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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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Season's Greetings

SUBMISSION DEADLINE
FOR JANUARY ISSUE:
Wednesday, December 6

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FESTIVAL FOR BEGINNERS

The *FESTIVAL for BEGINNING DANCERS* is a new trial Federation experiment that will be held on *March 21st from 1 - 5 PM at Live Oak Park, 1301 Shattuck at Berryman, in Berkeley.* It will be a workshop-festival for persons who have started dancing in the last 3 or 4 years and for those persons who might be interested in folk dancing.* In the *Introduction to Folk Dances* segment, 1:00 - 2:30 PM, there will be teaching of a dozen or so easy dances. At 2:30 PM the Festival will begin and will include those dances taught earlier. "☆" indicates dances that will be taught sometime during the day. The festival committee members are Lone Coleman, Claire George, & Teddy Wolterbeek.

LINE DANCES:

- ☆ Alunelul - *Romania*
- ☆ Bannielou - *Brittany*
- Ciuleandra - *Romania*
- Joc de Leagane - *Romania*
- Keshenavo - *Israel*
- Lesnoto - *Macedonia*
- Mayim - *Israel*
- Never on Sunday - *Greece*
- Opsaj Dir - *Croatia*
- ☆ Setnja Kolo - *Serbia*
- Sweet Girl - *Armenia*
- Syrtos - *Greece*
- Tropanka(Moskoff) - *Bulgaria*
- ☆ Trugnala Rumjana - *Bulgaria*
- ☆ Tsamikos - *Greece*
- Tzadik Katamar - *Israel*
- ☆ Vranjanka Kolo - *Serbia*
- Vrapceto - *Bulgaria*

COUPLE DANCES:

- Corrido - *Mexico*
- ☆ Couple Hasapiko - *Greece*
- Maple Leaf Rag - *USA*
- Salty Dog Rag - *USA*
- Scandinavian Polka - *Scandinavia*

PROGRESSIVE DANCES:

- ☆ Bal en da Straat - *Belgium*
- Doudlebska Polka - *Czech*
- Korobushka - *Russia*
- La Bastringue - *French Canada*
- ☆ Niguno Shel Yossi - *Israel*
- Oslo Waltz - *England*
- ☆ Skt Gilgen Figurentanz - *Austria*
- ☆ Swedish-Finn Mixer - *Sweden*
- ☆ Talgoxen - *Finland*
- ☆ Western Trio Mixer - *USA*

SET DANCES:

- ☆ Cumberland Reel, Posties's Jig & Shiftin' Bobbins - *Scotland*
- ☆ Geud Man of Ballangigh & Levi Jackson Rag - *England*
- ☆ Les Saluts du Saratoga - *French Canada*
- ☆ Squares - *USA*

The first day of Spring is a great time to celebrate beginnings and *new* beginners. Tell your friends to come!! A flyer with the final program will be out next month. Cost is \$5 at door, \$3 for pre-enrollment by March 10th. Mail checks to *Claire George, 1216 Oxford St, Berkeley, 94709.*

