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# Let's Dance

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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

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PRESIDENT'S MESSAGE.....	3
CLASSIFIED ADS.....	3
FIESTA DE SONOMA.....	4
WHAT'S UP DOWN SOUTH.....	5
POCKETS, POCKETS, POCKETS.....	6
DANCES AND MUSIC FROM FAR NORTHERN SWEDEN.....	8
DANCE DESCRIPTIONS:	
ZWIEFACHE (S. Germany & Austria).....	11
SLANGPOLSKA FRAN ENANGER (Sweden).....	13
CALENDAR OF EVENTS.....	15
FOLKDANCE SCENE IN JAPAN.....	16
COUNCIL CLIPS.....	18
INTERNATIONAL CUISINE.....	22
FOLK DANCE NEWS.....	21

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## PRESIDENT'S MESSAGE

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September is the beginning of the new year for folk dancers. It's the beginning of the school year. It's the beginning of a new year of festivals and dancing.

This New Year I ask all festival chairpersons to stress obtaining advertising for Let's Dance. If you have difficulty getting merchants in your area to advertise, all you need is 15 to 20 personal ads. Your clubs could advertise their classes! The important thing is to support Let's Dance and the Federation. We need the income.

Many of you have heard of the Federation's financial problems. We are facing a deficit of nearly \$5,000 this year. We can balance the budget by getting more advertising for Let's Dance. An

extra \$500 worth of ads per issue is all it would take. (Last year some issues went out without any advertising at all. We can't afford to do this.) We need your support. If you want to know how to get ads, ask the people from Sonoma or Fresno! They did great last year. Thank you Fresno and Sonoma.

Speaking of Sonoma, remember to come to the Fiesta de Sonoma, Sunday, September 9. See you there!!

Lupie Barton  
President



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## CLASSIFIED ADS

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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.

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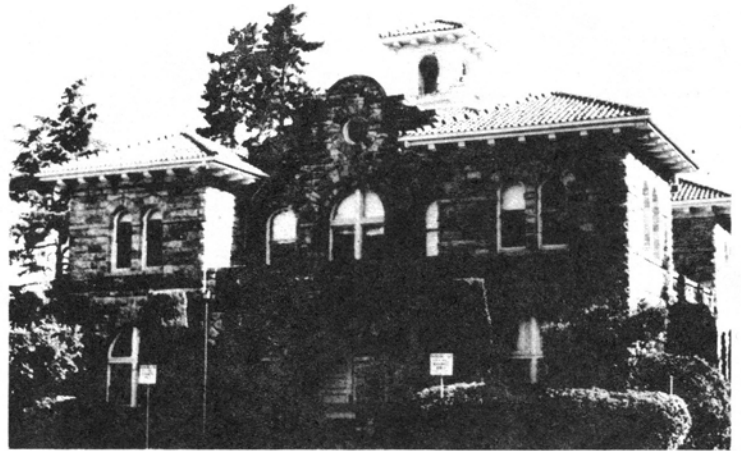
### FOLK DANCE RECORD SHOP

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.

# FIESTA De SONOMA

WELCOME TO ALL FOLK DANCERS

Shake the summer dust from your folk dance costumes! Plan to come to the harvest-time Fiesta de Sonoma. We invite you to dance, renew old friendships, and perhaps meet new acquaintances who share our love for folk dancing. On Sunday, September 9, there will be an 11:00 A.M. meeting of Council Presidents, an 11:45 A.M. Assembly Meeting of the Federation, and dancing from 1:30 to 5:30 P.M. with a \$3 donation. All events will be held at the Sonoma Veterans Building, 126 First Street West, Sonoma. Join us at this festival sponsored by the Redwood Council.



