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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:
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PRESIDENT'S MESSAGE

This will be my last message for Let's Dance as President. I have enjoyed serving the Federation and all of you fellow dancers for the past two years, but I am looking forward to being a Past President. I would like to offer my congratulations to all the new officers, headed by Lupie Barton. I feel I am leaving the office in very good hands. They will do a bang up job for you and the Federation.

When I was installed as President, I had a lot of high hopes for the Federation; and many of those hopes were fulfilled. Others are being worked on. Let's now put all our efforts into attending Statewide '90 to be held in Fresno, May 25-28.

The Statewide Committee has been working very hard to make this

Statewide one of the best. Dancewise, it has something for everyone. The Institute with Richard Powers should be outstanding. Vintage dancing is very enjoyable, and many of us can remember some of the dance eras being taught. The installation dinner will be a very nice affair, with delicious food. I understand the picnic will be something different this year - first a free square dance workshop for an hour or so, then lunch and dancing afterwards.

Once again, congratulations to the new slate of officers for the coming year.

HAPPY DANCING
Leona Faoro, President



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STATEWIDE CONCERT SET

Sunday afternoon

DATE: May 27, 1990 1:00 P.M. (Doors open at 12:30)
Performance Location: California State University, Fresno
Concert: Satellite Student Union
Address: Maple Avenue off Barstow or Shaw Avenue
Admission: \$ 6.00 - Students \$ 2.50

Yes! We are ready !

The Statewide Concert date is set for the most prestigious Federation sponsored cultural performance event of the year.

Folk dance enthusiasts can expect a two and one half hour concert. Hundreds of dedicated dancers and musicians from among the most recognized dance ensembles from northern, central, and southern California will-' Make it all happen'.

The 1990 Concert program includes the following dance groups, however they are not listed in order of their appearance:

CAMTIA DANCE ENSEMBLE	Bruce Mitchell, Artistic Director
FILIPINIANA DANCE TROUPE	Bernardo T. Pedere, Artistic Director
WESTWIND INTERNATIONAL DANCE ENSEMBLE	Hilary Roberts, Artistic Director
ARAX ARMENIAN DANCERS	Zaroohi Der Mugerdechian, Artistic Director
ENSEMBLE INTERNATIONAL	Ned and Marian Gault, Artistic Directors
TANGO ARGENTINA FOLK BALLET	Raúl and Nora Dinzelbacher, Directors
POLSKI ISKRY	Gene Ciejka, Artistic Director
JOTA CASTELLANAS	Diane and Jose Ibanez, Artistic Directors
DUNAJ INTERNATIONAL DANCE ENSEMBLE	Richard Duree and Tina Bevan, Artistic Directors
LOS DANZANTES DE SAN JOSE	Margie Gaeta P.R. Artistic Director

Production and Technical Staff:

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Barbara Lynch

Frank Bacher

Matt Mileham

Oscar Faoro

Millie von Konsky

Gary Hughes and Fran Ajoian

Genevieve Pereira

Director|Producer

Stage Manager

Audio Design, FDFC

Lighting Design, CSUF

Narration

Script

Facilities and Consultants

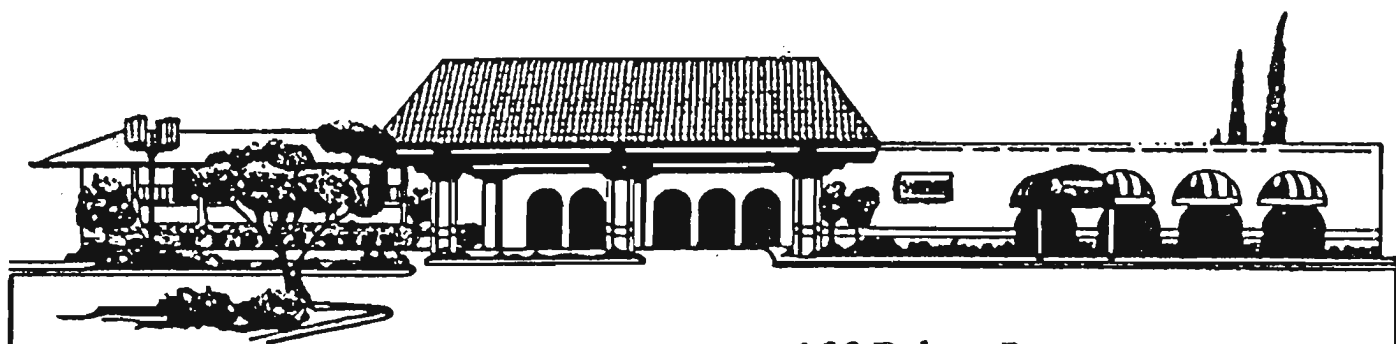
Concert Secretary and

Program Printing

Concert Director, Millie von Konsky is a Past President of the Folk Dance Federation of California, and a board member of the National Folk Organization of the U.S.A.