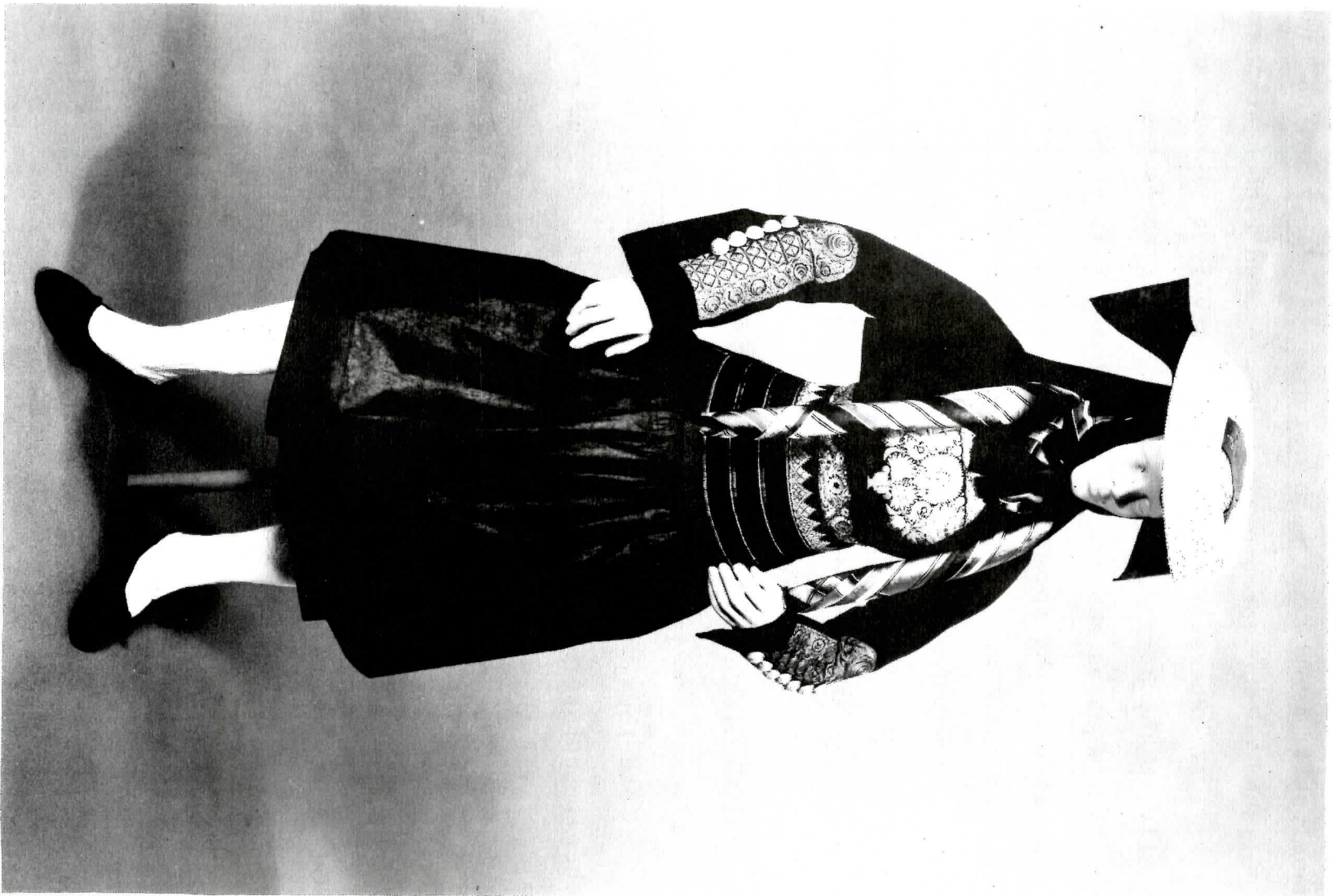
Plan to spend the day. Start with a picnic at Live Oak Park, then go to the Festival for Beginners, and dance later from 7:30 - 11PM at a Berkeley Folk Dancers' party (\$5). 40% of the party dances will be beginner dances and 25% intermediate.

*Another event has been planned for those persons who have been dancing more than a few years and love the beginner dances as we all do. Millie von Kinsky will have her usual "Easy Does It" Folk Dance Party Sunday, March 15th, from 6:30 - 9:30 PM, in Hayward. *This event is Free!!*

Vierlande Costume

This festival costume from northern Germany in the Victoria and Albert Museum, London, is catalogued as an 1850 Bride Costume. But the pictures in later books designate it as festival costume. Probably the most interesting pieces of the outfit are the apron and hat with under coif.

The hat is like an inverted straw fruit bowl and has a large satin ribbon bow with long streamers. The bow appears to have milliners' wire to keep it stiff. The ties under the chin go through slits in the straw and over the crown to help hold the hat on more effectively. The V. and A. staff did not put the under-coif on, but pictures show a black silk square that covers all the hair. The square, like many other European peasant scarves is not folded into a triangle first but is put on as a square and then folded vertically at the sides of the face and tied in front under the chin. I suspect the bride at the museum doesn't have a scarf on because of the tradition that maidens can have their hair uncovered, but matrons wear scarves or coifs. When the hat is left off, another coif, triangular style, is sometimes used. It has a point on the forehead, echoing the Medieval/Renaissance frontlet. Over this scarf is a large black bow with long streamers to the waist. Sometimes the streamers are pinned up to the scarf at the crown of the head. It is not clear, in my research, whether these different coif styles are fashion changes or reflect different villages or marital status.



The apron at first appears to be the skirt because it covers the red flannel skirt from waist to hem and almost meets in the back. The black, polished cotton apron has a wide brocaded ribbon at the waistband. Below this is an interesting arrangement of velvet ribbons applied horizontally to the apron in three rows. The ribbons have alternating black and blue squares and are mitered at the edge of hip so they dip down at the side of the apron. There is also floral embroidery near the ribbons at the rear. The next area of the apron looks like smocking but is really rows of gathering threads--very small stitches. The apron isn't released into fullness until about halfway down the pelvis--unlike most aprons which have gathers at the waistband.

The jacket of this German costume is square cut and bolero length (to the waist) with heavily ornamented wide cuff area. Buttons of the cuff are silver. The jacket is a reddish-purple wool.

Underneath the jacket is a vest with embroidered velvet plastron (stomacher), another echo from the late Renaissance. The embroidery uses silver gilt thread, tinsel and faceted red glass. The design is a vase with flowers and two birds. Brocaded ribbon, mainly yellow, is also used on the vest.

The almost invisible skirt is a pleated, red flannel lined with a floral, white-ground chintz. A green silk ribbon is at the hem border. The pink damask ribbon at the waistband is almost hidden under the apron and vest.