Sharon Meier  
Santa Rosa Folk Dancers

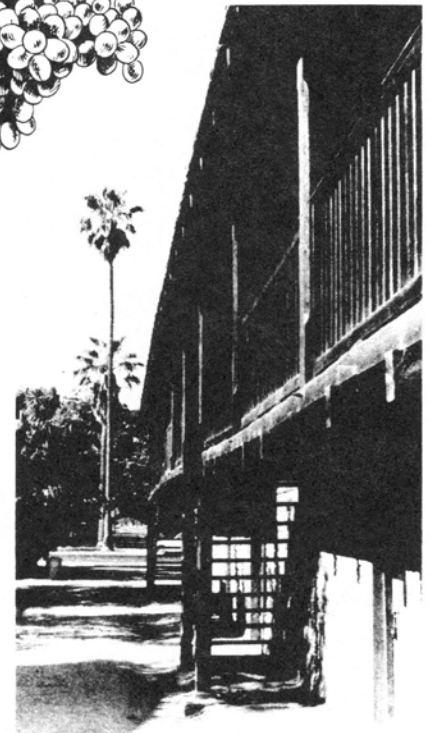
1990

## FIESTA DE SONOMA

### PROGRAM

- |                                |                           |
|--------------------------------|---------------------------|
| 1. Vrapcheto                   | 25. Sulam Ya'akov         |
| 2. Corrido                     | 26. Maple Leaf Rag        |
| 3. Doudlebska Polka (P)        | 27. Dundee Whaler         |
| 4. Square Tango                | 28. Baztan Dantza         |
| 5. Caballito Blanco            | 29. Zillertaler Ländler   |
| 6. Square                      | 30. Square                |
| 7. Plataniotiko Nero           | 31. Hasápihos (Duke's)    |
| 8. Double Sixsome              | 32. Vrtielka              |
| 9. Bluebell Waltz (P)          | 33. Bal in da Straat (P)  |
| 10. Japanese Soft Shoe         | 34. La Cachucha           |
| 11. Santa Rita                 | 35. Let's Have a Ceilidh  |
| 12. Square                     | 36. Contra                |
| 13. Svekrvino Oro              | 37. Vlaško                |
| 14. Hambo                      | 38. Ada's Kujawiak #1     |
| 15. Tango Poquito (P)          | 39. Sauerlander Quadrille |
| 16. Black Mountain Reel        | 40. Tzadik Katamar        |
| 17. Dreisteyrer                | 41. Salty Dog Rag         |
| 18. Contra                     | 42. Square                |
| 19. Orijent                    | 43. Karamfil              |
| 20. Elizabeth Quadrille        | 44. Postie's Jig          |
| 21. St. Gilgen Figurentanz (P) | 45. La Bastringue (P)     |
| 22. La Encantada Tango         | 46. Dobbel Reinlender     |
| 23. Hofbräuhaus Ländler        | 47. Somewhere My Love     |
| 24. Square                     | 48. Square                |
|                                | 49. Tino Mori             |
|                                | 50. Milondita Tango       |
|                                | 51. Trip to Bavaria       |
|                                | 52. Ali Paşa              |
|                                | 53. Grand Square          |
|                                | 54. Blue Pacific Waltz    |

EXHIBITIONS - 3:00 pm.





# WHAT'S UP DOWN SOUTH

## NO MORE BAD TIMES FOR THE SLATERS

What a year this has been for Dave and Fran Slater!

First Dave had a heart attack on April 20th, then two months later, just as he was recovering, Frances fell and broke both of her arms just above the wrists! What a turnabout -instead of Fran nursing Dave, he had to start taking care of her!

But Fran is indomitable - she went right on with her plans. She went up to Idyllwild and coordinated and directed the entire camp, which turned out to be a big success at the new location.

To cap it all off, after the Idyllwild camp was over, Fran's doctor discovered that her right arm was not setting properly and needed to be reset. He reset it by screwing a metal plate onto the bones to keep them aligned, and now the healing and recovery seems to be going very well.

It hasn't been all bad - there have been a couple of good things happen to balance things out for the Slaters.

First, their son Daniel got married to Laurel Owensby, daughter of long-time folk dancer Lola Owensby of Fresno. And second, Daniel finished his 3 year residency and is now a full-fledged specialist in Family Practice.

Dave and Fran are both recovering nicely, and by the time this goes to print they should be back teaching their regular class, "The Tuesday Gypsies."

### REMINDER!

#### IDYLLWILD DINNER-DANCE

SATURDAY, SEPTEMBER 15, 1990

The second annual Idyllwild Dinner-Dance will be held at the Hungarian House, located at 1975 West Washington Blvd. in Los Angeles, on Saturday evening, September 15th.

There will be live music by "Atlantic Crossing" and a mostly request program, including some of the dances just taught at camp.

The \$18.00 cost will include an authentic Hungarian dinner. Everyone is welcome, and the committee would love to see many of you who have attended the Idyllwild camp in previous years.

So, send in your reservation quickly to Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035, or call Fran at 213/556-3791 to hold a place for you. Try not to miss a great evening of dining and dancing. We look forward to seeing you.

## Pockets...Pockets...Pockets...

What do we do with the things that we want or need to carry with us when we move from one point to another? This must always have been a problem. Perhaps the first tools invented by mankind, or probably womankind, were solutions to this problem: some sort of container that could be hung around the body freeing the hands for other uses, such as gathering seeds or roots for food, caring for the baby, or whatever other bit of business one can imagine. Whether the container was a basket, bag, sling, it could be called a pocket.

Over the generations since, the containers have changed: becoming larger and smaller, fancier and plainer. As clothes developed, probably as a defense against cold, pockets were added to and/or attached to the clothes. And always for the same reasons: to carry with us the things we wanted or needed when away from home and to leave the hands free for other duties, such as holding hands, or a partner while dancing.



Some of the better known pockets are the sporran of the Scotsman and the flat, beautifully embroidered pockets worn by many Scandinavian women. In the 1800s, pockets were sewn to the lower leg of the pantaloons under the long, full skirts. This had to be for emergencies only: it was NOT ladylike to expose the ankle even for a much needed article secreted in that pocket.

Another, and much more practical pocket was sewn into the seam of the petticoat. This was reached through the skirt via a slit which was hidden in the pleats or gathers, or under an apron. The apron itself often had pockets.



When leaving the house for shopping or partying, the 1800s also saw the reticule, a small bag with a drawstring-style closure. The fabric could be anything known to man, including metal mesh, and was very plain or very elaborate. In cold weather, muffs often held more than hands.

Other societies and other costumes solved the pocket problem with large sleeves or wide sashes (such as Japan's Obi) into which things could be slipped. Shawls and rebozos could both be rearranged to carry anything including the baby or the groceries.

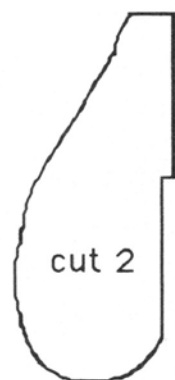
Men's clothing, western style, always has plenty of pocket space built into pants, shirts, jackets, vests. And they always seem to be engineered so that they never bulge.

In this day and age, folk dancing women have more to carry to festivals, yet they don't want to be concerned with a purse and all its contents. The pocket, of whatever kind, could hold a car key, a house key, lipstick, small comb, drivers license, auto insurance card, bank card

## Pockets...Pockets...Pockets...

for emergencies, some money and whatever else, depending on each individual's needs.