The director, dancers, musicians, technical crew, and production staff have worked hundreds of hours to make the concert Possible.

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Images of Statewide '90



Folk Dance Federation of California - Statewide Festival

REGISTRATION FORM

PRE-REGISTRATION DEADLINE - MAY 12, 1990

Name(s) _____ Phone: () _____

Address: _____

City: _____ State: _____ Zip Code: _____

	No. of Persons	Amount
WEEKEND PACKAGE (Includes all events except Installation Dinner. Available by pre-registration only. Institute Syllabus extra.)	_____ X \$40.00	\$ _____
	Price Thru May 12, 1990	Price After May 12, 1990
* Friday Preparty - - - - - \$5.00	_____ X \$6.00	\$ _____
* Saturday Afternoon Institute - - - - - \$6.00	_____ X \$7.00	\$ _____
Institute Syllabus - - - - - \$1.00	_____ X \$1.00	\$ _____
* Saturday Evening Dance - - - - - \$6.00	_____ X \$7.00	\$ _____
* Saturday After Party - - - - - \$5.00	_____ X \$6.00	\$ _____
* Sunday Afternoon Folk Dance Concert - - \$6.00	_____ X \$7.00	\$ _____
Installation Dinner - - - - - \$20.00	_____ X \$20.00	\$ _____
* Sunday Evening Dance - - - - - \$5.00	_____ X \$6.00	\$ _____
Monday Picnic - - - - - \$10.00	_____ X \$11.00	\$ _____
* Student price is \$2.50 for each event. Picnic is \$6.00.		
	TOTAL	\$ _____

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 Mail Pre-registration before May 12, 1990 to:
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Rose Festival

INVITATION TO ALL FOLK DANCERS

As spring turns to summer, come enjoy the gorgeous sight and fragrant aroma off the fresh roses at our Rose Festival. The Santa Rosa Folk Dancers welcome you to join us in dancing from 1:30 to 5:30, on Sunday, May 20, in the Lodge Room of the Veteran's Building, 1351 Maple Avenue, Santa Rosa. A donation of \$2.50 at the door also enters you in a door prize drawing. At this time, construction is in progress on the Highway 12 overpass in front of the building. However, streets and parking lot entrance remain the same. We look forward to seeing you.

Sharon Meier
Santa Rosa Folk Dancers

1. Šetnja
2. Brandiswalzer
3. Doudlebska Polka P
4. Elizabeth Quadrille
5. Salty Dog Rag
6. Square
7. Plataniotiko Nero
8. Knödeldrahner
9. Bal in da Straat P
10. Garry Strathspey
11. Japanese Soft Shoe
12. Square
13. Tzadik Katamar
14. Hambo
15. Tango Poquito P
16. Sauerlander Quadrille
17. Lepa Anka Kolo Vodi
18. Contra
19. Belasičko
20. Alexandrovska
21. Blackmountain Reel
22. Lights of Vienna
23. Vrtielka
24. Square

25. Savila Se Bela Loza
26. Bare Necessities
27. Skt. Gilgen Figurentanz P
28. La Cachucha
29. Double Sixsome
30. Square
31. Tino Mori
32. Ada's Kujawiak No. 1
33. Let's Have A Ceilidh
34. Dreisteyrer
35. Corrido
36. Contra
37. Sulam Ya'akov
38. Maple Leaf Rag
39. Oklahoma Mixer for 3 P
40. Caballito Blanco
41. Santa Rita
42. Square
43. Karamfil
44. Le Bal de Jugon
45. Dundee Whaler
46. Somewhere My Love
47. Siamsa Beirte
48. Square
49. Divčibarsko Kolo
50. Zillertaler Laendler P
51. La Bastringue
52. Dobbel Reinlender
53. Grand Square
54. Louisiana Saturday Night
55. Svekrvino
56. El Gaucho Tango
57. Trip to Bavaria
58. Couple Hasapiko
59. Frenchy Brown
60. Blue Pacific Waltz



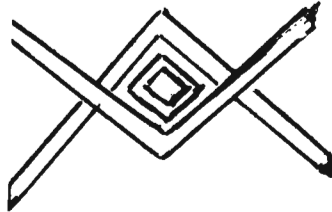
Fun in Marin - The South American Way

HOSTS - ABLE STEPPERS OF MARIN

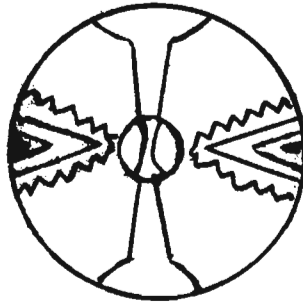
Sunday, June 10
1:30 to 5:30 P.M.