The striped silk scarf at neck is green, yellow, wine and white. It is rolled and just hangs there. This costume also includes white, knitted cotton stockings with "clocks" in a tree design at the ankles.

The men's costume I am describing is from a book published in 1912 by Rafe Julien. The men wear a black top hat, tall crown with



narrow brim. The black knee breeches are medium full and have a front fall with three rows of decorative buttons arranged vertically. Black hose and black tie shoes. The black jacket is cut square and to waist length with white buttons in a double breasted style. Vest is embroidered or a rich woven pattern in green or blue. The vest buttons to the collar bone, and the effect is rather sober except for the rows of white buttons. I suspect the men also wore silver, not white, buttons in an earlier time, like the ladies. A black silky, cravat ties under the white shirt collar. Outfit looks very 18th century or early 19th century.

The men's work costume, as depicted on a water carrier, has full brown, corduroy breeches, white stockings and clogs on the feet. There is a red, double-breasted waistcoat, longer than the more formal, black outfit. This photo was hand-colored so there is a possibility that the colorist chose whatever colors appealed to him/her and did not see the original.

The bride costume was purchased by the Victoria and Albert Museum in 1894 for 3 pounds, 9 shillings and 6 pence from a Dr. Voight. Some of the costume pieces have dates of 1862 on them, so I assume the total costume has been added to during the years. Also the pictures in the 1912 book show far more petticoats than are used on this model. These pictures also show white blouses and the vest for the women. Sometimes the apron is blue and the jacket is black with a black skirt, so there was not rigid standardization in this district. The coif without the hat is also shown, and the author makes a comparison with the elaborate coifs of Brittany.

Vierlande is on the Elbe River, near Hamburg. The name means four corners or crossroads, so the town must have been a market town.

Barbara Lynch

Folk Dancing and Health

By JOHN GRATIOT, M. D., Monterey

FOLK DANCING is primarily a form of entertainment and enjoyment, designed for normal, healthy individuals. Contrary to the general impression which is given by its enthusiasts, folk dancing is not a curative solution to all ills, real and imaginary. I am not proposing this form of dancing as a healing cult, nor can miracles be promised to those who participate. However, there seems to be considerable evidence that absorbing hobbies in general, and folk dancing in particular, can greatly benefit many people, both physically and mentally.

Folk dancing differs from most creative hobbies in that it is one in which both husband and wife can participate, one in which they are beneficially interdependent, and one which promotes congeniality with many people outside of the immediate family. This brings up its obvious benefit to introverts, to self-centered, and to shy people. Only those who have been in one of these groups can appreciate the tremendous pleasure at escaping from it.

Self-conscious individuals do not enjoy being so. I can think of nothing which can so consistently and quickly aid these people. The spontaneous and contagious friendliness and helpfulness of those in a dancing group overcomes the novice's reluctance. He soon forgets his self-consciousness, becomes too absorbed to notice whether anyone is observing him, and, after a few sessions, has not only overcome his shyness but has become almost aggressive in his friendliness to others. This transformation is carried over into all his activities, at home, at work, and in his social life.

The sense of accomplishment further enhances his feeling of well-being. That this is not an exaggeration can be attested to by practically any experienced folk dancer.

While folk dancing cannot be held out as a quick cure for alcoholism, there is no question but that an absorbing interest is a great help in diverting one's mind into other channels. Alcoholism is generally believed to be an illness. Its cure, of course, requires a much deeper treatment than a mere diversionary interest. But such an interest, if actively absorbing, can be a powerful adjunct to the principal course of therapy.

As in the case of alcoholism, prevention of divorce must be based on a very deep understanding and a cooperative effort of both individuals, perhaps with a sympathetic and intelligent counsellor to steer the proceedings. It is a recognized fact that divorce is fostered by lack of mutual interest; therefore, folk dancing can be one project of absorbing interest to both husband and wife.

Many phobias, complexes and anxieties, some of which we all possess, can be greatly lessened or abolished by folk dancing. These mental disturbances seemed to have multiplied with our increasingly complex civilized existence. While they do exist to some extent in all of us, they are usually kept at a subconscious level by our normal mental processes, and by our interests and intellectual outlets. They are nourished by introversion, self-pity, boredom and illness. Obviously folk dancing is a potent neutralizing force to any of these. One plagued by these would do well to investigate the local folk dancing facilities.

Not of less importance than the benefits to the psychological are those to the physical life. No one can deny the advantage of exercise. Many of us "tired business men" have almost no muscular exertion from one week to another. A program of regular exercise should be, but seldom is, carried out. Optimum quantity of exercise varies with individuals. Generally speaking, this should not be carried to the point of unpleasant fatigue. One's physical limitations should be taken into account. It is only common sense that, should there be any doubt as to the physical ability, a physician should be consulted before exercise is undertaken.

I have heard many remark at how refreshed they are after an evening of folk dancing. Fatigue and worry are shed. Tension is gone. Pleasant weariness and easily-gained sleep follow.