Pockets can be put into a full skirt at the seams fairly easily and the opening closed with velcro or even a safety pin. It is also possible to use the old method of putting the pocket into the petticoat. One method is to make a blouse, increasing the length so that it becomes also a petticoat and including pockets in the seams. This also has the advantage of having the blouse stay in the skirt, not pulling out regardless of the type of dancing.



The petticoat pocket is made by lengthening a blouse pattern to petticoat length. Use any inside pocket pattern for a skirt and any suitable material. Sew the pocket pieces together, leaving the edges to be attached to the

skirt/petticoat open.

An outside pocket is another suggestion. These can easily be made to match the skirt or blouse, closed with velcro, a snap or a drawstring. Square purses, from India, made of cotton can be found in some stores. They are about four inches square, embroidered, and with long braided cords to carry the purse over the shoulder.

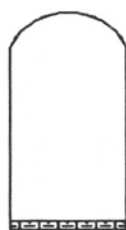


This cord can be modified to make shorter cords to hang the purse from a belt.

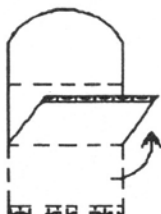
To make such a pocket, I

suggest looking at two-sided quilting material and sewing the edges together with bias tape, using velcro for closing, and using easily attached or extended bias tape for attaching to belt. Sizes, shapes and materials are up to the imagination.

To make the outside pocket, use this pattern.



1. Sew bias tape on the lower end.



2. Fold the lower 4" plus bias taped edge up.



3. Apply bias tape close pocket and to cover the upper curved edge.



4. Attach cords for hanging pocket from belt or shoulder. But beware; the shoulder pocket can become a free agent in a fast turn!

## DANCES AND MUSIC FROM FAR NORTHERN SWEDEN

by Kenneth Seeman

### COMMENTS ON THE REGION AND THE PEOPLE

The area that I will be covering in these discussions includes the Swedish provinces of Norrbotten in the north-eastern corner of the country, Lappland in the north-western corner, and Västerbotten, just south of Norrbotten, along the east coast. Together, they comprise a land surface of over one third of the country. The total area is bordered by Norway to the west and north, and Finland and the Gulf of Bothnia to the east. To the south are Jämtland on the western, and Angermanland on the eastern sides. The largest concentration of population is along the Gulf, and the rivers which run from the mountains, in a south-east direction, toward the Gulf. The waterways served as a road and not as a boundary, connecting and not separating people and their cultures.

In addition to the Swedish culture and population from the south, the area is inhabited by large numbers of Finns, particular toward the north-east, and Lapps, in the north-west. There is probably a greater preservation of Finnish culture from these northern regions than on the Finnish side of the border, since the Germans burned the forests in those regions of Finland at the end of the last World War, leading to a nearly total evacuation of the population. Since the Lapps have led a primarily nomadic life, there are very few dances preserved, and the large numbers of spelmän, which characterize other areas of Sweden, are far less prevalent in these vast and sparsely populated areas. There is a handful of dances to polska music, and otherwise, it is described that they "danced like the Swedes do".

### PRIMARY DANCE FORMS OF THE REGION

#### Kadrilj

There are huge numbers of set-dances in these northern regions, and the kadrilj is the most frequently occurring. The kadrilis arrived in Sweden, probably from the south, toward the end of the 1700s, with a very strong development occurring between 1810 and 1830. They had been prevalent both in England, where they were danced more in opposing lines, and in France, where, as the name implies, they were danced in squares. They belong to those dances which have been shared by both the aristocracy and lower classes, probably travelling through the courts of Europe, and then being adopted by other social groups in their particular regions and adopting the characteristics of those regions.

In Northern Sweden, there are huge numbers of melodies preserved for these dances, often in even-time rhythm, in walking tempo. The sets are frequently composed of eight couples, arranged either in true kadrilj formation (i.e., a square), or in opposing lines. Kadrilis are often characterized by repetitive patterns, alternately featuring head or side lines, punctuated by full circle movements of the full set, the men, or the women. In Northern Sweden, it was common for the kadrilj to be followed by a co-called etterdans, or concluding portion. This could be any dance popular at that time in the particular region, although galopp or polka was most common. In Finland, the etterdans was typically a rapid circle-pattern for the entire set, with a slänopolska type of step.



A Finnish variety of kadrili referred to as purpuri, was found in the Finnish-speaking areas, while kadrili characterized the Swedish-language regions. The two are roughly divided by a line extend north and slightly to the west, from the north-western corner of the Gulf.

Besides the far north of the country, there are also large numbers of kadriljs preserved in the southern ends of the country, particularly in the provinces of Skåne, Halland and Småland.

### Engelska

These dances are the equivalent of the jigs, reels or hornpipes, found throughout the northern sea routes. They tend to follow the water-ways of the country, occurring near the coasts or along major inland water routes. They may have arrived from a variety of directions. In Northern Sweden, the most common sources was from Göteborg in the southwest. They also followed the large influx of Scots in the 1700s, who came over Norway, then continuing east.

The music is 2/4, in varying tempos. It often suggests the schottis music, arriving a century later, and probably also originating in the British Isles.

Composition of sets vary, but in the north, most often are of either two opposing lines, or sets of three dancers.

### Other set dances

Traces of gavotts and minuets are also found, although the music has been better preserved than the actual dances. These forms, similar to the kadriljs, are shared by both upper and lower classes, with a major development in the courts of France. In the Swedish-language area of Finland, the Minuet is especially well preserved, typically followed by a rapid efterdans of slangpolska type. In addition, social dances, often consisting of alternating waltz and march forms, with partner changes, was common, with the character of the music and dance

changing from one community to another.