EXHIBITIONS AND COSTUME PARADE
by Peruvian Folklore Company
Martha Espejo, Director

TANGO POQUITO
COTTON-EYED JOE
TZADIK KATAMAR
POSTIE'S JIG
HOFBRÄUHAUS
LAENDLER
ALÍ PASA
EL GAUCHO TANGO
SOMEWHERE MY LOVE
SQUARES



SWEDISH-FINN MIXER
CABALLITO BLANCO
VRAPCHETO
LET'S HAVE A CEILIDH
ADA'S KUJAWIAK #1
BELLA FRANCA
JOTA CRIOLLA
SQUARES



KOHANOTCHKA
DUKE'S HASAPIKO
JOTA MALLORQUINA
LEPA ANKA KOLO VODI
GARY STRATHSPEY
IKARIOTIKOS
LIGHTS OF VIENNA

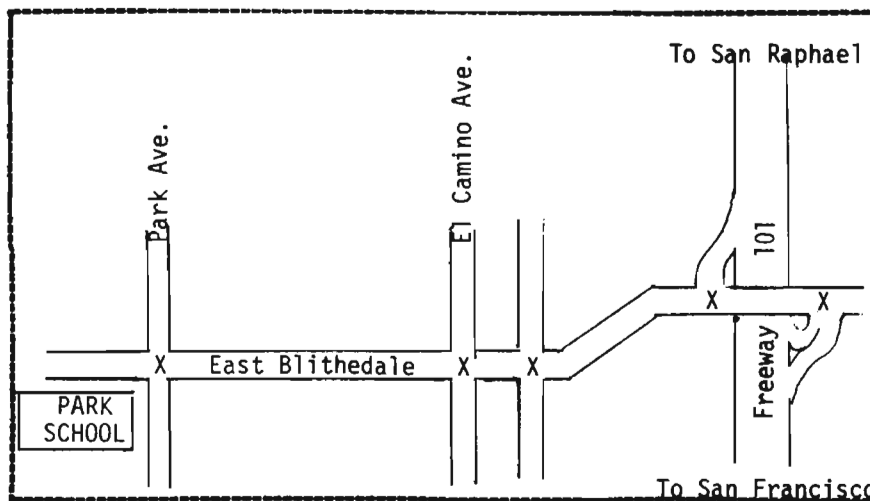


LA JOAQUINITA
SQUARES

WESTERN TRIO MIXER
EREV BA
POSNAN OBEREK
SHAN YUEN TAO HUA
HAMBO
ČEREŠNIČKY
J.B. MILNE
LA ENCANTADA TANGO
SQUARES

ST. GILGEN FIGURENTANZ
VO SADU
BAZTAN DANTZA
BRATACH BANA
BRANDISWALZER
CORRIDO
JACOB'S LADDER
CHANGIER QUADRILLE
SQUARES

LA BASTRINGUE
DREISTEYRER
GERAKINA
SIESTA IN SEVILLE
FIEBERBRUNNER



COUNCIL CLIPS

GREATER EAST BAY FOLK DANCE COUNCIL

The Berkeley Senior Citizen Dancers will have their parties on Sunday, May 20 and Sunday, June 17, 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, May 6 and Sunday June 3, 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 East Bay Women's Dance Circle will have their party on Thursday, May 10, from 9:30 to 11:30 A.M. They folk dance under the direction of Grace Nicholes, assisted by Gwen Heisler and Jerry Washburn, Jr., at the Allendale Recreation Center, 3711 Suter Street, Oakland. P.S...The last

class of the spring session will be held on May 31. Classes will start again on September 13.

SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS IN MAY AND JUNE - As many of you know, Changs has returned to regular activity at the Social Hall of the Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, San Francisco. In May, Changs will be open on two Fridays: May 11 for teaching and general dancing, and May 18 for our May party. Changs will be closed on May 4 and 25.

In June, Changs will be open on the 1st and the 8th for teaching and general dancing. June 15 is the date set for Changs 52nd Anniversary Party. It will be a gala event for all local folk dancers. Changs is asking everyone to bring COLD FINGER FOOD instead of being charged regular admission. THE FOOD MUST BE COLD. Changs will provide tea, coffee, plates, and napkins. We are hoping to see many of our former members and friends at this special party. Mark your calendar now, and come join in the celebration. Changs will be closed on June 22 and 29.

Continued on page 16

Events South

- April 20-21 Ojai Festival, Art Center, Info: 805-643-2886
- April 29 Festival hosted by Westwood Co-op, Culver City Veterans' Memorial Auditorium, 1:30-5:30 pm, Council meeting 11:00 am.
- May 25-28 STATEWIDE at Fresno, CSUF South Gym, Pre-registration prices to May 12.
- June 29 - July 6 Idyllwild Folk Dance Workshop, June 29 - July 1 Weekend.
- Sept. 15 Idyllwild Dinner Dance
- Oct. 6-7 Festival hosted by Cabrillo Int'l. Folk Dancers, Balboa Park, San Diego, Council meeting Sun. Oct. 7 at 10 am.
- Oct. 12-14 Camp Hess Kramer

Maxixe

(United States-Brazil)

The Maxixe (mahk-SHEESH) was one of the most popular ballroom dances of 1914. It was sometimes called the "Brazilian Tango" or "Tango Brésilienne". There was no agreement on how to pronounce it. Besides the above, it was sometimes called mah-SHEESH, mah-CHEE-chee, along with other pronunciations. Vernon Castle claims the "mah-SHEESH" pronunciation is from the Brazilians themselves. The dance is basically a Two-Step, with body bends and many different arm positions. This arrangement was presented by Richard and Melanie Powers at the 1989 University of the Pacific Folk Dance Camp.