There are several folk dancing classes for frankly psychopathic cases, as well as for physical invalids. I have had no personal experience with these. A supplementary article by their leader would be most interesting.

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 Miston Dr., Woodland Hills, CA 91364.

This article first appeared in Let's Dance in November of 1952, and it is as timely now as it was then. Throughout 1992, the 50th Anniversary year for the Folk Dance Federation, we will be reprinting articles from past issues. We feel these articles will be interesting and entertaining, pointing out how much the Federation has changed and how much it has stayed the same.

COUNCIL CLIPS

GREATER EAST BAY COUNCIL

The Berkeley Senior Citizen Dancers will have their party on Sunday, December 15, 1 to 4 P.M., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, Lloyd Day will emcee.

The Concord Folk Dancers will have their party on Sunday, December 1, 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, Jean Williams will emcee.

The Merry Mixers do intermediate and advanced folk dances at their class on Wednesdays, from 1:00 to 4 P.M., under the direction of their teacher Charles Emerson, at the Hillside Presbyterian Church, corner of Hillside and Ritchie Avenues, Eastmont District, Oakland.

SACRAMENTO COUNCIL

Scandinavian workshops are being held the 4th Sunday of each month. Come to the Christmas workshop on December 22 at the YWCA, 17th & L Streets, Sacramento. Nancy Linscott will be teaching this session. For more information, call 916-457-3505 or 916-456-7128.

Space is still available for Fusae Senzaki Carroll's birthday celebration, January 24-25. Two days of dancing and instruction with teaching by Atanas Kolarovski, Ahmet Luleci, Tom Bosigian, and Hironobu Senzaki will be featured. A donation of \$45 will hold a place for you. For more information, contact Tom Carroll, 2761 Curtis Way, Sacramento, CA 95818, 916-731-4675. See Council Clips in the October issue of Let's Dance for more details on the celebration.

SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - On December 6 and 13, Ruth Ruling will be reviewing the dances that were taught since September. Changs' December party has always been a very special Christmas Party with special entertainment and an abundance of goodies for refreshments. This year it will be held on December 20. Circle the date on your calendar and come join in the festivities. Changs will be closed on December 27.

THE SAN FRANCISCO WOMEN'S DANCE CIRCLE - Has enjoyed having two great guest teachers, Edith Thompson and Stella McCoy. They taught the sedate Swedish Family Waltz and the happy Polish Mazurka, Tramblenka. These are from the 1991 Stockton Folk Dance Camp. The group meets every Wednesday, 9:45 to 11:45, at 50 Scott Street. This friendly group invites all interested women to join in the dancing. We send you all our best wishes for a happy holiday season.

THE FUN CLUB - Celebrated its 50th year with a delicious dinner. A slide show featuring some of the many members and friends of the club and a long "dance" down memory lane included parties, picnics, visits by Santa to children of members, wedding and anniversary parties for club members, as well as the club's anniversaries. Traveling from Barstow was former member Gene Dillard, who shared some special memories. Another former member, Ida Anderson, and her daughter Ann, came from Union City. Elanor Chisler also came from San Francisco, and all were glad to recall their happy memories from long ago.

Bob Hardenbrook deserves special recognition for keeping us dancing with his monthly programs of old and new dances we all enjoy. All dancers are always welcome at the Fun Club 1st Saturday Parties at the Church of the Brethren, Noriega and 34th Avenue, San Francisco.

Bal de Jugon

(France)

Bal de Jugon (BAHL duh zhoo-GOHN) is a couple dance from Upper Brittany. It was taught by Louise and Germaine Hébert in Oakland, California in August 1964 and at the 1969 University of the Pacific Folk Dance Camp.

RECORD: Vogue EPL 7711 Side B/1: WorldTone WT 10014. 2/4 meter

FORMATION: Couples in varsouvienne position* facing LOD (CCW). Weight on R ft.

STEPS and Two-step*.

STYLING:

Footwork same for M and W.

*Described in Steps & Styling, published by the Folk Dance Federation of California, Inc.

MUSIC	2/4 meter	PATTERN
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Measures

INTRODUCTION None.

I. HEEL, TOE; HALF TURN

- A 1 Place L heel a little fwd on the floor (ct 1); place L toe on about the same place (ct 2).
- 2 Keeping hands joined, step L,R,L (cts 1,&,2) in place, making a half turn CW to face RLOD (CW); hold (ct &). M is now to R of ptr.
- 3-4 Repeat meas 1-2 with opp ftwk and turning CCW to face LOD on the 3 steps.
- 5-16 Repeat meas 1-4 three times.

II. TWO-STEP PROMENADE

- B 1-14 Beg L, dance 14 two-steps fwd in LOD.
- 15 in place, step L,R.

DANCE SEQUENCE: Dance pattern as written until end of music. The Vogue recording plays through twice; the WorldTone four times.