### Polska and Hambo

It is unclear what kinds of polska were danced in these regions. It is known that a 3/4 form referred to as polska did exist. Variations and style were limited by the shoes commonly worn, so-called nåbbskor, which had no heels, and with which it was difficult to turn. It may be that polskor danced around a spot or progressing in a full circle were more common than and better preserved than the rundpolskor of other regions, which progressed around the room.

As in other parts of the country, the hambo developed rapidly, pushing aside the polska for the most part. Some difference between polska and hambo music included accent on 1 and 3 in the polska, and more commonly on 1 and 2 in the hambo; occurrence of both major and minor modes in polska, but almost exclusively major in hambo; and more liberal phrasing, including use of six and nine measure phrases, in polska, and only strictly prescribed eight measure phrases in hambo. It is often believed that the hambo may owe its derivation, especially musically, more to the mazurka, than the polska.

Some regional forms of hambo have been preserved, with elements of polska, thereby demonstrating the transition from the one to the other. One example is the hambo from Jokkmokk, appearing in 1908.

### Polka

The polka, a 2/4 form musically, swept through all of Europe, with an immense wave, in the 1840s. It became the dance by which a dancer measured his skill, and, it is suggested, men and women, their masculinity and femininity. It arrived in Stockholm in 1843-44, and had reached Luleå in northern Sweden by 1845. It spread to the north not only through southern Sweden and

## NORTHERN SWEDEN (Continued)

Denmark, but from the east, through Leningrad (St. Petersburg), a major cultural center, and Finland. Particularly with the Finnish and eastern influence, it has remained a major form in northern Sweden. There are figured variants (often called polka), and unfigured forms (often called polkett). Styling may be smooth and sliding, but in the north-eastern areas, with strong Finnish influence, is likely to be more vertical.

Snoa may also be danced to polka music, as in other parts of Sweden. In Norrbotten, in the northeast, it is more likely to be referred to as kagge or slunga.

### Schottis

The other major 2/4 form, the schottis, also appeared in northern Sweden, travelling through southern Sweden and the continent, but with music which often bears strong influence from the east. It may have originated in the British Isles, but developed in southern Europe and particularly in France before spreading to Germany and further north. Names such as Reinländer or Tyskpolka (German Polka), suggest the German influence on the Schottis.

### 3/4 forms

Both the waltz and mazurka are well represented in northern Sweden, as in all parts of Europe. Influence on both forms are from the south and the east. It was the waltz which was perhaps the most revolutionary dance form, arriving in Sweden in the late 1700s to early 1800s, and involving rotation around the room, dancing close to the walls, in intimate position. Bakmes in stigvals or stegvals also occurred, and indeed has not been preserved in other dance forms besides the waltz. Influence from Norway to the west is likely in this variation. The mazurka arrived in the latter part of the 1800s, having achieved its own wave of popularity throughout the continent.

## THE MUSIC

The music has influence from all directions (west, south and east), as is true of the dance. The further east one goes, the more likely are minor modes to occur. The most common dance forms represented in the music have been the waltz and the polka, perhaps constituting as much as 70% of the total music available.

The most common folk instrument, as in most parts of the country, has been the violin. The cello was also found, particularly during the 1800s, along the eastern coast. It is now much more rare to encounter cellos in the folk music. The clarinet was a common folk instrument, as also in other parts of the country, and was especially so in the province of Västerbotten, along the eastern coast and south of Norrbotten. It may have been introduced through the military, and was easily carried. Both guitar and zither (cittra), remain common in the north. Among industrially manufactured instruments, the pump organ has been very popular. Originally intended as a religious instrument, for accompaniment of the psalms, it was often used in the home by the younger people for their own entertainment. In Västerbotten, there was also a strong tradition of building pipe organs, usually with 60 to 100 pipes. These were typically found in the larger, aristocratic homes. The other major manufactured instrument, the accordion, may have been even more widely and rapidly accepted in northern Sweden than in any other part of the country. It had the obvious advantage of allowing a large group of people an opportunity to acquire and play an instrument with reasonable expense and effort. It is today very commonly used for all kinds of dance.

## GENERAL CULTURAL CONSIDERATIONS

Dances were typically located in the barns or the equivalent during the summer, and in some large room, possibly a kitchen, during the winter.

Continued on back page.

# CALENDAR of EVENTS

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

- Sept. 1-2 SS SANTA ROSA Ann.Scottish Games & dancing; Fairgrounds.
- Sept. 1-3 PLANINA Campout, Santa Cruz Mounains;  
415-494-1631
- Sept. 1-3 Jones Gulch (Gateswingers) annual week-end camp.  
415-585-0107; 415-345-5562.
- Sept. 3 Mon MARTINEZ Down on the Farm Picnic & Dance.  
Max & June Horn, 415-228-8598.  
(a touring dance troupe from Europe is expected)
- Sept. 9 Sun SONOMA Fiesta de Sonoma. Veterans Building  
(See Let's Dance article this issue)
- Sept. 9 Sun BERKELEY Berkeley Folk Dancers' "Solano Stroll"  
415-525-3162
- Sept. 15-16 SS BERKELEY Folk Dancers' trip to Mt. Tamalpais;  
415-841-1205
- Sept. 29 Sat Fifth Saturday Parties: Peninsula 415-494-7758  
East Bay 415-228-8598  
Fresno 209-255-1786
- Oct. 4 Th SAN FRANCISCO Balkan party with live music at the  
Mandala, 43rd Ave & Judah; 8-11 P.M.
- Oct. 13-14 SS OAKLAND Annual Cajun-Zydeco Festival; 415-775-3444.
- Oct. 20-21 SS FRESNO Autumn Harvest Festival. Fresno City College.

