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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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STATEWIDE '92

Thanks for the Memories

I just got back from a thoroughly enjoyable weekend in Dublin, California, where I attended "STATEWIDE '92." Thanks to Millie von Konsky, Statewide Chairperson, and her hardworking committee and to the Northern California folk dancers for their warm and friendly hospitality. It was a first class event! We hope you will join us next year in Southern California for "STATEWIDE '93" and allow us to host you.

Beverly Barr
Outgoing President
Folk Dance Federation, South

DID YOU HAVE FUN AT STATEWIDE?

KEEP ON DANCING WITH US!

Saturday, July 11th
Picnic at the Cheese Factory
Petaluma, 12 p.m. to 5 p.m.

Sunday, August 16th
Picnic at Armstrong Grove
Guerneville, 1:30 to 5 p.m.
(Picnic followed by dancing
at 100 F Hall, City of Guerneville,
followed by more picnic!)

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FACULTY

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Bianca De Jong	Bulgarian
Joe Graziosi	Greek
Moshiko Halevy	Israeli
Ahmet Luleci	Turkish

For more information contact:
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5635 Hudson Avenue
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(514) 481-3867 - late evenings

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"Festival International" STATEWIDE '92

LARRY GETCHELL
Past President 1948-49

Less you never heard it told, during 1942 Buzz was teaching school up in Lodi, in Tokay grape country. The idea occurred to him that with new dance clubs springing up all over the Bay Area, there should be a governing body. Folk Dancing really received a boost when during the 1939 World's Fair on Treasure Island, Changs Folk Dancers performed week-ends on a platform in front of the Estonian Village. During, April 1942, Buzz, assisted by a member of Lodi's Board of Education, Frances Farnell, sent letters to those folk dance clubs of which he had knowledge, inviting them to a May 3rd folk dance festival in Lodi. Despite gas rationing due to the war, fifteen clubs were represented that day and they discussed in depth the idea of forming an Association as presented by Buzz Glass.

A follow-up meeting took place at Wardwell Hall in San Francisco, May 16, 1942, hosted by the San Francisco Fun Club. Their President, Jack McKay, after opening the meeting, turned the gavel over to Buzz Glass. The various leaders hammered out the framework of the Folk Dance Federation of California, electing Buzz the first President and Frances Farnell, Secretary. By year's end Frances Farnell agreed to change her name to Mrs. Henry Glass.

One could be tempted to go on and on writing about past glories but it was Memorial Day, 1992 weekend and of even greater importance, The Folk Dance Federation of California's Fiftieth Anniversary, Statewide '92, Festival International.

We can report that the Friday night Warm Up party, chaired by Claire and Al George opened with a bang, being well attended not only by Northern

California dancers but with also a generous sprinkling of our friends from Southern California. The ink on an excellently prepared program was barely dry before we found ourselves almost falling over one another in an effort to shake hands with old friends and new. Truly this was an outstanding opening to a great weekend.

The words, FIFTIETH ANNIVERSARY, have a nice ring to them and it was particularly so this past week-end as we finished celebrating one at STATEWIDE 92, FESTIVAL INTERNATIONAL, the fiftieth anniversary of the Folk Dance Federation of California, North; and what a gala affair it was. Folk dancers from the North, South, East and West gathered at Dublin, May 22 through the 25th to dance their cares and woes away although not many of these were in evidence during the events that took place these past four days, all of them filled to the brim with joy and good fellowship.

Many of those who took to the floor, literally morning, noon and night were not aware and some not even born when the folk dance movement here in California started back in February of 1938. There on a foggy night a young Chinese artist by the name of Song Chang invited two couples and a few friends to Bryl Wyneck's studio on Washington Street in the San Francisco Montgomery Block where he and his new bride, Harriet, introduced them to folk dancing. The dances they taught were Plain Schottische, Triple Schottische, Norwegian Mountain March, Ace of Diamonds and some waltzes. Quite an ambitious program as Song himself admitted later.

During the next several weeks, interest mounted and with the addition of new dancers, the walls of Bryl's studio bulged, prompting a move to the basement of the

Green Lantern, a bar and restaurant. Here they were joined by Grace (Perryman) Nicholes who says their short stay probably resulted from the folk dancers' thrifty ways -- they didn't spend for drinks.

About this time another name was added, that of Henry "Buzz" Glass, recently graduated from the University of California where he was a trampoline expert. If ever there is a Folk Dance Hall of Fame, the name of "Buzz" Glass should be right at the top for it was he who is mostly responsible for the forming of the Folk Dance Federation of California, just as credit for the start of the folk dance movement in California would go to Song Chang.

In the stands and on the dance floor, the gym was literally swarming with names out of the past--to name a few Buzz Glass, accompanied by his lovely wife, Frances, third Federation President, Clarice Dechent Wills, 1944-45, accompanied by her husband, Wayne Wills, all the way from the State of Washington. Wayne, himself, was a former "LET'S DANCE" Editor, 1948-49. Also present were from the South Past President, Alice Stirling as well as Past Presidents, Dave Slater, Albert Dobrinsky and their charming wives, Fran & Kay. And wasn't that Burt Scholin who flashed by?

We also should mention the originality in programing--selecting dances of the several decades, starting with the forties on through the eighties.

Saturday is always a big day at Statewide and May 23, 1992 was no exception. Those planning to take part and who did not reach Dublin Friday were all on hand before the day was over. Many had in mind attending Institute and Co-Chairpersons Ann Garabedian and Ruth Ruling had a great one in store for them. From 1:00 PM to 4:00 PM there was little letup as Billy Burke taught "Dances of Croatia" and Larry Lynch, "Dances of Ireland".

The opening Saturday night 7:00 PM Costume Parade caught the attention of those intending to exhibit. For them there was a 4:30 PM rehearsal at the gym under the able supervision of Chairperson Ann Stephens. Then

for most it was a hasty dinner and back to the gym by 6:45 PM, in costume ready to perform. Just to mention that the Costume Parade was a big success hardly does it justice. The aforementioned, Ann, had done her job well and everything went off like clockwork, offering a real show for the large attending audience.