<u>LYRICS:</u>	Monsieur le Curé ne veut pas	Monsieur le Curé ne veut pas
	Que les gars embrassent les filles	Que les gars embrassent les filles
	Mais il ne defend pas	Mais monsieur le maire a dit
	Que les filles embrassent les gars.	D'les embrasser malgré lui.



LET'S DANCE MAGAZINE

Folk Dance Federation of California, Inc.
 1020 "B" Street, Suite 2
 Hayward, CA 94541
 510-581-6000 (office hours - Wed.)

ADVERTISING RATES

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

Full page.....	7 1/2" by 10".....	\$80
Half page.....	7 1/2" by 5".....	\$45
Quarter Page...	3 3/4" by 5".....	\$25
Eighth Page....	3 3/4" by 2 1/2"....	\$15
Spot ad.....	1 7/8" by 2 1/2"....	\$10

CLASSIFIED:

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

Polonez

(Poland)

Polonez (poh-LOH-nez), considered to be the dance of Polish nobility, originated from an old folk dance known as "Chodzony" (Working Dance). Chroniclers of the 17th century describe it as a distinguished, graceful dance used at the opening and closing of grand balls in Poland as well as throughout Europe. The character of the Polonaise is its attempt to imitate courtly conversation. This is achieved through gesture and mimic accompanied by brisk step done to the music in $3/4$ time. Polonez was introduced by Jacek and Bozena Marek at the 1991 University of the Pacific Folk Dance Camp.

CASSETTE: "Dance Poland" Side A/1

$3/4$ meter

FORMATION: Couples in a circle, partners facing, M back to ctr. M hands are down, W holds skirt. Before the dance begins, number the couples from 1-4 moving CW.

STEPS and STYLING: Basic Step: There is one basic step per measure and it is used throughout the dance. On ct & of the previous count, bend the knee of the R leg; dance a long step fwd with the L ft (ct 1); dance a shorter step fwd with R ft (ct 2); dance a similar short step fwd with the L (ct 3). The next measure uses alternate ftwk. On the beg of each meas, turn head and torso slightly toward the leading leg. Do not lean torso in any direction.

MUSIC	$3/4$ meter	PATTERN
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Measures

- | | |
|--------|--|
| 4 meas | <u>INTRODUCTION</u> No action (meas 1,2). Step sdwd on LOD (ML,WR) (meas 3). Step on MR,WL beside supporting ft and acknowledge ptr, M nod head, W bend knees (meas 4). |
| | <u>CHORUS</u> |
| 1-4 | Beg with outside ft (ML,WR) dance 4 Basic Steps on LOD. Join inside hands, arms slightly rounded and held fwd, WL hand on top of MR. M move L arm slowly up to shldr level, then out to L side (meas 1-2); then again to the front (meas 3-4). |
| 5-6 | Dance 2 Basic Steps in LOD. M change hand hold by joining L hand with WL in front and placing rounded R arm behind W head. |
| 7-8 | With 2 Basic Steps, turn as a cpl CCW in place. After $3/4$ turn, M stop with back to ctr. W continue with $1/2$ turn (without releasing L hands) to end in a single circle facing ctr. |
| 9-12 | Close circle by joining hands with M facing out, W in. Beg with ML,WR dance 4 Basic Steps in LOD. |

- 13-15 Release hands and turn $\frac{1}{2}$ (M CCW, W CW) to end M facing in, W out; rejoin hands and dance 3 Basic Steps in LOD.
- 16 Release hands and with first step (MR, WL) turn to face ptr (M CW, W CCW)(ct 1); step on ML, WR beside supporting ft and acknowledge ptr (ct 2-3).

I. CHAIN

- 1 Join R hands and, beg with R ft, change places with ptr (M dance LOD, W RLOD) with 1 Basic Step utilizing a $\frac{1}{2}$ CW circular movement.
- 2 Join L hands with next ptr and, beg with L ft, change places dancing in the same direction but utilize a $\frac{1}{2}$ CCW circular movement.
- 3-6 Repeat meas 1-2 two more times.
- 7-8 Join R hands with next ptr and with 2 Basic Steps dance 1 full CW circle around ptr to end M facing RLOD, W LOD.
- 9-13 Join L hands with next ptr and chain back to orig ptr.
- 14-15 Join R hands with orig ptr and turn $\frac{3}{4}$ CW to end facing ptr with M back to ctr.
- 16 Release hands and acknowledge ptr.