## Events South

- Sept. 9 Beginner Festival, Vets Park, Culver City, 1:30 pm,  
Council Meeting 11 am
- Sept. 15 Idyllwild Dinner Dance, Hungarian House, 1975 W.Wash-  
ington Blvd., Los Angeles, 6 pm
- Oct. 6-7 Festival hosted by Cabrillo Int'l. Folk Dancers,  
Balboa Park, San Diego, Council Meeting Oct. 7, 10 am
- Oct. 12-14 Camp Hess Kramer
- Oct. 26-28 N-S Teachers' Seminar, Mt. Toyon, Aptos (by invitat-  
ion)
- Nov. 18 Festival hosted by WEst Valley Folk Dancers, Woodland  
Hills Recreation Center, 5858 Shoup Ave., Woodland  
Hills, Council Meeting 11 am

# The International Folkdance Scene in Japan

Over the past several years I have listened with interest as other folkdance teachers described their experiences while teaching in Japan. Having recently (March) returned from a 12-day tour there myself, I thought I would share a few observations with those who might be interested, particularly as I found the Japanese are concerned with some of the same problems we frequently face here in California: shoes, partner balance, and a serious lack of younger people entering the movement.

I was invited to Japan by Prof. Hiroyuki Ikema of the Japan Women's College of Physical Education, the only Tokyo college with a full dance program. Mr. Ikema has been closely involved with the National Folk Dance Federation of Japan, and he arranged for me to teach at a number of different Federation groups in and around Tokyo, as well as at his college. In addition, he took 10 days of his vacation time to shepherd my partner, Anita Engberg, and I all over Tokyo, through countless intricacies of its famous train and subway systems (which can be confusing even for those who speak the language), into and out of parks, shrines, electronics stores, restaurants, theaters and many other places. He was an excellent host, and helped a great deal to make our stay such an interesting and pleasant one.

I was asked to teach Norwegian, Basque, French and American dances. These included Hegi, Baztan-Dantz, La Cotriade, Scottish Alsacienne, basic Reinlendar, Mazurka de Samatan, Rørospols, Innherredspols, Stabberinglander, California Vals Jota, Waltz Contra Dance, La Cachucha (the Early California one), and several of Lloyd Shaw's round dances (Black Hawk Waltz, Glowworm, etc.). I also taught Folias, which was a big hit. Contrary to my expectations, the Japanese dancers were NOT so serious that they failed to show enthusiasm for the dances. On the contrary, they smiled, laughed and applauded frequently and showed their interest in many ways. They were, however, MOST attentive and quiet while I was teaching. They adapted readily to my practice of changing partners frequently while teaching turning dances, and most of them learned very quickly, and tried hard to put the proper style into each dance. All in all, they were a pleasure to work with.

The first thing that struck me as we entered each dance hall was that EVERYONE immediately removed their street shoes, leaving them in little cubicles provided for that purpose, and put on light-weight dance shoes. They tolerated our solid heavy dance shoes (without which I could never have made it through 30 hours of teaching in 10 days!), but no others wore anything similar. They simply do without heavy stamping dances, such as some Mexican and Hungarian ones. Most of the women (and they were MOSTLY women) dancers put on nice peasantry costumes in changing rooms before they came in to the classes. After each session several dancers would grab big dust mops and race over the floor 3 or 4 abreast, giggling and having a great time as they cleaned up.

More than 90% of the dancers we saw were women. Thus in a group of 80-100 there were usually only 4 or 5 men. Many Japanese men work very late hours, and many recreation halls close by 9 p.m.; this might account for part of the problem. Because so many dancers are housewives, some groups meet on week-day afternoons, which of course also excludes nearly all men. Since they do a lot of couple dances, the women are quite adept at learning both the man's and woman's parts, and the imbalance was never a problem. A one hour subway ride each way from the dance hall is about average, and in one group of about 15 dancers there were two who travelled TWO hours each way! (In Tokyo only about 1 person in 10 owns a car, and commercial traffic is so heavy that a car would be of little use downtown, most of the time.)





The greatest concern of the Japanese Federation, and many of the leaders I spoke with, was: why are so few young people going into folkdancing? I told them that was a major problem here as well, and that we had no easy solutions. Young people there like to "hang out," just like they do here, and folkdancing doesn't seem to be "cool." (Yet I was impressed at a recent Greek picnic with the fact that at least half of the dancers to the live music were young Greeks in their teens and twenties!) We guessed that the average age of the dancers we saw in Japan was about 45-50, but of course there were many above and below that guesstimate.

The Japanese Federation will celebrate its 35th anniversary this year. At its peak in the 70's it had 800 clubs and 10,000 members, and it still is going strong all over Japan. In addition, just like here, there are lots of folkdancers who do not belong to the Federation. Joe Graziosi, who just returned from a tour teaching mostly to non-Federation dancers, told me that they too were primarily housewives. Junko Matsuhasi, who helped to organize the Tokyo branch of the Royal Scottish Country Dance Society four years ago, said that most of the dancers in her classes are women. We were guests in Junko's home one evening, and she took a whole day to show us around the famous Meiji Shrine and the Shinjuku Gardens. The cherry trees bloomed 10 days early this year, and we caught them right at their peak--what luck! And how beautiful they are!

Because most of our hi fi sound equipment comes from Japan, I was interested in what sort of sound equipment the Japanese dance groups were using. Most groups had variable speed tape decks, but in one case the power output was not quite high enough; at another, the controls were awkwardly located; and at a third the tape unit was part of a 3-speed turntable arrangement. This last one would have been the answer to my prayers several years ago, before I converted completely to tapes. I went into a very large electronics store in Electric City (in downtown Tokyo), where the best I could find was a 20 watt machine with a variable speed tape deck, for \$300, but it was quite bulky, so I came home empty-handed.