Then followed a few choice words of welcome from Peter W. Snyder, Mayor of the City of Dublin, at which time he declared May 22 through May 25 Folk Dance week.

The introduction of Past Presidents was a pleasant surprise; there were 19 from the North and another six or so from the South. These honored Past Presidents along with their wives or partners, took the lead for the Grand March with the folk dancers in the audience falling in behind. It was quite an impressive affair.

The general dancing that followed was done in two sections with the International Dance Program being held in the gym and the Non-Partner Program in the Dublin High School Multi-Purpose room. We have estimated the overall crowd as approaching 500 dancers.

The well-planned after-party, chaired by Bob and Sharon Gardner and Denise Heenan was also well attended as was Don Spier's annual midnight bash. Special mention is due Frank Bacher for the excellent music and sound and to Max Horn, who was everywhere when needed.

Things around the Howard Johnson headquarters were relatively quiet early Sunday morning with but one official action taking place, the North-South Relations Committee meeting. We sympathize with those who had their rest cut short as a result but are reminded of a remark often made by an unsympathetic father on an occasion when a son had danced until dawn during a Saturday night affair. Rudely awakening that sleepy son to assist in some early morning chore, his remark would be, "Well, the dancers have to pay the fiddlers." How true.

First major activity for Sunday was the well-advertised and completely sold out dance concert at the High School Theatre. Directors and Producers Marian and Ned Gault promised a concert that would outdo any previous effort and would you believe, they did accomplish just that. Everyone attending was provided with an excellent souvenir program. Everything about the completely sold out concert was very professional and you could say the same about each performance. We make no effort to grade them as to their excellence but weren't those Irish Step Dancers something?

Following the theatre performance, the Past Presidents along with Committee Chairpersons gathered in the Swallow Suite of the Howard Johnson Hotel for a short get-together and to enjoy some refreshments, the party being hosted by the Faoros, Oscar and Leona.

Dinner was waiting at the Howar Johnson Dining room and here again a sold-out crowd assembled for what turned out to be an affair most will remember for a long time. A small dance floor in the center of the room attracted a sizeable group of couple dancers, who proved they could handle ballroom dancing as well as folk dancing.

Shortly, good old reliable Ernest Drescher rapped the gavel and we took our seats. As a Master of Ceremonies, it's hard to beat Ernie and he soon proved he had lost none of his expert touch.

To add to the overall excellence of the programing we were entertained from time to time by musical presentations from experts at their art.

The installation of officers was handled by outgoing President, Beverly Barr for the South. Their new President was in Australia--Eunice Udelf. However the new Vice President, Burt Scholin, was present. Of course, he needed no introduction, having been President of the North for three years. Others received favors and Beverly concluded with an account of activities and accomplishments during her term of office.

Next, Lupie Barton, outgoing President from the North, thanked her officers giving them carnation corsages for a job

well done. Leona Faoro, Past President, installed the current officers, giving Lupe the coveted pin.

Ernie next introduced the Past Presidents who were present. Here an old friend, who has been relatively quiet recently, stepped back into the limelight where he belongs generously sharing his artistic ability as he has done so many times in the past. We have reference to Past President, Frank Kane, who unbeknown to the intended recipients, had prepared for them some special awards. First to be so honored was the first Federation President, 1942-43, Henry "Buzz" Glass. Frank Kane had prepared for him a beautiful scrolled Proclamation of Achievement, something we are certain Buzz will cherish. Then to the surprise of yours truly Frank, with his usual wit and charm, presented the startled Past President, Larry Getchell, a sizeable designed "59 with a bit of wording, the most important reading, "I made 'em all but one! Larry Getchell. It was Frank's thought that those in attendance would sign the large design and in fact many did. In addition, Larry was the recipient from Frank of a small lapel button complete with an actual some years earlier photo of this now fairly confused attender of 46 out of 47 Statewides. Thanks Frank and you too Ernie for your part.

Second Federation President, Ed Kremers, also received a favor as did Millie von Konsky for her part in making possible this great Statewide '92, Festival International. There may have been other favors granted; but by now, this jotterdown of the fact, was too flustered to exactly recall.

Following the installation dinner, most dancers hastened to the gym to participate in the International Dance Program; or, if they preferred, join the Scandinavian Dance Party in the multi-purpose room. For those whose appetite for folk dancing had yet to be appeased, there was the afterparty.

All good things must ultimately come to an end and Monday closed out this great Statewide which promises to be classified

Continued on back page.

This is the best information available as of 4/15/92. Call the church to confirm details.
 Compiled by Mel Kalish (408) 246-9665. Printed by Ed Hughot (415) 496-1822.