CASSETTE: R. Powers special cassette (S) "Buenos Dias Maxixe" Side A/10 (with intro.);
R. Powers special cassette #3 "Down in Zanzibar" Side A/11 (no intro.).
2/4 meter

FORMATION: Cpls, in Ballroom pos, M facing LOD.

STEPS: Two-Step (L): Step on L to L side (ct 1); step on R beside L (ct &); step on L to L side (ct 2); hold (ct &). Step alternates.

Maxixe Two-Step (turning): While starting to rotate CW (as a cpl), step on L very slightly to L side (almost in place) and begin to bend body to R (ct 1); step on ball of R ft slightly behind L ft, continuing turn and bend (ct &); step on L to L side (ct 2); hold, completing turn and ending with body bent as far to R side as possible, M L (and W R) hands fairly high in air and arched over head (ct &). Repeat to R side, continuing rotation CW, but bending to L side with hands coming down. (Description for M; W beg with R ft and bend body to L side.)

Heel-and-Toe Singles (also called Les à Côte): Semi-open pos, facing and moving in LOD: step fwd on L heel and slightly to R (ct 1); bring R ft up to L, taking wt (ct &); step on ball of L ft fwd and slightly to L (ct 2); bring R ft up to L, taking wt (ct &). R ft moves in a straight line, while L ft points from side to side. W step on ball of R ft fwd/R and on R heel fwd/L, doing the counterpart of the M step.

Sliding Step: Step on one ft to the side (ct 1); bring other ft up to it, taking wt (ct &). Two per meas.

Long Singles with Stamps: Step diag/fwd on heel of one ft (ct 1); bring other ft up to the heel of the first, taking wt (ct &); repeat cts 1,& (cts 2,&). Step diag/fwd on first ft (meas 2, ct 1); stamp twice (no wt) with the other ft near the first ft (cts &, 2); hold (ct &). Can be done with either ft, moving diag/L when starting with the L ft and diag/R when starting with R ft.

Short Singles with Stamp: Step diag/fwd on heel of one ft (ct 1); bring other ft up to the heel of the first, taking wt (ct &); step diag/fwd on first ft (ct 2); brushing stamp (fwd) with other ft (ct &). Can be done with either ft, moving diag/L when starting with L ft and diag/R when starting with R ft.

POSITIONS: Ballroom: "Dancers stand directly in front of each other, the lady's right hand in the gentleman's left. The elbows should be slightly bent. The

gentleman's right hand should be a little above the lady's waist-line, more or less over her left shldr-blade. The lady's left hand should rest lightly on the gentleman's right shldr."*

Semi-open: Stand with arms as in Ballroom pos, but ptrs turn about 1/4 away from each other to face fwd in LOD.

Skating: Ptrs stand side by side, W to R of M, slightly in front. L hands are joined out to L side, R hands joined at W R waist.

Back-to-Front: W stands in front of M with her back to him, holding her hands in front of her chest, palms down with fingertips touching, elbows out to side. M stands behind her and holds his hands under hers, palms down.

STYLING: Dance is somewhat on heels, as much as is comfortable. The body should be very flexible and the bending as much as can be done gracefully. The Castles recommend being very conservative at first. "Get the steps and figures so that you do not have to think about them, and acquaint yourself with the music and rhythm of the dance; after this you may sway the body and try to be graceful. If you feel easy and graceful, you probably are; but if you feel stiff or awkward, go back to the way you first learned and do the dance simply and plainly. For, let me assure you, this dance, with all its bends and swaying, will make a woman appear very attractive or very ridiculous."*

*Modern Dancing by Mr. and Mrs. Vernon Castle, Harper & Brothers, New York, 1914.

MUSIC	2/4 meter	PATTERN
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Measures

INTRODUCTION (May vary according to music.)

1-4 No action.

5-8 Walk 8 steps in LOD in Ballroom pos. M start L ft moving fwd, W start Rft moving bkwd. On meas 8, lower clasped hands and start to turn CW so that M ends with his back to ctr.

PART I (Steps described for M; W opposite)

I. MAXIXE TWO-STEPS IN LOD, TURNING

1-4 Starting L, 4 Maxixe Two-Steps; start by raising joined hands on meas 1 and bending to M R. Rotate 2 complete times (turning CW and moving in LOD), ending with M back to ctr.