Anita and I left Japan with very warm feelings for the people and their hospitality, and great respect for their folkdancing ability and interest. We hope to return. We are grateful to the many people who helped to make our stay so enjoyable, especially Kunihiro Kamishima, who took us on a tour of Mashiko, the famous pottery-making town, and Junko Matsuhasi, for having us as guests in her home and for showing us some beautiful Japanese gardens. I wish to thank Ikema-san for inviting me to teach, for making all the many complicated arrangements, and for being such a good host. Sayonara!

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# COUNCIL CLIPS

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## SACRAMENTO COUNCIL

The Sacramento branch of the Royal Scottish Country Dance Society steps into the new teaching year with "A Chance to Dance" - a free introductory evening on Scottish country dancing. Open to the public, participants will have the opportunity to learn and join in some easy Scottish country dances, and to enjoy refreshments. "A Chance to Dance" takes place on Tuesday, September 4, 7:30 to 9:30 P.M., at Tahoe School, 3110 60th Street (off Broadway), Sacramento. For more information, call 916-456-0615.

Several weekly basic classes, including a new class for children, are offered throughout Sacramento on different nights of the week. For more information, call: Sacramento, 916-456-0615; Davis, 916-756-2171; Fair Oaks/Rancho Cordova, 916-363-1502; Stockton, 209-465-8871; and Truckee, 916-587-7310.

## GREATER EAST BAY FOLK DANCE COUNCIL

The East Bay Women's Circle will have their party Thursday, September 13, 9:30 to 11:30 A.M. They dance under the direction of Grace Nicholes, assisted by Gwen Heisler and Jerry Washburn Jr., at the Allendale Recreation Center, 3711 Suter Street, Oakland. New members are welcome.

The Berkeley Senior Citizen Dancers will have their party on Sunday, September 16, from 1 to 4 P.M., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, and Lloyd Day will MC.

The Piedmonsters will resume their folk dance class on Monday, September 17, 8:15 P.M., at the Veterans Memorial Senior Center, 200 Grand Avenue, Oakland. Most

dances are intermediate level, but there are some beginner dances too, partner and non-partner. All folk dancers are invited to join in and learn some new dances and review old ones. Requests will be honored. For more information, call Lucia or Duke Edwards, 285-8409, or Ann Williams, 482-1995, evenings.

Tampala is an outing in Marin County on Saturday that includes hiking and beach activities followed by dinner and dancing. The date for the sixth annual Tamalpa has been switched to September 15. Contact Claire George of the Berkeley Folk Dancers for more information.

## SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - It has been a year since Changs moved to the Social Hall of the Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, San Francisco. Damages to the building caused by last year's earthquake made it temporarily impossible to continue activities until March. Now that things are settled, activities are resuming. Classes and parties held this summer have been well attended. Changs will be open for dancing on September 7 and 14. Our monthly party will be on September 21. Changs will be closed on September 28. Come dance with us!

The San Francisco Women's Circle has been on vacation, but returned to class work on Wednesday, August 15. The class meets Wednesday mornings from 9:45 to 11:45, at 50 Scott Street, and is open to all women. Grace Nicholes is the instructor.

The Fall Trick or Treat Festival will be held Sunday, November 4, from 1:30 to 5:30 P.M., at the San Francisco Community Church of the Brethern, Noriega and 34th Avenue, San Francisco.

The Fun Club invites you to a potluck dinner on Saturday,

## COUNCIL CLIPS (Continued)

September 8, at the Church of the Brethern. Bring a main dish, salad, or dessert for dinner at 6:00. The club will furnish eating utensils. Folk and square dancing will begin after dinner. Donation, \$3.

### PENINSULA COUNCIL

Marcel Vinokur offers the following workshops and parties: September 15, party; October 20, advanced workshop and party; November 17, party; December 15, party; and December 31, New Year's Eve Party. All workshops are 1:30 to 5:30 P.M. Parties begin at 8:00 P.M. Events are held at the Menlo Park Recreation Center, Alma at Mielke Drive, and are preceded by a potluck supper. For more information, contact Marcel at 327-0759. Foothill college sponsors a Monday night class, 7:30 to 10:00 P.M. taught by Marcel.

New officers for the Council are Seif Ebertz, President, and Joe Davoren, Vice President.

Members of the Council want to thank Theda Mary Armentrout for her many years as Federation Publications Manager for the Peninsula Council. Theda Mary's bazaar was a familiar sight at all dance parties, and we depended on her to have all the latest news. We'll miss her, but she is now busy with retirement projects as well as dancing.

### FRESNO COUNCIL

Officers were installed by Walter Rodriguez on June 2 at a potluck dinner and request dance at the Lafayette Social Center. Officers are: President, Ann Garabedian; Vice President, Wilma Andersen; Secretary, Lilas Mathers; Treasurer, Michael Norris; Historian, Ruth Castle. Wilma Andersen taught a dance, which everyone enjoyed. Walter was photographer for the evening. Frances Ajoian, Gary Hughes, and Louise Petersen were MCs.

The Folk Dance Federation of California's Statewide Frolicking 90s hosted by the Fresno Dancers on May 25 to 28 was a well-attended event. Thanks to everyone who took part in making this event successful by helping our chairpersons Frances Ajoian and Gary Hughes. Thanks also to Millie Von Konsky, Elsa and Frank Bacher, our MCs and callers, and all the folk dancers who attended and made this event a great success!