DATE	TIME	CHURCH	LOCATION	NOTES
5/15 Fri 5/16 Sat 5/17 Sun	11am - 10pm 11am - 11pm 12pm - 10pm	Ascension 4700 Lincoln Ave. Oakland, CA 94602 (510) 531-3400	<ul style="list-style-type: none"> On the church grounds Next to the Mormon Temple I-580 to Fruitvale Exit 	<ul style="list-style-type: none"> Outdoors, dancing on concrete Covered & uncovered areas Parking lots & shuttle
5/22 Fri 5/23 Sat 5/24 Sun	6pm - 10pm 12pm - 10pm 12pm - 10pm	Nativity 1110 Dickson Drive Ignacio, CA 94947 (415) 883-1998	<ul style="list-style-type: none"> Marin County Civic Center In San Rafael Hwy-101 to N. San Pedro Rd. Exit 	<ul style="list-style-type: none"> Indoors at Exhibition Center Dancing on linoleum over concrete Plenty of free parking Box office: (415) 472-3500
5/24 Sun 5/25 Mon	11am - 7pm 11am - 7pm	Resurrection 20104 Center St. Castro Valley, CA 94546 (415) 581-8950	<ul style="list-style-type: none"> Community Center in San Ramon Alcosta Bl. & Bollinger Canyon Rd. 	<ul style="list-style-type: none"> Food Fair Indoors Dancing to live music Limited parking
5/29 Fri 5/30 Sat 5/31 Sun	4pm - 10pm 12pm - 10pm 12pm - 8pm	St. Nicholas 1260 Davis St. San Jose, CA 95126 (408) 246-2770	<ul style="list-style-type: none"> On the church grounds I-880 to The Alameda Exit 1-Blk South on The Alameda Right to frontage road 	<ul style="list-style-type: none"> Outdoors dancing in uncovered area Dance area on concrete/asphalt Shuttle to street parking
6/6 Sat 6/7 Sun	4pm - 12am 1pm - 9pm	St. Dionysios 1105 Harbor St. Pittsburg, CA 94565 (510) 432-3336	<ul style="list-style-type: none"> Church of the Good Shepherd Hall Rte 24 to Pittsburg Exit Railroad to Atlantic to Harbor 	<ul style="list-style-type: none"> Indoors Linoleum floor Parking lot
6/26 Fri 6/27 Sat 6/28 Sun	5pm - 11pm 12pm - 11pm 12pm - 8pm	St. Demetrios 1955 Kirker Pass Road Concord CA 94521 (510) 676-6967	<ul style="list-style-type: none"> De La Salle School on Treat Blvd. 	<ul style="list-style-type: none"> Outdoors, uncovered Dance area on concrete Parking lot
8/25 Fri 8/26 Sat 8/27 Sun	6pm - 1am 6pm - 12am 5pm - 10pm	St. George 2219 N. Orchard Ave. Fresno, CA 93703 (209) 233-0397	<ul style="list-style-type: none"> On the church grounds US-99 to Clinton Ave. Exit East to Orchard & Yale 	<ul style="list-style-type: none"> Outdoors, uncovered dance area Dancing on blacktop Parking on street & marked parking lots
9/4 Fri 9/5 Sat 9/6 Sun	12pm - 12am 12pm - 12am 12pm - 12am	Annunciation 600 Alhambra Blvd. Sacramento, CA 95816-3895 (916) 443-2033	<ul style="list-style-type: none"> Sacramento Convention Center I-80 to 10th Street Exit 	<ul style="list-style-type: none"> Indoors Dance on linoleum floor Parking garage across the street Mail: 3022 "F" Street
9/5 Sat 9/6 Sun 9/7 Mon	12pm - 10pm 12pm - 10pm 12pm - 10pm	Holy Cross 900 Alameda de las Pulgas Belmont, CA 94002 (415) 591-4447	<ul style="list-style-type: none"> On the church grounds US-101 to Ralston Ave. Exit Next to Safeway Market 	<ul style="list-style-type: none"> Outdoors, covered & uncovered areas Dance area is on sloping asphalt Free parking at church across Ralston
9/5 Sat 9/6 Sun 9/7 Mon	10am - 5pm 10am - 5pm 10am - 3pm	St. John 326 Park Street Salinas, CA 93901 (408) 424-4434	<ul style="list-style-type: none"> Custom House Plaza in Monterey At Fisherman's Wharf 	<ul style="list-style-type: none"> Outdoors Daily rate in public parking lot
9/11 Fri 9/12 Sat 9/13 Sun	5pm - 10pm 12pm - 10pm 12pm - 8pm	Prophet Elias 223 Church St. Santa Cruz, CA 95060 (408) 429-6500	<ul style="list-style-type: none"> On the church grounds Across from city library Near Police Dept. & Auditorium Hwy 17 to Hwy-1 North 	<ul style="list-style-type: none"> Outdoors with uncovered dance area Live music Park on street
9/11 Fri 9/12 Sat 9/13 Sun	4pm - 10pm 11am - 10pm 12pm - 8pm	St. Basil 920 March Lane Stockton, CA 92507 (209) 478-7564	<ul style="list-style-type: none"> On the church grounds I-5 to March Lane Exit Go 3-miles east 	<ul style="list-style-type: none"> Outdoors with uncovered dance area Dancing on concrete Plenty of parking on street
9/12 Sat 9/13 Sun	12pm - 10pm 12pm - 10pm	Holy Trinity 999 Brotherhood Way San Francisco, CA 94132 (415) 584-4747	<ul style="list-style-type: none"> On the church grounds I-280 to Brotherhood Way Exit Call to confirm 	<ul style="list-style-type: none"> Dancing Indoors on linoleum Dance outside on blacktop; uncovered Parking lot
9/18 Fri 9/19 Sat 9/20 Sun	6pm - 11pm 9am - 10pm 9am - 6pm	St. Basil 6430 Bose Lane San Jose, CA 95120 (408) 268-3214	<ul style="list-style-type: none"> On the church grounds Hwy 17 to Camden Ave. Exit Off Almaden Expressway 	<ul style="list-style-type: none"> Outdoors, uncovered Dance area is asphalt Park on street
9/19 Sat 9/20 Sun	4pm - 9pm 11am - 7pm	Annunciation 313 Tokay Ave. Modesto, CA 95353 (209) 522-7694	<ul style="list-style-type: none"> On the church grounds US-99 to Brigsmore Exit 2-miles East, Left on McHenry, 2-Blks to Tokay 	<ul style="list-style-type: none"> Outdoors with limited dancing space Dancing on concrete Show in the Pavillion Mail: PO Box 707
9/25 Fri 9/26 Sat 9/27 Sun	7pm - 12am 11am - 12am 12pm - 8pm	Resurrection 20104 Center St. Castro Valley, CA 94546 (415) 581-8950	<ul style="list-style-type: none"> Centennial Hall In Hayward Civic Center 22292 Foothill Bl. at "A" Street I-880 to Hwy-92 East 	<ul style="list-style-type: none"> Indoors Polished wood dance floor Free parking in garage
10/9 Fri 10/10 Sat 10/11 Sun	10am - 11pm 10am - 11pm 10am - 11pm	Annunciation Cathedral 245 Valencia St. San Francisco, CA 94103 (415) 861-0057	<ul style="list-style-type: none"> Location unknown Call to confirm 	<ul style="list-style-type: none"> Outdoors, if at church