5-7 Starting L and moving LOD, Heel-and-Toe Singles, three times.

8 Step on L to L (ct 1); keeping wt on L, touch R heel in RLOD while bringing joined hands arched over head and leaning to the R, facing RLOD in Scorpian pose (pictured at R)(ct 2).



II. MAXIXE TWO-STEPS IN RLOD, TURNING

- 1-4 Four Maxixe Two-Steps moving in RLOD, rotating 2 complete times, turning CW. Start M R and W L ft, lowering joined hands on meas 1. End with M back to ctr.
- 5-7 Six Sliding Steps to M R. M brings W R hand slowly behind her back and takes it in his R. Then both bring free L hands out and above heads, to join in an arch.
- 8 M: One more Sliding Step to R (ct 1); turn to face LOD while stepping back on R (ct 2).
W: Step L in place, turning to face LOD (ct 1); step back on R (ct 2).
Cpls end in Skating pos, facing in LOD.

PART II (Same ftwk for M and W.)

III. SINGLES WITH STAMPS IN SKATING POSITION

- 1-4 Beg L ft, Long Singles with Stamps, to diag/L and diag/R.
- 5-6 Beg L ft, Short Singles with Stamp, to diag/L and diag/R.
- 7 One Two-Step to L side.
- 8 M: One Two-Step to R side. At same time, release R hands and turn W once around CW, placing her directly in front in Back-to-Front pos.
W: Turn CW once around, stepping R,L,R (cts 1,&,2) to Back-to-Front pos.

IV. TWO-STEPS IN BACK-TO-FRONT POSITION

- 1-7 Seven Two-Steps, rotating CW in place, both starting L. These should be done leaning to L side when starting L and to the R side when starting R.
- 8 M: With R hands joined, step L,R,L in place (cts 1,&,2) and help W to turn CW. End in Ballroom pos with back to ctr.
W: With 2 steps (R,L) turn 1/2 CW to face ptr and take Ballroom pos (cts 1,2).
Simple Version: Meas 1-6: Dance 6 Two-Steps rotating CW, ending M back to ctr. Meas 7-8: M step L,R,L,R (cts 1,2,1,2). W step L,R,L, touch R ft. (cts 1,2,1,2) while turning 1/2 CW into Ballroom pos.

32 meas Repeat PART I and PART II.

Optional Ending: On repeat of dance, end Fig IV, meas 6 with M facing LOD.

- (31-32) M: Take W L hand in R, step L on L ft (ct 1); step R on R ft (ct 2); step L on L ft (meas 32, ct 1); place R heel on floor pointing twd W, bending sdwd and looking twd ptr. End in pose with L hand on hips or L arm diag/up to L.
W: Step L on L ft (ct 1); turn 1 full CW turn with 2 steps (R,L), moving to M R side (ct 2; meas 32, ct 1); step on R to R side, leaving L heel out twd M and looking at him (ct 2). End in pose looking at ptr, R hand on hips or R arm diag/up to R, matching ptr.

THE MAXIXE

by Stan Isaacs

The Maxixe was the fad dance of 1914. In the advertisements for dance schools in the New York Times, Maxixe had the biggest type fonts (followed closely by the Tango, still popular after two years of "fad-dom".) The Maxixe seems to have originated around the 1870's, in Brazil, as a combination of the polka with some hip movements. As is so often the case, what eventually got to the American ballrooms (via Paris, of course) was a much refined and changed version of the Brazilian dance.

In the "Dicionario do folclore Brasileiro" (Vol 2, 1962), Luis de Camara Cascudo says (in rough translation):

"It (Maxixe) resulted from a fusion of hapanera for rhythm, polca for footwork, with the adaptation of African syncopation. It was a dance of the ballroom of a united couple, demanding extreme agility for rapid figures and steps. The maxixe danced by professionals, in the cabarets, was almost a gymnastic dance. It appeared in the second half of the 19th century.

"People spoke of "to bend the Maxixe", instead of "to dance the Maxixe."

David P. Appleby says in "The Music of Brazil" (1983):

"The term "lundu" in the nineteenth century was applied not only to songs and dances but also to poems and by the mid-century to instrumental compositions. As an instrumental form, it can be considered the parent of the "batuque", "maxixe", "samba", and other forms of urban popular music.

"The "lundu" (sometimes "londu", or "lundum") has been defined as an African song and dance of Angolan origin, brought to Brazil by Bantu slaves.

"The polka was first introduced into Brazil in 1845 and its popularity there soon equaled its popularity in Europe.

"In addition to musical and stylistic changes in European dances, a choreographic change consisted of a characteristic suggestive hip movement called a "jeitinho". A polka danced with a "jeitinho" was called a "polca-maxixe" (pronounced mah-she'-she), a polka danced in the manner of a "maxixe."

"The most frequent subtitle to Nazareth piano music is "tango" or "tango brasileiro." The most frequently used rhythmic patterns of Nazareth's tangos relate to the habanera, but historically Nazareth's tangos relate to a popular Brazilian dance, the "maxixe." Behague states that "Nazareth's tangos can be considered authentic "maxixes."