II. MAN LEAD PARTNER

- 1-2 Ptrs face LOD, join inside hands and extend them fwd. Beg with outside ft, dance 2 Basic Steps in LOD. M move L arm to shldr level, out to the side, and again to the front. W hold skirt with R hand.
- 3 M: Turning CW, dance in front of ptr with 3 steps to end with back to LOD (inside hands still joined).
W: Dance fwd with 1 Basic Step.
- 4 While both dance in LOD with 1 Basic Step (M backing up), M gradually moves his L arm diagonally up and bkwd.
- 5-6 Continuing in LOD with 2 Basic Steps, M lead ptr to his L while turning $\frac{1}{2}$ CW to end both facing LOD, W to L of ptr. MR, WL hands stay joined and extended fwd, M L arm behind W head. W R hand still holds skirt.
- 7 With 3 steps, ptrs change places. On ct 1 M stamp on L ft (taking wt) and cross in front of ptr under joined hands passing with back to ptr to end at L side of ptr. M place L hand on his L hip. W dance almost in place.
- 8 Both move bkwd (M with longer steps). W still hold skirt; ML arm out to side.
- 9-14 Repeat meas 1-6.
- 15-16 Repeat meas 7-8 with W crossing in front (W does not stamp).

III. CIRCLE OF FOUR COUPLES

- 1-4 Each group of cpls 1-4 join hands to make a line (W to R of M). W of cpl 1 lead the line in a CCW arc to join hands with M of cpl 4 to make a small circle of 4 cpls. All beg on R ft.
- 5-6 All dance twd ctr of small circle with 1 Basic Step (meas 5). Dance bkwd with 1 Basic Step enlarging circle again (meas 6).
- 7-8 Repeat meas 5-6.
- 9-12 M 4 of each small circle release hands with W 1 and lead the line CW with 4 Basic Steps to reform the large circle.
- 13-14 All join hands and dance twd ctr with 2 Basic Steps.
- 15-16 Dance bkwd with 2 Basic Steps but turn to face ptr at end and acknowledge ptr.
- 48 meas Repeat Fig I, II, and III.
- 16 meas Repeat Chorus.

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ERRATA

BOHEMIAN NATIONAL POLKA Published July/August 1991

Fig II, meas 15 - Change to read: Beg M R, W L Chasse sdwd away from ctr.

SAPRI TAMA Published September 1991

Meas 5-6, ct 1 - Add: arms out at sides

Add at end: DANCE SEQUENCE: Dance pattern as written until end of music, facing a new wall on each meas 2.

CALENDAR of EVENTS

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

- Dec. 1 Sun SONOMA. Federation's Treasurer's Ball.
Dec. 12 Thurs SAN FRANCISCO Bulgarian night with Jaap Leegwater at the
Mandala, 43rd Ave & Judah, St. Paul's Church, 8 to 11
Dec. 28 Sat SONOMA. Presidents' Grand Ball. 209-296-4970
Dec. 31 NEW YEAR'S EVE Parties:
Marin 415-388-2170 Karlstad Ball
Fresno 209-255-1786
Peninsula 415-368-4479

1992

(Jan Festival being planned for Burlingame Recreation Center)
(415) 368-4479)

- Jan. 24 & 25 Balkan Festival in Sacramento: includes workshops;
\$45.00; 916-731-4675
Feb. 9 Charles Emerson says that the Sweetheart Festival will
be changed to Feb. 9, 1992; 707-944-2069

Events South

DECEMBER

- 2-10 Yves Moreau Workshops in
Bulgarian, Fr. Canadian,
Breton dances.
2 Conejo Dancers-1000 Oaks
3 Tuesday Gypsies-Culver City
4 Kern Dancers-Bakersfield
5 China Lake-Ridgecrest
6 Univ. Riverside-Riverside
7 FD Center- San Diego
8 Laguna Dancers- Lag. Beach
10 Cal Tech Dancers- Pasadena
7 AMAN concert at La
Mirada Library. Info:
(213) 629-8387.
20 AMAN concert at
Victorville Valley
College Perf. Arts Ctr.
Info: (213) 629-8387.

JANUARY 1992

- 11 Workshop for Viennese
Ball, 2-4:30. Presented
by Richard Duree.
Hillcrest Park Rec. Ctr.,
Fullerton. (714) 642-1052
12 Pasadena Folk Dance Co-op
Festival, Glendale. 1:30-
5:30. Council mtg. at 11.
18 Workshop for Viennese
Ball, 2-4:30. Presented
by Richard Duree.
Hillcrest Park Rec. Ctr.,
Fullerton. (714) 642-1052
25 AMAN concert at West
Covina Library. Info:
(213) 629-8387.
25 Grand Viennese Ball, 7:30-
12:00. Women's Club,
Orange. Hosted by Dunaj.
Info: (714) 642-1052.