CALENDAR of EVENTS

Ed Kremers, 155 Turk Street, San Francisco, CA 94102, 415-775-3444

July 4	SAT	MARTINEZ: BBQ and Dance on the Horn Farm, 415-228-8598.
July 11	SAT	PETALUMA AREA: Cheese Factory Picnic and Dance, Redwood Council, Frank and Elsa Bacher, 707-546-8877.
July 18	SAT	PENINSULA: (Palo Alto) Folk Dance Party, 415-493-5033.
July 18-19	SAT/SUN	PENINSULA: Planina's Balkan Camp-out, 415-494-5033.
July 25	SAT	PENINSULA: Docey Doe Party, 415-368-7834; Menlo Park Party, 415-327-0759.
July 26-Aug 1		STOCKTON FOLK DANCE CAMP - University of the Pacific.
August 2-8		Two identical weeks, information from FDC Office, UOP, Stockton 95211.
August 1	SAT	PENINSULA: Folk Dance Party, 415-493-5033.
August 15	SAT	PALO ALTO: Folk Dance Party, 415-493-5033.
August 16	SUN	GUERNEVILLE: Little Festival of the Redwoods, Armstrong Grove, Frank and Elsa Bacher, 707-546-8877.
August 22	SAT	PENINSULA: Docey Doe Party, 415-368-7834, Menlo Park Party, 415-327-0759.
August 29	SAT	FIFTH SATURDAY PARTIES: Peninsula, 415-493-5033, Fresno, 209-255-1786.
July & Aug	FRI	Friday evenings at the Horn Farm, 415-228-8598.

CLASSIFIED ADS

FOR SALE: CALIFONE SOUND SYSTEMS - Phil Maron, 4820-A Lawton Avenue, Oakland, CA 94609, 510-654-1124. 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.

CALENDAR of EVENTS SOUTH

JULY

- 4 Dance on the Slab.
Lincoln Park, Santa
Monica 1-5:30. Council
mtg. at 10:30am.
- 10-12 Wilmington Fiesta.
Carnival, folklorico,
mariachi, int'l foods.
Banning Park. Info:
(310) 835-1751.
- 11-12 Lotus Festival. Flowers,
arts, music from Asia.
Echo Park. (213) 485-4825.
- 18 15th Anniversary of Kayso
Folk Dancers, and 80th
birthday of Kayso
Soghomonian. 12-5pm,
Recital Hall, Balboa Park
San Diego. Pot luck,
exhibitions, dancing.
Info: (619) 469-7133.
- 18 Skandia Workshop and
Party. Workshop 3-
5pm, party 7:30-11pm.
Women's Club, 121 S.
Center, Orange.
Info: (714) 533-8667.
- 18-19 French Bastille Day
Festival, Oak Park,
Santa Barbara.
(800) 927-4688.

AUGUST

- 1-2 Greek Festival, Oak
Park, Santa Barbara.
Folk dancing, food.
(800) 927-4688.
- 8-16 Nisei Week. Parade, art,
music, dance from Japan.
Little Tokyo, JACC Plaza.
Info: (213) 687-7193.
- 16 Skandia Workshop and
Party. 3-5pm
workshop, 7:30-11pm
party. Masonic
Temple, 9635 Venice Blvd.
Culver City
Info: (213) 459-5314.
- 22-Sept. 7 African Faire. Arts,
crafts, entertainment,
food, from 22 African
cultures. Rancho Cienega
Park. (310) 485-2437.

Note: Federation-oriented
events are shown in bold.



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COUNCIL CLIPS

GREATER EAST BAY COUNCIL

The Berkeley Senior Citizen Dancers will have their party on Sunday, July 19 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, August 2, 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.

Merry Mixers - come dance with us, we do intermediate and advanced folk dances at our class on Wednesdays, from 1:30 to 4 P.M., under the direction of our teacher Charles Emerson, at the Hillside Presbyterian Church, corner of Hillside and Ritchie Avenues, Eastmont District, Oakland.

SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - Changs celebrated its 54th Anniversary on June 19. Many members and friends joined in the festivities, rejoicing in the fact that Changs has been a source of much enjoyment for a great many people for so many years. Unlike some clubs that close for the summer, Changs will continue its regular schedule in July and August. There will be "Dancing for Fun" on July 3 and 10, and again on August 7 and 14. Special monthly parties will be held on July 17 and August 21. Changs will be closed on July 24 and 31, and on August 28. Changs meets in the Social Hall of the Seventh Avenue Presbyterian Church, 1329 7th Avenue. There are two free public parking lots on 7th and 6th Avenues, very near the church. Come and dance with us.

"Step on count 1, step on count 2, feet together on count 3." Members of the San Francisco Women's Dance Circle are learning the true waltz as opposed to the twostep waltz. The group meets every Wednesday, 9:45 to 11:45, at 50 Scott Street, and invite you to join them in their folk dancing. To do the true waltz try this: take a partner in ballroom dance position with the leader's back to the line of direction (women can be leaders). To progress in the line of direction, the leader steps back on his left foot, and to progress and move to his right he has to step forward on his right foot and then bring his feet together to complete the turn. That is a true waltz - try it, you'll like it! The class is under the direction of Grace Nicholes.

IN MEMORIAM - The Fun Club was saddened by the loss of its long-time member and friend, Herman Fifer. Leonore (Lee) and family and his many friends will miss him. He was a familiar figure sitting at the door, taking the money.



Two groups represent those dancers who give their time and talent to perform at San Francisco's Blossom Festival. This Festival is held on the 4th Sunday in April. For the past three years it has been held at the Student Union Building at City College, where Gail Barton instructs classes in folk dancing. This year her group gave an outstanding performance of the popular Krakowiak and Kujawiak dances of Poland. The dancers were able to borrow the beautiful costumes shown in the picture of the group. The smiling lady in the back, without a hat, is their teacher, Gail Barton. It is due to her efforts that the Council is able to use this facility, and we are most grateful to her and City College.

The second group is Los Torrianos, directed by Jaime Cader. They presented Sephardic dances from the Middle East, and their dancing in colorful costumes were enjoyed also. We are grateful for their contribution to the Festival.