The Fresno Cafy Folk Dancers will host the next Fifth Saturday potluck and request dance September 29, at Lafayette Social Hall. Potluck at 7, dancing at 8, at Princeton and Glenn. The charge is \$2.50 with a pot, \$5 with no pot. Frances Ajoian will be the DJ, along with Gary, Kent, and Louise.

The Fresno Folk Dance Harvest Festival will be held October 20 and 21 at the Fresno City College Student Center. Keep this date open. Notices will be sent out soon regarding the schedule and dance program.

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# INTERNATIONAL CUISINE

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## SWEDEN

This is the home of the *Smörgåsbord*, which is similar to our plates of hors d'oeuvres. The Swedes are hearty eaters and enjoy their food. They love their coffee and coffecake. It has been said that Swedes use more sugar in their food than other Nordics. Favorite foods include rich, thick soups, herring and salmon dishes, and lamb, beef and pork.

### VITKÅLSOPPA

(Brown Cabbage Soup)

- 1 large head of cabbage, shredded
- 1/4 cup butter
- 2 tablespoons brown sugar
- 1 quart of bouillon
- 1 teaspoon salt
- 1/2 teaspoon pepper
- 1/4 teaspoon ground allspice

In a deep kettle, brown cabbage on all sides in hot butter, until light brown. Stir occasionally. Add sugar, and cook until dissolved, stirring occasionally.

Add bouillon, salt, pepper, and allspice. Cover, and simmer for about 1 hour. Serve with dumplings.

### SWEDISH MEAT DUMPLINGS

- 1/4 cup ground beef
- 1/4 cup ground pork
- 1 small onion, ground
- 1/2 teaspoon salt
- 1/4 teaspoon pepper
- 1/8 teaspoon ground allspice
- 2 tablespoons flour

Combine all ingredients, except the flour, and blend well. Shape into small balls, the size of a large marble. Roll in flour. Drop into simmering soup and simmer for 20 minutes.

### HORSERADISH BEET SALAD

- 1/2 cup sour cream
- 3 tablespoons grated horseradish
- 1/2 teaspoon sugar
- 1/2 teaspoon salt
- 1/8 teaspoon white pepper
- 3 to 4 cups cooked beets, cut in julian strips
- Lettuce and parsley sprigs

Blend together first five ingredients. Combine with beets. Chill. Serve on lettuce. Decorate with sprigs of parsley.

## JELLIED VEAL LOAF

- 2 lbs. veal shank
- 2-1/4 pounds veal shoulder
- 1-1/4 pounds lean pork
- 2 quarts water
- 1 large onion, sliced
- 2 tablespoons salt
- 4 bay leaves
- 1/2 teaspoon ground allspice
- 1/2 teaspoon pepper
- Lettuce

Place veal shank and meats into deep kettle. Cover with water and add all other ingredients, except lettuce.

Bring to boiling point. Skim and simmer, covered, over low heat, until meat is very tender, about 2-1/2 hours. Drain meat and reserve. Strain broth. Simmer broth, uncovered, until reduced to 7 cups of liquid. Cool and chill in refrigerator. Remove all fat from top of chilled broth.

While broth is chilling, cut meats into 1/4 inch cubes. Return meat to skimmed broth and bring to boiling point. Cook, uncovered, 3 minutes. Pour meat into 3-quart mold or loaf pan. Chill overnight until firm. Unmold on bed of lettuce. Serve with pickled beets.

### CITRONKRÅM

(Lemon Chiffon Cream)

- 4 eggs, separated
- 1/2 cup sugar
- Grated rind of 2 lemons
- Juice of 2 to 3 lemons
- 1/2 cup dry white wine
- 1 cup heavy cream, whipped

In the top of a double boiled, beat together egg yolks, sugar, and lemon rind until white and fluffy. Stir in lemon juice and wine, a little at a time, beating constantly. Place over hot water and beat with a wire whip until mixture rises and thickens. Remove from heat and continue beating until cooled.

Just before serving time, fold in stiffly beaten egg whites and whipped cream. Serve with macaroons.

Source: *Classic Scandinavian Cooking*,  
by Nika Hazelton



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# FOLK·DANCE·NEWS

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## IN MEMORIAM RAUL DINZELBACHER

Raul Dinzelbacher, 42, a prominent figure in the world of Argentine dancing, died Wednesday, July 11, in Oakland's Highland Hospital after a heart attack.

An Oakland resident, Mr. Dinzelbacher was known throughout the hemisphere as the choreographer of the Argentine Folk Ballet. He and his wife had directed a workshop in the tango, at Stanford University, a few hours before he was stricken.

Mr. Dinzelbacher was born in 1948 in Buenos Aires. He began dancing at age 6, and turned professional at 16. After touring the United States, the Dinzelbachers chose to relocate to the Bay Area. Mr. Dinzelbacher is survived by his wife and two brothers. He will be greatly missed in the dance community.

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ARLEEN KRENTZ HONORED - To honor Arlene Allingham Krentz, the Berkeley Folk Dancers (BFD) sponsored a gala 80th birthday Celebration. On Saturday, July 21, a hundred people attended a potluck supper in the Live Oak Park Recreation Center in Berkeley, followed by an evening of folk dancing hosted by BFD's beginners class. Arlene joined BFD in 1942 and began teaching in 1947. She has been active with her family and community, and her friendliness and warmth inspire all who know her. The highlight of the evening was when the members of BFD presented Arlene with a framed tribute which read, "Happy 80th Birthday Arlene Krentz, our cherished teacher and friend. Thank you for your contributions to the preservation of folk dance."

