rose Festival in Santa Rosa.

## MARIN COUNCIL

The Able Steppers of Marin are taking a summer break, so their next Fourth Saturday party will be in September, with a great program, decorations, and refreshments.

## PENINSULA COUNCIL

Nominees for Council Officers are: Seif Ebertz, President; Joe Davoren, Vice President; Georgia Milton, Secretary; and Jeanne Lewis, Treasurer.

The Docey Does have been busy performing for retirement communities on the peninsula. Scholarship Chairman, Bob Werling, is looking for a candidate for for the Council Scholarship to the Stockton Folk Dance Camp. The candidate must be a folk dancer who is interested in teaching folk dance.

Future events: The Docey Does will host a council-sponsored party in San Carlos on July 7. The Redwood City Folk Dancers party on July 14 will have a Mediterranean theme. Palo Alto's party on July 21 will be hosted by Roy Torburn.

The Heritage Festival will be held on the 3rd weekend of January at the Burlingame Recreation Center.

Continued on back page



---

# FOLK·DANCE·NEWS

---

NATIONAL FOLKDANCE WORKSHOP -  
The National Folk Ensemble Les  
Sortileges presents The National  
Folkdance Workshop Summer 1990,  
August 5-11, at the school of the  
National Folk Ensemble Les  
Sortileges, 6560 Chambord Street,  
Montreal, Quebec, H2G 3B9 (Beaubien  
Station - Bus 18 East). This  
workshop is offered to everybody  
who wants to learn something about  
folk arts...to people who like  
dancing and playing music. For  
more information, call  
514-274-5655, Monday through  
Friday, 9:00 to 5:00.

\*\*\*\*\*

STANFORD HISTORIC DANCE WEEK -  
The Stanford University Dance  
Division presents a week-long  
workshop on historic social dance,  
July 8-13. Four renowned  
instructors (Dr. Shirley Wynne,  
Raul Dinzelbacher, Richard Powers,  
and Angene Feves) will teach a  
comprehensive selection of steps,  
figures, and styles from the 15th  
to 20th centuries. Thirty dance  
classes will be supplemented with  
daily seminars on dance history,  
period dress, music, and social  
customs. For registration  
information, contact Marcella  
Stauber, Monday through Friday,  
1:00-5:00, 415-723-1234.

\*\*\*\*\*

BAROQUE DANCE WORKSHOP AT  
STANFORD - The 17th Annual Baroque  
Dance Summer Workshop, directed by  
Baroque dance expert, Wendy Hilton,  
will be held July 30 through August  
10. This workshop, presented by  
the Stanford University Department  
of Music, is open to all interested  
dancers, dance scholars,  
choreographers, musicians,

musicologists, theater directors,  
and theater movement specialists.  
The two-week workshop, designed for  
beginning, intermediate, or  
advanced participants, can be taken  
for college credit, and offers  
intensive study in the style and  
technique of French court and  
theater dance. Application  
brochures are available from the  
Department of Music, Stanford  
University, Braun Music Center,  
Stanford, CA 94305-3076,  
415-723-3811.

\*\*\*\*\*

SYMPOSIUM UPDATE - The  
University of California Santa  
Barbara International Dance  
Symposium celebrates its 15th year  
this August 29 through September 3  
with an exciting teaching staff and  
professional musicians including  
Richard Powers, Atanas Kolarovski,  
Joe Graziosi, Jaap Leegwater, Tom  
Bogozian, and Sheree King. The  
program will be full and varied  
with classes, folklore  
presentations, parties, a  
folkshoppe, and lots of dancing on  
wood floors. Two picnics, one on  
campus, and one at the beach are  
also annual events. Contact the  
University for more details.