MARIN COUNCIL

IN MEMORIAM - The Marin Council is sad to report that John Mooney recently passed away in St. Helena. He was treasurer of the Federation many years ago. His wife, Ursula, as well as his family and many friends will miss him. Whenever financial problems came up, one could always call on him for advice.

Abdala (Bulgaria)

Abdala (AHB-dah-lah), sometimes known as Vlasko Dajcovo, was learned by Yves Moreau during March, 1970 from Nikola Vajtusev, a 75 year old man from the village of Vrav, Vidin District in N.W. Bulgaria. This type of dance is quite common throughout several villages along the Danube in N.W. Bulgaria. It is danced by "Vlachs" (Romanian minorities). The dance was presented by Yves Moreau at the 1991 University of the Pacific Folk Dance Camp.

The term "Vlachs" is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia"), and were for a long time nomadic people who settled primarily in Northwest Bulgaria, Northeast Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians", who originally fled Bulgaria to settle in Romania, later to return to their homeland. Their language and folklore are mixtures of Romanian and local elements.

RECORD: Balkanton BHA-734 Side B/4, or any other "Dajcovo" 9/16 tune.

CASSETTE: Folk Dances from Bulgaria YM-UOP-91 Side A/8.

RHYTHM: 9/16 meter (2/16+2/16+2/16+3/16), counted here as 1-2-3-4, or Quick-Quick-Quick-SLOW.

FORMATION: Short mixed lines with belt hold, L over R. If no belt, hands are joined down at sides in "V" position. Face R of ctr, wt on L ft.

STEPS and
STYLING: Cukce: Rise on ball of foot and come down on heel.

Erect, proud carriage. Knees bent slightly. Steps are small and sharp. Dance has a rather "heavy" quality. Leader indicates pattern changes at own discretion.

MUSIC	9/16 meter	PATTERN
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Measures

INTRODUCTION None. Leader may start at beginning of any eight measure phrase.

I. TRAVELLING AND ROCKING STEP

- 1 Facing R of ctr and moving in LOD (CCW), Cukce on L (ct 1); step on R (ct 2); Cukce on R (ct 3); step on L (ct 4).
- 2 Cukce on L (ct 1); turning to face ctr, step on R to R side (ct 2); step on L behind R (ct 3); step on R to R side (ct 4).
- 3 In place, low hop on R, bringing L around in front of R, L knee bent and L ft low (ct 1); step on L in front of R (ct 2); low step back on R (ct 3); low step fwd on L (ct 4). Cts 3, 4 feel like "rock-rock".
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4, reversing ftwk and direction.

II. CLICKS IN PLACE

- 1 Facing ctr, step on ball of R in front of L (ct 1); step back onto full L, picking up R knee sharply (ct 2); step on ball of R in front of L (ct 3); step back onto full L, lifting R ft to R side, with knees close together (ct 4).
- 2 Close R to L with a sharp click, wt on both ft equally (ct 1); fall onto L, raising R ft to side again with knees close together (ct 2); repeat cts 1, 2 (cts 3, 4).
- 3-8 Repeat meas 1-2, three more times. On final ct, raise R knee in front in preparation for next step.

III. TRAVELLING STEP AND JUMPS

- 1 Facing R of ctr and moving in LOD, Cukce on L (ct 1); step on R (ct 2); Cukce on R (ct 3); step on L (ct 4).
- 2 Turning to face ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R in place, raising L ft to L, knees close together (ct 3); close L to R with sharp click (ct 4).
- 3 Jump, landing with ft apart to sides (ct 1); jump, bringing ft together with a click (ct 2); repeat cts 1, 2 (cts 3, 4).
- 4 Hop on L in place, lifting R knee (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R in place (ct 4).
- 5-8 Repeat meas 1-4, reversing ftwk and direction.

IV. STAMPS IN PLACE.

- 1 Facing ctr, step on ball of R ft in front of L, equal wt on balls of both ft (ct 1); as body bends forward from waist, take full wt on R, bending knee and bringing L ft up sharply behind R with L knee bent and turned out (ct 2); step back on ball of L ft, keeping equal wt on both ft as torso straightens (ct 3); take full wt on L ft, raising R leg sharply in front, knee bent (ct 4).
- 2 Small leap on R to R (ct 1); stamp L a little fwd, no wt (ct 2); small leap on L beside R (ct 3); stamp R a little fwd, no wt (ct 4).
- 3-8 Repeat meas 1-2 three more times.

DANCE SEQUENCE: Music includes 19 eight measure phrases. Yves Moreau danced the figures in the following sequence: Wait eight measures; Fig.I-four times; Fig.II-once; Fig.III-twice; Fig.IV-twice; Fig.I-twice; Fig.II-once; Fig.III-twice; Fig.IV-twice; Fig.I-twice.

© Folk Dance Federation of California, Inc. March, 1992



INTERNATIONAL CUISINE

Vi Dexheimer

I T A L Y

PANETTONE

(Raised Fruit Bread)

- 1 tablespoon sugar
- 1 cake compressed yeast
- 2 cups lukewarm scalded milk
- 5 tablespoons shortening
- 1 cup sugar
- 2 eggs, well beaten
- 4 cups flour
- 1 teaspoon salt
- 1/2 cup, each, raisins and
thinly sliced citron
- 1 cup shelled pine nuts, well floured
- 1/2 teaspoon anise extract

Add 1 tablespoon sugar and yeast to lukewarm milk and mix well. Cream together shortening and 1 cup sugar. Add eggs and stir into milk mixture.

Mix in flour and salt sifted together. Cover and let rise until doubled, about 1-1/2 hours. Stir in fruit and nuts and flavoring. Add enough flour to make a soft dough. Knead until smooth and satiny. Form into 3 round balls.

Place on greased cookie sheet and brush with 1 egg mixed with 1 tablespoon cold water. Let rise until almost doubled in bulk. Bake in a moderate oven for 40 minutes. While still warm, glaze with powdered sugar icing if desired.