"Nazareth preferred the designation tango to "maxixe", which he considered a vulgar dance. The tangos of Nazareth were a salon dance, whereas the "maxixe" was danced in various popular festivities and differed in choreographic representation. The Nazareth tangos also bore a historical relationship to the polka. The fusion of various styles is expressed in the double designation "polca-tango," first used in a piece called "Rayon d'Or" in 1889."

In ballroom dancing, the successor to the Maxixe was the Samba (which still has a Maxixe step in it.) And today's new dance fad, the Lambada, seems still to have movements suggestive of the Maxixe (as well as other suggestive movements.)

In Folk Dancing, we have seen two related dances. The first is a dance called Maxina which was invented for a competition for new dances in Britain, in 1917, and won first prize. It has movements based on the Maxixe (mostly some heel-and-toe steps, with some body bending) but the music was completely different.

Another version of the Maxixe was introduced several years ago, researched by E. W. Bischoff and adapted by Glenn Stubblefield, of San Francisco. This version comes from the book "Dances of Today", by Albert W. Newman, published in 1914. Newman, in turn, credits the dance to Mr. Fred W. Sutor, Instructor at the Newman Studio, Philadelphia, Pa. The original Sutor version used a popular Maxixe tune called "Dengozo"; the Folk Dance version used a tune called "Chicken Reel".

Richard Powers

Richard Powers will teach Vintage Dances at the 1990 Statewide Festival Institute. His principal focus will be on the Social Dance of the 19th Century and 20th Century Ragtime Dance. The Institute will be Saturday, May 26, at 1:30, in the South Gym. Cost will be \$7 at the door, or \$6 before May 12.

Mr. Powers is the founder and director of the Flying Cloud Academy in Cincinnati, Ohio, where he and his wife, Melanie, teach vintage dancing. He has taught at several universities, and currently teaches Renaissance through ragtime dance at the University of Cincinnati.

His Flying Cloud Dance Troupe has performed period dance for theater, films, and television. The Powers have taught throughout the United States, Europe, and Japan. They have taught at numerous camps including Pinewoods Camp, Maine Folkdance Camp, Mendocino Folklore Camp, Stockton Camp, and the Stanfork Early Dance Week. The Powers and the Flying Cloud Troupe will tour the USSR in May.

COUNCIL CLIPS (Continued)

REDWOOD COUNCIL

Once again we are all busy with preparations for the Rose Festival in Santa Rosa on May 20, at the Veterans Memorial Building. The Santa Rosa Folk Dancers have cancelled Kawana School classes for May 15 and 29. The last class for the year will be June 12. There will be no Saturday night party on May 19, due to the festival the next day. The Petaluma Folk Dancers are again planning a picnic at the Cheese Factory. Watch for details.

We all extend our sympathy to Dee Rossi on the loss of her husband, Willie, in March.

PENINSULA COUNCIL

Bruce Wyckoff is continuing his Monday evening class at the Burlingame Recreation Center, 850 Burlingame Avenue, at 8:15 P.M.

The Docey Does will not have a party in May, because it would fall on Statewide weekend. Marcel Vinokur party will be May 12, at Menlo Park Recreation Center, and will be preceded by a potluck. You may call Marcel at 327-0759. The Palo Alto Folk Dancers' party will be May 19, at Mitchell Park. The Santa Clara Valley Folk Dance Party will be May 12. Looking ahead: The January 1991 Festival will be held at the Burlingame Recreation Center.

Have you ever been hiking on a remote trail and looked up to see a familiar face? Well you may see Dick Bishop, who is the Director of the Midpeninsula Open Space District, or Bob Young, who is a docent for the District.

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FOLK·DANCE·NEWS

OAKLAND FEATHER RIVER CAMP - August 12 through 18 will be Folk Dance Week at the Oakland Feather River Camp in Quincy, California. There will be instruction during the day and dancing under the stars at night. Enjoy dancing and camping activities for singles, couples, and the whole family. Millie von Kinsky will be teaching. For more information, call the Oakland Office of Parks & Recreation at 415-273-2267.

TANGO VIDEO - Now available is a revolutionary method of learning one of the most sensuous and mysterious dances of all time. Gloria and Rodolfo Dinzel, stars of the original hit Broadway show, "Tango Argentino," show in detail in their new video the technique, passion, and refinement of each tango step. By using the video format at home, students can freeze-frame, rewind, slow-motion, etc., to review each step at their own pace. Videos cost \$40 plus postage. For more information, call 415-530-7007.

NORTHWEST FOLKLIFE FESTIVAL - will be held May 25-28 in Seattle, Washington. This festival at the 74-acre Seattle Center is an opportunity to experience the music, dance, food, and crafts of over 100 countries. For more information, call 206-684-7300.