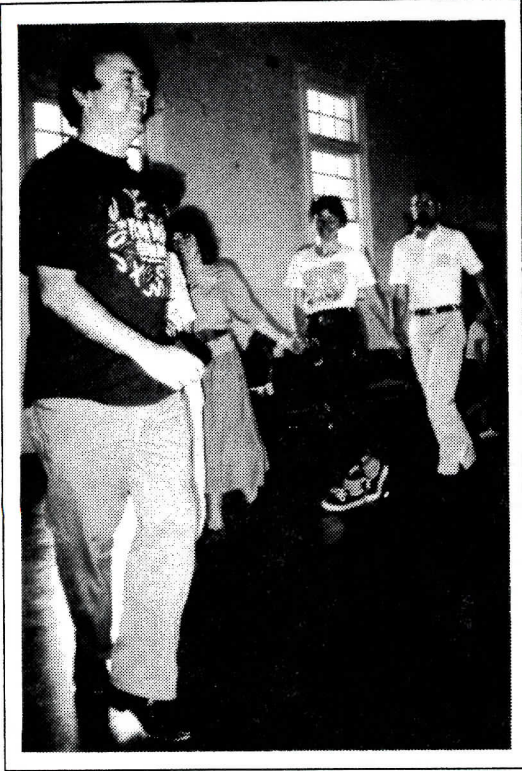
\*\*\*\*\*

UKRAINIAN DANCE AND MUSIC CAMP  
- The Boulder Postoley Dancers is  
sponsoring a Ukrainian Dance and  
Music Camp August 19-26, with  
dancers from the Bukovinian  
National Dance Ensemble. The camp  
will be held in Steamboat Springs,  
Colorado. For more information,  
contact Tom Masterson,  
303-499-6363, or Barbara Roach,  
303-442-0677.

Continued on back page



## *Yves Goes Bush in Oz*



*The wizard of Oz*

By Frances Young

Reprinted with permission of  
"Ontario Folkdancer" and Frances  
Young.

Two weeks before Yves Moreau was due in Perth, September 9 & 10, 1989 (at the End of the Earth), I was on the phone checking the last date I could cancel the hall I'd hired and still get a refund. The pilots' federation, the domestic airlines, and the federal government were at loggerheads over a pay dispute, and industrial action had completely shut down domestic air travel. Yves would land in Sydney for the beginning of his national tour. HOW would he get to Perth? No Yellow Brick Road or ruby slippers to assist him in this Oz!

The Margaret Walker Folk Dance Centre, Inc., with backing from the Community Cultural Development Unit of the Australia Council was

sponsoring Yves' tour. I telephoned Margaret, who had just spoken to Yves. "He doesn't mind how he has to travel....," she said, "bus, train, burro..." "How about riding a camel across the Nullarbor?" I suggested. "That would be an experience!"

So, it was decided! Don't cancel anything. Airplanes be damned! Yves is coming, somehow! "Close your eyes, cross your fingers, and run straight ahead," as an Aussie friend advised concerning organizing events for the folk crowd. And that's what we did.

In the end, Yves managed, before he left Canada, to book his own flight to Perth on Qantas, as a continuation of his international trans-Pacific flight. It was the only way to get a domestic flight and only open to international passengers with a desperate need to fly across the country. We still aren't sure what Yves told Qantas, but it worked! He must have done some pretty fancy talking (...to avoid that camel trek?).

The sponsoring groups in Perth - the Perth International Folk Dance Group, the Ethnic Music Centre of W.A., the Kangaroo Kloggers, and the W.A. Folk Federation - had a full teaching program lined up for Yves, from teaching Balkan dances and the French-Canadian gigue to calling at an Aussie Bush Dance.

Little did we know that the Bush Dance would be a first for Yves even though he and France had toured Australia several times before, thanks to Margaret Walker. And Yves was definitely looking forward to it. One of the things he has liked about being in Australia is the wide variety of teaching situations he's had. We had an opportunity for a unique Bush Dance since the local band, Bourdon, specializes in French dance music and also has French-Canadian dances in their repertoire, but they never had a



chance to work with a caller who could teach the dances. They were looking forward to Saturday evening, too.

But first, we warmed Yves up on a full workshop day of teaching Balkan dances, a bourree from Berry, and French-Canadian clogging. The clogging went into optional overtime for an enthusiastic mob of stayers and, at 5:30 P.M., we went into "overdrive" to get ready for the Bush Dance.

Yves and the band leaders had a 15-minute musical conference in our living room to work out their two brackets of dances, one French and one French-Canadian, and at the dance, Yves had one bracket of dances called by Pam Gainsford (who shared the evening's calling) to get the feel of a real live - and lively - Australian Bush Dance, W.A. style!

A certain measure of good-natured and high-spirited chaos is part and parcel of the scene, but we had special tests in store for this newcomer caller! Yves introduced himself at the microphone on the stage and invited us to join in a mini-celebration in honor of the French Revolution by doing some French dances. "You never know what might happen!" he quipped. He was right, but neither did he!

First, he broke with local Bush Dance tradition (which keeps the caller on stage) by jumping down into the midst of the record crowd to demonstrate a simple circle bourree. Round the room we went, following his lead; then, "In," toward the center of the hall we headed. Piercing, panicked shrieks erupted from the middle of the converging human mass! The little girl and boy who had been happily getting under everyone's feet had freaked out when the circle of adults closed in on them: Small, but LOUD, sirens screaming out their alarm!

We all froze, and at last, moms appeared and removed the

children. The dance could go on. We circled some more...