ARAGOSTA

(Italian Lobster)

- 1 tablespoon butter
- 2 tablespoons olive oil
- 1 small onion, chopped
- 1/2 cup minced parsley
- 1 uncooked lobster, cut in pieces
- 1-1/2 pounds tomatoes
- Basil, thyme, bay leaf, salt,
and pepper to taste
- Cooked spaghetti
- Parmesan cheese

Combine butter and olive oil and sauté onion and parsley until onion is tender. Add lobster and fry until the shell is a bright red color. Remove the lobster. Separate the meat from the shell and re-

turn it to the pan. Have ready a tomato purée made by simmering tomatoes with the seasonings, and then forcing the mixture through a sieve. Add the purée to the lobster, cover and simmer for 1 hour.

Serve over cooked spaghetti and sprinkle with Parmesan cheese.

MALFATTI

(Spinach Dumplings & Meat Cakes)

- 1-1/2 pounds ground beef
- 1-1/2 teaspoons seasoned salt
- 1 small onion, chopped
- 3 tablespoons olive oil

- 1 onion, chopped
- 1 clove garlic, minced
- 3 cups tomato juice
- 1 3-oz can sliced mushrooms
- 1/2 teaspoon thyme
- Pinch of Rosemary
- 1/2 teaspoon Marjoram
- Salt to taste

- 1 cup chopped cooked spinach, well
drained
- 1 cup fine dry bread crumbs
- 1 tablespoon minced parsley
- 1 egg
- 1 tablespoon olive oil
- 1/4 cup Parmesan cheese

Mix the meat, seasoned salt, and the small chopped onion. Form into 8 flat patties. Fry in oil until browned. Remove from the pan.

In the same skillet, sauté the other chopped onion and the garlic until lightly browned. Add tomato juice, mushrooms, and seasonings. Simmer for 10 minutes.

For the *malfatti* mixture (spinach dumplings), blend together the spinach, breadcrumbs, parsley, slightly beaten egg, olive oil, and cheese. Form into flat cakes the same size as the meat patties, and put one on top of each meat patty, pressing down slightly to hold the two together. Place these double-deckers in the sauce. Do not allow the sauce to cover the *malfatti*. Cover skillet and simmer 15 to 20 minutes, or until the *malfatti* mixture is cooked in the steam.

To serve, arrange on a heated platter, sprinkle with Parmesan cheese, and garnish with parsley. Serves 4 to 6

Source: *Cooking With a Foreign Accent*

MAKING COSTUMES FOR VICTORIAN BALLS

by Frances Grimble



If you've always wanted to be the bell (or beau) of the ball - why not do it? A Victorian ball enables you to show off your costuming creativity as well as your dancing skill.

This second article in a three-part series on costuming for vintage dance covers the middle of the 19th century (1840-1870) rather than the entire Victorian period (1837-1901). During these three decades, there was a tremendous enthusiasm for couple dancing, and the basic dances of the Victorian era were established. Today, most Victorian dancers prefer the full-skirted dresses of these years to the bustles of later decades.

The quadrilles and country dances of the Regency period (described in the first article in this series) were still done in the middle of the century, although they were simplified by using a "dance walk" instead of special steps. However, the most fashionable dances were closed-couple dances such as the waltz, the polka, the galop, the schottische, the mazurka, and the redowa. These couple dances were derived from Central European folk dances, but were popular in middle- and upper-class ballrooms all over Europe and America. Unlike the set dances, they encourage partners to interact primarily with each other and to work variations on the basic steps. The dances are also characterized by rapid but graceful turning movement, both by the couple and around the ballroom. Their overall spirit is vital, exuberant, but still refined.

Modern balls capture the vitality and romance of the Victorian era while omitting details that modern dancers find unacceptable (such as chaperons) or overly time-consuming (such as chalking patterns on the ballroom floor). In the Victorian tradition, the ballroom is presided over by a dancing master, who in modern times often teaches before or during the ball. The dance program usually begins

with a Grand March in which the dancers promenaded the room to music while observing prospective partners and each other's costumes. Then they do couple dances, which are dominated by waltzes, interspersed with occasional set dances. Refreshments are usually laid out on a buffet and eaten at any time, as opposed to the Victorian practice of a formal sit-down supper.

Women's Ball Costume

Although clothing from the middle of the 19th century is sometimes available to the private collector, it should be kept for appreciation and study - not dance wear. However, you can wear an Edwardian low-neck chemise and corset cover, drawers, and underpetticoat. It is also ideal to trim your reproduction ball gown with late Victorian or Edwardian lace. It is often handmade and almost always looks better than modern lace.

1840s Styles

Dresses of the 1840s through the 1860s had an hourglass silhouette. In the 1840s, the bodice was long and pointed in the center front. Sleeves were cut tight and, for evening wear, short. The evening neckline was low, broad, and somewhat pointed at the center front. It was usually trimmed with gathered lace or a pleated fabric bertha (a large capelike collar). The off-the-shoulder style restricted upper-arm movement and dictated a low dance hold, with the woman placing her left hand on her partner's right shoulder and holding her right arm almost straight down. The skirt was full and made of unshaped widths of material gathered at the top. It reached the top of the foot. The bodice and skirt were sewn together; the dress fastened at the center back.

Evening fabrics were silks (including changeable and moire silks), striped and floral brocades, gauze, tulle (a gossamer silk fabric), tarlatan (a fine open-weave muslin), and lace. Eighteenth-century silks were reused for fashionable dress (and fancy dress). A wider range of colors was popular than during the Regency period; white and pastels were favored for young women's evening dresses. Trimmings were simple. A popular style that emphasized the hourglass silhouette was a reverse-V trimming on the skirt to give an 18th-century-overskirt effect.

The undergarments were drawers, a low-necked chemise, and multiple petticoats. To support the skirt these were often stiffened with cording or made of crinoline (horsehair). The corset was hourglass-shaped and boned. Most modern dances prefer the shortest, most lightly boned corset that gives a smooth line and bust support. The full skirt gives the illusion of a smaller waist without tight lacing.

A wide variety of capes, mantles, and shawls were worn. It was fashionable to have an evening cloak in the same fabric as the dress. Other evening accessories included light slippers similar to ballet slippers, a fan, wrist-length gloves, and large bracelets. Hairstyles featured long curls on each side, echoing 17th-century hairstyles, or looped braids. The rest of the hair was drawn into a bun in the back. Evening hairstyles incorporated flowers, lace, and other trims.