DANCES OF THE WORLD - is a growing, ever-evolving video series showcasing folk dances of countries around the world, as performed by some of their most exciting and colorful folk groups. These original and unique programs are designed to be as entertaining as they are informative. Many of the dances have been rescued from obscurity by these dedicated and talented performers. Videos are \$39.95 plus postage. For more information, call 704-542-9437 or write to Folk Dance Videos

International, P.O. Box 470907, Charlotte, NC 28247.

CARPATHIAN MOUNTAINS - Cultures of Peasants & Nobility - Poland to Hungary is the theme of the 5th Annual Polish Dance, Music & Folklore Family Camp on June 27 to July 2 at Bryn Mawr College near Philadelphia. The camp will feature Polish & Lemko/Carpatho-Rusyn Cultures. For more information, call 619-481-3456.

AUGUSTA HERITAGE CENTER - will be offering five full weeks of traditional dance this summer at the Augusta Heritage Workshops in Elkins, West Virginia. Augusta's most extensive series of dance classes to date will begin July 8 and run through August 12 on the Campus of Davis & Elkins College. The first week will feature Cajun and Creole; the second week, dance calling and "Old Time Week;" the third week, Irish steps and set dancing; the fourth week, more than a dozen different dances from contras to salsa; and the fifth week, "Swing Week." For more information, call 304-636-1903.

MENDOCINO FOLKLORE CAMP - Folk dancers may register now for the Mendocino Folklore Camp June 23 to July 1, at the Mendocino Woodlands. This year's camp will feature an outstanding teaching staff, daily dance classes, folklore sessions, ethnic crafts, singing and music, and lively folk dance parties. A special feature of camp will be theme days, featuring the food, customs, and costumes of a particular culture. Delightful rustic accommodations and gourmet food will again highlight the camping experience. For more information, call 415-525-1711.



The International Picture

In response to the article "Thoughts on Eastern Europe and the Balkans," by Rae Tauber, which appeared in the March 1990 edition of Let's Dance, I would first like to congratulate the author on the excellence of the material presented.

There was, however, one item which was not correctly explained. The article stated "East Germany, Poland, Czechoslovakia, Hungary, and Bulgaria all belong to the Congress of International Folk Festivals..." Further down, the article states "Greece also belongs to CIOFF."

There presently exists much confusion over CIOFF, which is the France-based "Conseil International Des Organisations De Festivals De Folklore et D'Arts Traditionnels," and a similar organization, Internationale Organisation Fur Volkskunst (IOV) which is based in Austria. Both organizations are actively working to organize and promote international folk dance and music festivals, and both have members in East Germany, Poland, Czechoslovakia, Hungary, and Bulgaria. Countries per se do not become members of either CIOFF or IOV; but rather, festivals within the country may join either organization. Many festivals belong to both organizations.

One significant difference between CIOFF and IOV is that individuals may join IOV, and there may be an unlimited number of members in any given country. At present, the IOV World Presiding Board consists of organizers and promoters of both national and international festivals, folklorists, scientists with an interest in folk art, folk dance groups (both performing and recreational), individual folk dancers, folk musicians, and folk enthusiasts. CIOFF allows only one "official delegate" from a country.

The official delegate is elected by the CIOFF Section within the country. In no case, to my knowledge, is a national government a CIOFF Section. Thus, it is incorrect to say that a country belongs to CIOFF, although it may be said that a country has a representative in the CIOFF General Assembly.

In the past, CIOFF has primarily focused on organizing international folk dance and music festivals, both for competition and purely exhibition. IOV sponsors fewer festivals than CIOFF, but is perhaps more actively involved in the areas of cultural exchanges between folk groups and scientific research and documentation.

In the United States, a CIOFF Section is organized within the National Folk Organization and has its official delegate, Mr. Steve Cates, of Murfreesboro, Tennessee. More information on CIOFF and its activities, both national and international, can be obtained from him at G-106, Forest Oaks Condominiums, Murfreesboro, Tennessee 37130.

There are presently about 80 IOV members in the United States, of which three serve on the World Presiding Board. They are: Dr. George M. Frandsen, V.P. for the North American Continent; Mrs. Kristeen Harrington, Vice-Secretary General for the North American Continent; and Mrs. Gwendolyn Preacher, IOV Senator. More information on this organization, or a membership application form, can be obtained by writing the National Folk Organization, P.O. Box 305, Salt Lake City, Utah 84110.

Both IOV and CIOFF have been granted status "C" by UNESCO, and are both dedicated to promoting world peace through understanding of the folk dances, music, and cultures of the world's peoples.