CRASH! Only moments after the first test of Yves' mettle, we had a collapsed table and a man overboard: A would-be photographer flat on the floor! There were some anxious moments until we heard Yves declare, "He's OK. Let's dance!" And off we went, buoyed by the infectious sound of the hurdy-gurdy (or vielle), concertina, accordion, and guitar.

Once Yves had us moving confidently, thanks to his demonstrations, he jumped back up on stage to call from the microphone, precipitating yet another challenge to his composure - the wail of feedback on the mike. Musicians scrambled, twiddled buttons, and tamed the technology. Cool Yves reminded us that he'd said, "You never know what might happen!" Secretly, he must have wondered if real revolution was next. But we danced on with no more mayhem to disrupt our enjoyment of La Gigouillette and Polka Pique, completing the French bracket.

Later in the evening, Yves returned to the stage to teach some French-Canadian dances (La Bastringue, La Capitaine, Trompeur, and Set de Fortierville). As before, he managed to be everywhere: introducing a dance from the stage, appearing in our midst to show us the steps, jumping back on the stage again to call and sing. It was a great treat to see how quickly he got the crowd moving together with BIG smiles on faces. My favorite moment was dancing the familiar La Bastringue with Yves singing the verses to us. Real folk magic!

People are still talking about the special WAFF Bush Dance when "we danced with that French caller." After all the trials he survived in "having a go" at calling a Bush Dance, AND making it a "dinkum" success, Yves deserves to be called a "wizard of Oz!"





# INTERNATIONAL CUISINE

## J A P A N

*Vi Dexheimer*

The Japanese use foods cleverly and conservatively. Rice is usually served three times a day. Vegetables include soybeans, cabbage, onions, and bamboo shoots. Very little meat is prepared. Raw or cooked fish and shellfish are preferred.

### BEEF TERIYAKI

- 4 ounces beef suet
- 2 pounds tenderloin of beef, sliced
- 12 scallions, cut in 2" lengths
- 1/2 pound fresh spinach, cut into 1" strips
- 1 can bamboo shoots, cut into large pieces
- 1 can bean sprouts
- 1/2 cup soy sauce
- 1 tablespoon sugar

Cut suet into small pieces and place in hot saucepan. When sufficient fat is melted, put slices of beef in pan and brown lightly.

Place all other ingredients on top of beef slices. Cook briefly until vegetables are tender. Serve with bowls of cooked rice.

### SHRIMP TEMPURA

- 3 to 4 drops yellow food coloring
- 3/4 cup water
- 1 cup sifted flour
- 2 teaspoons baking powder
- 2 tablespoons sugar
- 1 teaspoon salt
- 1 1-pound box of fresh frozen shrimp

Drop coloring into water. Place all ingredients, except shrimp, into a bowl and add water with coloring. Mix lightly.

Clean shrimp, leaving tails. Slit along backs. Make slits in three places across center to prevent curling; also slit lengthwise on both sides. Sprinkle salt lightly over shrimp.

Heat plenty of oil in large heavy skillet. Dip shrimp in batter, holding each by the tail; then, deep fry.

Serve hot or cold.

## PICKLED TURNIPS \*

- 1-1/2 pounds small white turnips
- 4 tablespoons salt
- 2 cups cider vinegar
- 1/4 cup sugar
- 2 tablespoons soy sauce
- 2 teaspoons dry mustard

Pare the turnips; cut off the stems to form a base. Cut turnips vertically, in both directions, to make 1/8" cubes. Cut only to within 1/2" of base.

Sprinkle each turnip with salt; let stand overnight to soften. Drain.

Press turnips open into chrysanthemum shape. Place in shallow dish.

In small saucepan, combine remaining ingredients. Bring to boiling. When the mixture is cool, pour it over the turnips. Refrigerate for at least 4 hrs.

\*Small amounts of this recipe, called *Otsukemono*, are eaten after each course of a Japanese meal to cleanse the taste buds.

### JAPANESE CAKE

- 1 cup butter
- 2 cups sugar
- 3-1/2 cups sifted flour
- 4 eggs
- 1 cup (scant) sweet milk
- 1 teaspoon, each, vanilla, cinnamon, and allspice.
- 1/2 teaspoon cloves
- 1 cup chopped raisins

Mix as for any other cake; Divide in 3 parts. Bake 2 parts in white layers. To the third part, add cinnamon, allspice, cloves and raisins. Bake in 350° oven.

### FILLING:

- 2 cups sugar
- 1 cup boiling water
- Juice and grated rind of 1 lemon
- 2 tablespoons cornstarch
- 1 coconut, grated

Put sugar, water and lemon into saucepan. When boiling, add cornstarch which has been dissolved in a little cold water; stir constantly. Cook until it drops from spoon.