1850s Styles

In the 1850s, the hourglass silhouette was more pronounced. Sleeves widened, and on ball gowns

Continued on the next page.

could be short and tight as in the 1840s, or short and puffed. Skirts were wider and still ungored. They were often pleated, rather than gathered, at the front and side to reduce waist bulk. The bodice and skirt were now separate. An economical practice, still useful for modern costume enthusiasts, was to make an evening and a day bodice to match a single skirt.

Although the overskirt-style trim was still worn, skirt trimmings more often had a horizontal emphasis. One common style covered the skirt with two or three deep flounces. Figured fabrics, such as brocades, stripes, and plaids, were popular and often woven to provide borders for the skirt flounces. The increasing skirt width created a support problem that was solved by the cage crinoline, made of elastic steelwires held together with flexible tapes. The cage crinoline enables women to discard most of the petticoats they had worn in the 1840s. On the dance floor, they could move more freely and were much cooler. However, the dance floor was also more crowded.

Modern dancers usually make or buy a hoop petticoat. A hoop petticoat is made of cloth with casings in which are inserted three to six hoops. The number of hoops depends on the weight of the skirt. The diameter of the bottom hoop should be 50 to 80 percent of your height. The smallest hoops are most flattering to small women and most courteous to the other dancers. The bottom hoop must be high enough so you do not trip over it. The hoops themselves can be plastic or steel wire. Cover the hoop petticoat with large ruffles, or wear a ruffled petticoat over it to keep the hoops from showing through the ball gown. Add a short, double bottom ruffle to hold out the last few inches of the skirt (which will be longer than the hoop).

During the 1850s, the hair was drawn to the back and arranged in braids, being smooth in the front. In the second half of the decade, the headdress called the "comb concealer" became popular. This consisted of a piece of stiffened net covered with ribbons, lace, flowers, and other ornaments and attached with ribbon wire to the back of the head. Fancy combs and feathers were also worn.

1860s Style

In the first half of the 1860s, the evening bodice was pointed center front and center back. Later the waistline was high, round, and covered with a large ornamental sash hanging down the skirt back. The skirt became fuller and more elliptical, with the greatest fullness at the center back. It was floor length in the front and trained in the back. The increasing fullness was created by goring the skirt sections and pleating them around the waist. In the second half of the decade, the skirt was flat in front and pleated in the back. It was supported by an elliptical cage crinoline.

The development of aniline dyes introduced some very bright colors, but these were not universally worn. Instead of large fabric flounces, skirts had quantities of fragile trimmings such as lace, ribbons, and flowers. Unfortunately for dancers, the ballet-like slippers were replaced by shoes with a curved "Louis" heel. Hairstyles were elaborate and required false braids, curls, switches, and so on. In the first half of the decade, the hair was concentrated at the nape of the neck; later it covered the back of the head. For evening, flower wreaths and sprays were wound into the hair.

The second half of this article, describing Victorian styles for men will appear in next month's issue of *Let's Dance*.

FOLK DANCE PROFILES

by Miriam Lidster



WALTER GROTHE

Walter is a veteran folk dancer. He has seen the beginning of the Folk Dance Federation of California, and very important in his life, he has seen Folk Dance Camp at the University of the Pacific grow and flourish through two directors - Lawton Harris and Jack McKay - and into the present with Bruce Mitchell.

Walter began his lifetime of dance by learning the Viennese Waltz in Vienna. During his vacations as a student at the Munich University, he began his travels by visiting Yugoslavia, Romania, and other Balkan countries. In 1923, a group of five friends decided to go barnstorming by air. They travelled to Serbia and other Balkan countries in two-seater planes of World War I vintage. When Walter returned to Munich, he studied German philology and received a doctorate in philology. Walter had planned on going into publishing. He needed a doctorate in order to work in the publishing field, but it was an inflationary time, and his family could not afford to support him. So he got a job in an import-export house in Hamburg.

During this time, Walter met Margaret Krebs from Chile at an artist party. She was a director of an art institute in Hamburg. Upon learning that she was planning to return to Chile, Walter expressed interest in going with her. A few weeks later, in 1924, they went to Chile. They travelled by steamer to Rio de Janeiro, where her father was a director of a bank. They continued on to Buenos Aires, finally returning to Chile and settling there, where Margaret's brother was director of an import-export house. Walter worked there, lived in a boarding house, and learned Spanish. After Walter spent three years in Chile, ten male friends decided to go to San Francisco. They sailed up the

coast on a Japanese freighter, stopping at every little port.

Arriving in San Francisco in 1927, Walter got his first glimpse of America. He went to import-export houses looking for a job. Finally he found a job at a place where they needed someone fluent in German who also knew shorthand. Walter stayed at that job for six months and then suddenly had a desire to return to Germany. He took a steamer to Hawaii, visiting the Red Sea, Egypt, Italy, and San Moritz, where the first Winter Olympic Games were held. Walter returned to Dusseldorf, where he again got a job in an import-export house.

After six months, Walter became restless and went to Canada by steamer, crossing Canada by railroad, and he eventually returned to San Francisco. He returned to his old job and eventually married a relative of the manager. On their honeymoon, they went to Europe to meet Walter's parents and visit Munich. They also travelled to Paris and Italy.

In 1933, they travelled on the Graf Zeppelin from Munich to Berlin, then to Copenhagen and back to Berlin. Upon his return to San Francisco, Walter decided to make San Francisco his home. Walter started an import-export business (Grothe, Schmidt and Co.) which did business with Germany. World War II brought an end to this business.

Walter's interest in folk dance resulted when he attended a recreational group under the direction of Lucile Czarnowski. Walter became Vice President of Changs, a popular folk dance group. He then began going to a different group every evening. This interest led him to begin teaching folk dance. He taught different groups, teaching five nights a week. Every weekend he went to a different city and asked the mayor if his dancers could perform on their lawn. He also went to the mayor to have a Folk Dance Festival in San Francisco. It was the only time that he ever called a square.