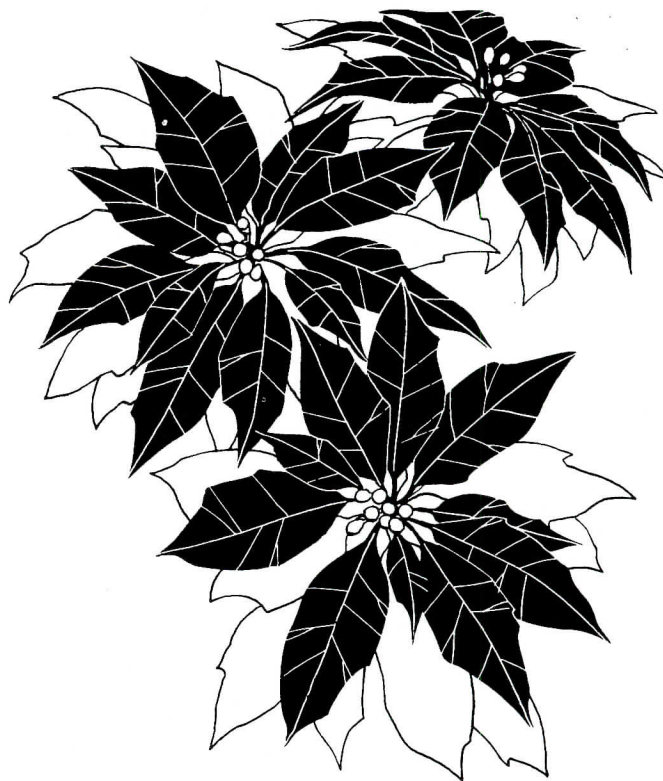
PRESIDENT'S MESSAGE

This year the Treasurer's Ball falls on December 1st, the same weekend as the Kolo Festival. I hope you plan to attend both of these festive events. It's a good way to work off those Thanksgiving calories! Have a wonderful holiday season. Drive carefully.

See You Dancing!

Lupie Barton

Federation President



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

Name: _____ Date: _____

Address: _____

_____ Zip: _____

Telephone: () _____

Associate Membership Dues.....\$20
(Let's Dance-\$15 + \$5 Dues = \$20)

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FOLK·DANCE·NEWS

NEVA - Russian Dance Ensemble, directed by Marian Roth-Cramer, is a group of dancers drawn together by the spirit and challenge of Russian character folk dance. The company's repertoire includes dances from North Russia, the Ukraine, Romania, and Moldavia. Since 1985, Neva has acquired and performed choreographies of the best dance ensembles of the Soviet Union in an effort to present quality works created by master choreographers. The company's success is due to the dedication and commitment of talented dancers and the involvement of community members. Neva Russian Dance Ensemble is proud to be the resident dance company of the Russian Center of San Francisco. They are available for concerts, lectures, demonstrations, and classes. For more information, call 415-386-3086.

TREASURER'S BALL - Don't forget the Treasurer's Ball, Sunday, December 1st, from 1:30 to 5:30 p.m., at the Veterans Memorial Building, 126 1st Street West, Sonoma. There will be prizes, including a hand-made bed spread from Russia, a costume sale, great dancing, and much more! Donation is \$5.

SANDS INTERNATIONAL FESTIVAL - A square dance caller school is being held as part of the Sands International Dance Festival in Las Vegas, December 5-8. Walt Cole and Stan Burdick will be teaching those 4 days. For more information, contact Stan Burdick, P.O. Box 488, Huron, Ohio 44839, 419-433-2188 or 419-433-5043.

A Polka Party is also scheduled as part of the Las Vegas Festival. The Polka Party will feature Jan Lewan and his Orchestra, Frankie Yankovic "America's Polka King", Dick Pillar

and his Polkabration Band, Jolly Joe, and The California Connection. For information on the West Coast, call 818-907-7788.

WORLD DANCE ALLIANCE IS BORN - The World Dance Alliance was founded in July of 1990 at the International Dance Conference in Hong Kong. The alliance aims to be a primary spokesman for dance, devoted to the support and preservation of all kinds of dance, with membership open to organizations and individuals world-wide. With centers in three of the world's major cities - Paris, New York, and Hong Kong - the alliance also hopes to foster greater awareness of dance issues throughout the world and greater collaboration between its various dance communities.

Currently the alliance's organizers are soliciting information about organizations and events world-wide, in order to develop a calendar of events, a newsletter, and a directory of world dance organizations. Other primary tasks include developing a set of goals, studying the organizational structure of existing non-dance organizations to determine their potential value as prototypes to the alliance, and meeting with existing national organizations to discover their needs. All interested parties are encouraged to contact the alliance to submit information and to offer suggestions for future activities. Contact Genevieve Oswald, c/o Dance Magazine, 33 W. 60th Street, New York, NY 10023 or 45 Overton Road, Scarsdale, NY 10583, FAX 212-956-6487.

RECORDING GUIDE PUBLISHED - The American Folklife Center at the Library of Congress has released

Continued on next page.

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.

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.

FOLK DANCE NEWS (Continued)

American Folk Music and Folklore Recordings 1990: A Selected List. The publication lists the best recordings of American folk music and folklore issued by various companies and organizations during the year, as selected by a panel of specialists. The center has been compiling and issuing the list since 1983 as a service to librarians and to help promote these folk recordings.

Although many of the recordings elude mainstream distribution networks and seldom appear in record shops and catalogs, they have been instrumental in preserving America's heritage and encouraging performers in local communities. The recordings are also valuable resources for students, teachers, and librarians. The 16-page, illustrated pamphlet is free of charge from the American Folklife Center, Library of Congress, Washington, DC 20540.