Cool. Put between layers, and on top. If desired, spread with white icing and sprinkle with grated coconut.

Source: "Foods with a Foreign Flavor"  
Compiled by Home Economics  
Teachers.





**FIFTEENTH ANNUAL**

# Santa Barbara FOLK DANCE SYMPOSIUM

HELD AT THE UNIVERSITY OF CALIFORNIA

On LABOR DAY WEEK/WEEKEND

AUGUST 29-SEPTEMBER 3, 1990

**TOM BOZIGIAN**  
ARMENIA

ALEX PIPERKOV - guitarist from Radio SKOPJE  
DIMITRI VALKANOFF - Macedonian/Greek clarinetist  
extraordinaire

**JOE GRAZIOSI**  
GREECE

TOM BOZIGIAN - Percussionist, with his Armenian  
Orchestra

**ATANAS KOLAROVSKI**  
MACEDONIA

**JAAP LEEGWATER**  
BULGARIA

**RICHARD POWERS**  
VINTAGE

10% DISCOUNT on all FULL  
PACKAGES if paid in FULL  
by 7/15 (\$75 non-refundable)  
**no price  
increase**

## PART & FULL TIME PACKAGES

FULL TIME (Includes room, meals,  
all classes, parties, after-parties &  
special events)

### FULL PACKAGES

\$375, double  
\$455, single

\$35/day (Includes all classes, parties,  
& afterparties. Food at picnics not  
covered)

\$15, BALKAN PICNIC (Goleta  
Beach, live music, food)

\$15, ARMENIAN PICNIC (On  
campus, with Armenian  
Community, live music, food)

\$15, Evenings Only (Includes party  
with teacher reviews, afterparties  
& snacks)

\$175, Tuition Only  
\$315, Weekend Only

Macedonian  
Trio!!

Armenian  
Orchestra

\$75 (non-refundable) deposit due by July 15 to reserve your space!

Return form and make checks payable to: FOLK DANCE SYMPOSIUM, P.O. Box 2692, Hollywood, CA 90078  
(213) 941-0845

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Phone (Home) \_\_\_\_\_ Phone (Work) \_\_\_\_\_  
Roommate preference \_\_\_\_\_  
Smoker \_\_\_\_\_ Non-Smoker \_\_\_\_\_



# FOLK DANCE FEDERATION OF CALIFORNIA, INC.

1020 B STREET, SUITE 2, HAYWARD, CALIF 94541

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

## DATED MATERIAL

### FOLK DANCE NEWS Continued

#### BERKELEY TEACHER WINS

FULLBRIGHT - Some people think Frances "Sunni" Bloland would rather dance than eat, but she'd rather teach than do either. Bloland joined the Berkeley physical education faculty in 1960, to teach - among other things - ethnic dance, yoga, and tennis. She has won a Fullbright to study Romanian folk dance and is well known for her expertise in Romanian and Balkan folk dance. Bloland offers her students a rich cultural history of dance as well as infectious energy and joy.

### COUNCIL CLIPS Continued

#### FRESNO COUNCIL

The Fresno Central Valley Folk Dancers hosted the 5th Saturday potluck and request dance on March 31. It was well-attended considering that Dolly Parton and Kenny Rogers were in town. Everyone enjoyed the evening. Louise Petersen was M.C., assisted by Fran, Gary, and Kent. Karen Smith and Kent Petersen taught a new dance.

#### SACRAMENTO COUNCIL

New officers for 1990-91 are as follows: Roy Butler, President; Robert Null, Vice President; Barbara Avender, Secretary; Oscar Faoro, Treasurer; Luci Townsend, Director of Membership; and Patty Butler, Hold-Over Officer.

### ATTENTION LET'S DANCE

CONTRIBUTORS - Copy for the September issue of Let's Dance will be due at the Federation Office on or before WEDNESDAY, AUGUST 1, and for the October issue by WEDNESDAY, AUGUST 29. As you may know, we edit, type, and lay out the magazine during the week between the first and second Wednesday of the month. (Wednesday is the only day that the Federation office is regularly open for business.) The rest of the month is taken up with printing, collating, and mailing.

However, because of the way the dates fall on the calendar many months, we must treat the last Wednesday of the previous month as if it were the first Wednesday or delay the magazine for a whole week, e.g., Wednesday falls on August 29, so we consider that the first Wednesday in September, rather than Wednesday, September 5 of the following week. This is important in meeting our printer's deadline and getting your magazine to you as close to the first of the issue month as possible.

We realize that this is confusing, so from now on, the actual submission dates for the next two issues will appear at the bottom of the Table of Contents page. Thank you for your cooperation in sending your copy in early and helping us get your magazine to you in a timely manner.

The Editors