FOLK ROOTS, NEW ROOTS: Folklore in American Life, a major traveling exhibition exploring the way in which Americans have used the conceptions of the folk in forming popular culture in the national identity, originates in the Museum of Our National Heritage, Lexington, Mass. It was put together to commemorate the 100th anniversary of the founding of the American Folklore Society in 1988. Oakland will be hosting the meeting of the Folklore Society in October, 1990. The exhibit will be held in the Great Hall High Bay of the Oakland Museum. There will be a charge for admission. Max Horn and Grace Nicholes have been asked to provide an exhibition with costumes representing the Folk Dance Federation of California, Inc.

FESTIVAL FOLKLORICO  
Internacional Asociacion Civil presents Mexico's 27th International Folklore Festival, celebrating 20 years of folk dance camps in Mexico. It will be held at the Oaxtepec Resort Center, Morelos, Mexico, December 27, 1990 to January 1, 1991. Teachers will include Yves and France Moreau, Alura F. de Angeles, Felipa Sanchez, and Huemantzin Lopez. Hotel Tepozteco offers 4-star accommodations in scenic Oaxtepec, the largest and most beautiful tropical mountain resort in Mexico. Flights to Mexico during the holidays are very popular, so booking in September is recommended. For complete information, contact Ron Houston, 2100 Rio Grande, Austin, TX 78705.



## FOLK DANCE NEWS (Continued)



LA RONDE - More formally known as Group Folklorique LA RONDE, is touring the western United States in late August and early September and will be in our area over Labor Day Weekend. This group is from the Bettembourg district of Luxembourg, and has created a repertoire of dances indigenous to their small country. Their first Bay Area appearance will be at a potluck barbecue at Max and June Horn's farm (bring your own meat and a side dish).

To see this group perform and to work with them for a few hours would be interesting and possibly helpful in understanding some of the Central European dances and music we use.

Reading a list of the dances they will be performing shows that they do some of the dances we used to do many years ago as well as some new material we have never seen. It will be interesting to see if they do the dances that we are familiar with the same way we used to, and to hear what music they use.

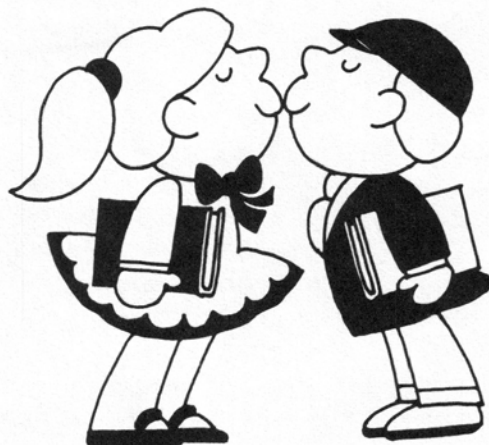
A stage show is expected for Saturday, either in San Francisco, the East Bay, or Walnut Creek. After a Sunday of rest, they will share dances at a Labor Day picnic from 10 to 1, before leaving for Monterey. If you can't make it to the Friday or Saturday events, be sure to come to the Labor Day picnic, which will continue until dark with more dancing and some camp review material.

SOMETHING NEW AND YET VERY OLD - The Federation is co-sponsoring an event that could be the forerunner of good things to come. The event, a Grand Ball reminiscent of the Cotillions and Grand Balls of yesteryear, was inspired by a local program put on last year by Elmer and Millie Riba.

Fifth Saturdays quite often are lost to other events, especially during the holiday season, so we have made arrangements to use the Veterans Building in Sonoma in December for our Ball. This puts it close to New Year's Eve, but it will not conflict with either your own New Year's Eve party or Christmas with your family.

Frank Bacher will be in charge of the sound system and the taping of some of the program. There will be ballroom dancing from 7 or 7:30 until the program begins at 8:00. From early American country dance, there will be a Grand March. From our Portuguese friends, we will bring in a Chamarita, to be called by Marvin Blanchard. Late in the evening, there will be a Polonaise, another form of the Grand March. If you don't know how to do any of these, just come along, and you will know before the end of the evening.

There will be lots of waltzes, polkas, tangos, two-steps, and some non-partner dances. This should prove to be a fun time with a look back at our Grand Ball traditions.



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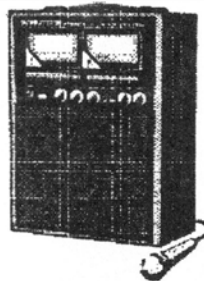
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## NORTHERN SWEDEN (Continued)

Organized dance locales, both outside and indoors, appeared eventually, especially under the influence of workers' groups and sobriety movements. Socialist and indeed communist groups have been very influential in all cultural areas in the north, and affected availability and spread of the dance and music as well.

There was a rich ceremonial tradition in the north, with music and dance figuring prominently in weddings. It was common, in the early 1800s, for example, for the bride and groom to initiate the dance by dancing a "Pälska" together. Although the priest seldom danced, it was common for him to dance with the bride at the wedding. Courting songs, with accompanying dances, have also been preserved.

Fundamentalist and very restrictive free churches had their influence in northern Sweden, as in every other part of the country. They were responsible for much of the music and dance essentially going underground, and often disappearing. An especially strong movement was located in the very far north, and was opposed to all forms of music and dance. Even the organ was banned, and the fiddles were burned. The religious restrictions were slightly milder further in the south, along the eastern coast of the

region, and further inland, pump organs were even permitted.

## ACKNOWLEDGEMENT

Special thanks is given to Bengt Martinsson, Gällivare, for supplying most of the information in this article.

## Folk Dance Scene

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



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