COME TO VEGAS - The National Folk Organization will be holding its Annual Conference in Las Vegas, February 14-16. There will be good

food, good accomodations, and good entertainment as well as seminars on starting and keeping a folk dance group alive, taking a performing group overseas, starting a festival, and other topics. For more information, contact the NFO at P.O. Box 523, Waynesville, North Carolina 28786.

HOLIDAY DANCE ADVANCE -
Complete the old and celebrate the new this holiday with the Dance Advance at Kalani Honua. From orientation on Friday, December 27 to farewells, Sunday, January 5, you will become renewed in body and spirit through yoga, drumming, and traditional hula. Delicious food, spa relaxation, and a New Year's Eve performance and dance party will be featured. Excellent, inspiring teaching is at the heart of this program including masters of dance, drumming, chant, and language. Rates vary based on type of accomodation. For more information or to register, write to Kalani Honua, RR2 Box 4550, Pahoa, Hawaii 96778 or call toll free at 1-800-800-6886.

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INTERNATIONAL CUISINE

Vi Dexheimer

BRITISH ISLES

MULLIGATAWNY

- 1/4 cup finely chopped onion
- 1/2 tsp. curry powder
- 2 Tbls. shortening
- 1 cup diced cooked chicken
- 1 tart apple, peeled, cored, chopped
- 1/4 cup chopped carrot
- 1/4 cup chopped celery
- 2 Tbls. chopped green pepper
- 3 Tbls. all-purpose flour
- 4 cups chicken broth
- 1 16-oz can tomatoes, cut up
- 1 Tbls. snipped parsley
- 2 tsp. lemon juice
- 1 tsp. sugar
- 2 whole cloves

In a large saucepan cook onion and curry powder in shortening until onion is tender. Stir in chicken, chopped apple, carrot, celery, and green pepper. Cook, stirring occasionally, until vegetables are crisp-tender, about 5 minutes. Sprinkle flour over chicken-vegetable mixture; stir to mix well. Stir in broth, undrained tomatoes, parsley, lemon juice, sugar, cloves, 1/4 teaspoon salt and a dash of pepper. Bring chicken-vegetable mixture to boiling, stirring occasionally. Reduce heat and simmer, covered, for 30 minutes. 6 servings.

TOAD IN THE HOLE

- 2 slices bacon
- 1/2 pound fresh pork sausage
(8 to 9 links), cut in 1/2" pieces
- 1 cup all-purpose flour
- 1 tsp. baking powder
- 1-1/2 cups milk
- 3 eggs

Cook bacon until crisp. Drain and set aside 2 tablespoons of drippings. Crumble bacon and set aside. Brown sausage in same skillet and drain.

Meanwhile, mix flour, baking powder, and 1 teaspoon salt. Add milk and eggs, and beat until smooth.

Spread bacon drippings in a 10x6x2" baking dish. Place sausage in dish; top with bacon. Pour batter over. Bake at 400° for 30 to 35 minutes. Serves 4

COLCANNON

- 6 medium potatoes, peeled and quartered
- 4 cups shredded cabbage
- 1 cup chopped onion
- 1/4 cup butter
- 1/2 to 3/4 cup milk
- 1 teaspoon salt
- 1/8 teaspoon pepper
- 1 tablespoon snipped parsley

Cook potatoes in large amount of boiling salted water until tender, about 20 minutes. Drain. Meanwhile, cook cabbage and onion together in small amount of boiling water, salted, for 15 minutes; drain.

Mash potatoes, using an electric mixer. Beat in butter and as much milk as necessary to make fluffy. Add salt and pepper. Stir in cabbage and onion. Top with parsley. Serves 6

SCOTCH BROTH

- 1 lb. lamb shanks
- 1/4 cup pearl barley
- 1-1/2 teaspoons salt
- 3 sprigs parsley, snipped
- 2 whole cloves
- 1 bay leaf
- 1/2 cup chopped onion
- 1/2 cup diced carrot
- 1/4 cup chopped celery
- 1/4 cup chopped turnip

In a 4-quart Dutch oven combine lamb shanks, barley, salt, parsley, cloves, bay leaf, and 5 cups water. Bring to a boil and reduce heat. Simmer, covered, until meat is tender, about 1 hour. Remove shanks from soup. Remove meat from bones and discard bones. Cut meat into pieces and return to soup. Add vegetables and cook until tender, about 30 minutes. Remove bay leaf and cloves. Serves 4-5

IRISH COFFEE

- 1-1/2 oz. Irish whiskey
- 1 to 2 tsp. sugar
- Hot strong coffee
- Whipped cream

Pour whiskey into serving glass or mug. Add sugar; stir to dissolve.

Fill glass with hot coffee. Top with whipped cream. 1 Serving

Source: Heritage Cookbook, published by Better Homes and Gardens





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