George M. Frandsen
Salt Lake City, Utah

CALENDAR of EVENTS

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

- May 4 Fri SAN FRANCISCO Family Folkdancing at 60 Onondaga;
415-592-1190 (also every first Fri. during Spring)
- May 12 Sat SACRAMENTO Council Scholarship Ball, Coloma Community
Center, 47th & T St. 7:30 P.M.
- May 19 Sat BERKELEY Folk Dancers Birthday Ball; 415-524-3959;
415-655-9332; 415-524-1695
- May 20 Sun SANTA ROSA Rose Festival, Veterans Building
1351 Maple Ave., Santa Rosa 1:30-5:30 P.M. \$2.50
- May 25-28 F-M FRESNO Statewide Folk Dance Festival week-end
209-255-1786 See registration form in Let's Dance
- June 2 Sat FRESNO: Dance & Pot Luck, Lafayette Social Hall.
209-255-1786
- June 10 Sun MILL VALLEY Peruvian Dance & Folklore Workshop.
9:30 A.M. Park School, E. Blythesdale & Elm;
Folk Dance Festival 1:30-5:30 P.M.
- June 16 Sat JACKSON Senior Center, Off 88 near hospital;
Folk Dance in the mountains with the Ribas.
5:30 P.M. pot-luck at Riba's home. 209-296-4970
- June 22, 23, & 24 CAMP SACRAMENTO in the High Sierras near Lake Tahoe;
Information: 916-421-8833
- June 23-July 1 MENDOCINO FOLKLORE CAMP; 415-525-1711
- June 30
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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.

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I N D I A

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FISH AND RICE KEDGEREE

- 1 pound halibut
- 1 onion, sliced
- 2-1/2 teaspoons salt
- 1/2 teaspoon pepper
- 3/4 cup rice
- 2 cups water
- 4 tablespoons butter
- 2 onions, chopped
- 2 cloves garlic, minced
- 1 teaspoon ground turmeric
- 1/2 teaspoon salt
- 2 hard-boiled eggs, sliced
- 1 green chili pepper, sliced thin
- 1 canned pimento, sliced thin

Wash the fish and place in a saucepan with water to cover. Add the sliced onion, 1 teaspoon of the salt and 1/4 teaspoon pepper. Bring to a boil and cook over low heat for 20 minutes. Drain well and discard the onion. Flake the fish and set aside.

Wash the rice thoroughly. Bring the 2 cups of water to a boil. Add 1 teaspoon of the salt and the rice. Cover and cook over medium heat for 15 minutes, or until the water is absorbed.

Melt the butter in a skillet and add the chopped onions and the garlic. Sauté over low heat for 5 minutes, but do not allow the onion to brown. Add the turmeric and cook for 2 minutes. Add the flaked fish, rice, remaining salt and pepper and mix all together. Cook over low heat for 2 minutes. Garnish with the eggs, chili pepper, and pimento.

CHICKEN, KASHMIRI STYLE

- 1/4 pound butter
- 4 onions, sliced
- 1 teaspoon powdered ginger
- 2 cloves garlic, minced
- 1/4 teaspoon ground chili peppers
- 1-1/2 cups sour milk
- 2 tomatoes, chopped
- 1/4 cup ground almonds
- 1/4 cup ground cashew nuts
- 2 3-1/2-pound chickens, disjointed
- 2 teaspoons salt
- 1/2 cup heavy cream

Melt the butter in a large saucepan. Add the onions and sauté for 10 minutes, stirring frequently. Add the ginger, garlic, and chili peppers. Cook over low heat for 5 minutes, stirring occasionally. Add the sour milk and tomatoes and cook over low heat for 10 minutes. Add the almonds, cashew nuts, chickens, and salt, and cook over low heat for 1 hour, or until chickens are tender. Add a little more sour milk if they become too dry. When the chickens are tender, pour the cream over them and stir well. Serve immediately.

CUCUMBER BOORTHA

- 3 medium cucumbers, cut in slices
- 1 cup water
- 1 onion, chopped fine
- 1 clove garlic, minced
- 1/2 green pepper, chopped fine
- 1/2 teaspoon powdered ginger
- 1/8 teaspoon ground chili peppers
- 1/2 teaspoon salt
- 2 tablespoons olive oil
- 2 tablespoons lemon juice

Peel the cucumbers prior to slicing. Place in water and cook for 10 minutes, until soft. Drain thoroughly. Add the cucumber to the chopped onion, garlic and green pepper, and continue chopping. Add the ginger, chili peppers, salt, olive oil, and lemon juice. Mix well.

Chill for at least 2 hours. Serve as a salad or relish.

Source: *"The Complete Round-The-World Cookbook"*
By Myra Waldo

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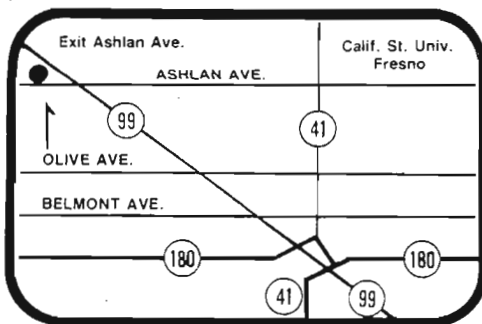
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