Millie von Konsky was teaching at the I House in Berkeley, and she asked Walter to teach a class when she went to Europe. When she came back, the I House asked Walter to take over the class. Walter met Jack McKay at the Berkeley Folk Dance Group.

Walter was the 5th President of the Folk Dance Federation of California (1946-48). He also met Lawton Harris at Folk Dance Festivals. At that time they talked about a possible Folk Dance Camp at the University of the Pacific. Lawton started out, and Walter was on the Camp Committee.

I interviewed Walter at the Stockton Folk Dance Camp in 1991, where he was visiting and celebrating his birthday. It was an interesting few days for me, recalling past events and interviewing friends like Walter. Walter and I discussed the "Frog Jumping Contests" at Calaveras and other interesting trips that were planned between the first and second weeks of the early camps. I don't believe that Walter missed a camp since the first session in 1949.

Folk Dance: On the Upswing

by Rose L. Strasser



International Folk Dancing in the Greater Phoenix Area which is comprised of Apache Junction, Mesa, Tempe, Scottsdale, Phoenix, Sun City and Sun City West has had a difficult time attracting Folk Dancers. Many feel that this has been caused by the great popularity of Square Dancing. Around here, everyone calls and thinks of this as the Square Dance Capital of the World. Most of this Square Dance activity is held in the eastern part of the region composed of Mesa, Tempe, and Apache Junction. This area is also recognized for its many RV Parks and Resorts. Practically everyone of these offers classes, workshops, and evening Square Dances.

In the past few years, Square Dance has been decreasing but many people attribute this to the fact that the participants are getting older and the younger people are taking part in other activities.

Those in the International Folk Dance scene are hoping that these younger people can be attracted to the Folk Dance activity along with Country Western and Square Dancing. There seems to be a gradual increase in the number of people participating in Folk Dance.

The Phoenix area has many close-knit Ethnic Nationality groups. Most of them also would like to retain their ethnic dances. They do this by offering dance classes for their children and young people so they will continue to appreciate and perform their dances. At the "Hello Phoenix Day" programs that were held yearly until 1983, ethnic dances were performed as a part of ethnic displays and offerings. Predominant among these were the Greek, Scot-

tish, Swedish, Japanese, Yugoslavian, Israeli, Mexican, and other South American groups. However, these groups tended to dance only in their own churches, social halls, etc. and rarely invited outsiders to join in, so the general public had few opportunities to see or participate in their dances. The ethnic Indian dancers were different. They held frequent Pow-Wows and Indian Day Celebrations and onlookers and audiences were invited to participate.

A group of people who were interested in International Folk Dance got together to promote this type of dance, and the Greater Phoenix Federation of Folk Dance Teachers was formed. Workshops for the teachers were held in which suggested dances were taught so that people could come together and dance with other groups. Finally a Beginners Folk Festival was organized and held. The Los Olivos Senior Center in Phoenix allowed us to use their auditorium and facilities without charge. This Festival was well attended and many people showed interest. Each following year the Festival improved. On February 16, 1992, the 5th Festival was held.

The Steering Committee of the Folk Dance Teachers Federation is made up of the following people: Mildred Gosden, Director; Rose L. Strasser, Secretary; Morey Bloombaum, Arthur and Sylvia Case, Will Gosden, Datus Herzog, Joyce Himes, Muriel Miller, Bruce Remillard, and Alice and Byron Stewart. This Steering Committee meets regularly to organize and plan future activities and festivals. Dances are proposed and taught so that the teachers in the area can teach them to their own groups so when a Festival is held, the participants can join in most of the dances.

The 5th Festival this year was a turning point. In evaluating the Festival, it was noted that the Festival progressed more smoothly, the caliber of dancing was much better, and the organization and responses of the participants greatly improved.

Another bit of progress is that the participants are now ready to see professional exhibit ethnic group performances. Groups to be approached are Swedish, Scottish and Japanese for next year. Also, to involve our spectators, we hope to teach and present some very simple dances to encourage them to dance. Who knows, maybe these onlookers may decide to become Folk Dancers!

It has been hard work but also very encouraging to see this interest grow and the dancing improve. Visitors to this area are welcome to attend these classes. If you are interested you can call me at 602-830-1800.

FOLK DANCE NEWS

FAMILY NIGHT - Glen Bannerman of Northern California will present an evening of family activities, song, storytelling, and dance on Saturday, July 11, at 7:30 p.m., somewhere on the peninsula to be announced. For more information, call 408-379-5260. (P.S., Glen is teaching at San Francisco Theological Seminary in San Anselmo, June 8 - July 15, and has a few available dates for workshops.

STEPS AND STYLING - Mark your calendar for September 19, for a steps and styling workshop with Edith Thompson, a recognized recreation leader, who will present activities and dances for anyone who works with groups on a regular basis or "one night stands." For more information, call 408-379-5260.

GREEK HERITAGE - The Greek Orthodox Youth Folk Dance Festival (FDF) under the auspices of the Diocese of San Francisco presents FDF Heritage Camp to be held at St. Nicholas Ranch and Retreat, 38526 Dunlap Road, Squaw Valley, CA. The camp, August 17-23, will be a seven-day Greek heritage youth camp featuring instruction in Greek language, arts, history, religion, folk dance, music, song, costumes, customs, and traditions. For more information, call (818) 360-9844 or 354-3824.

MAINE FOLK DANCE CAMP - The Maine Folk Dance Camp, Woods Pond, Bridgton, Maine, will be holding sessions all summer starting July 4th through Labor Day Weekend. A brochure with full details on all summer activities is available by writing to the camp at Box 2305, North Babylon, NY 11703. You can call them at 516-661-3866.

GROUP LOOKS FOR VOLUNTEERS - The Hellenic Traditional Arts Institute is a non-profit organization dedicated to promoting Greek music, culture, and dance. The Institute is look-

ing for volunteers to help in all phases of its activities. Persons interested should call 408-259-9789. The Institute is located in San Jose, California.

SWANNANOA GATHERING - At Warren Wilson College, Asheville, NC, July 12 - August 2, in the valley the Native Americans called Swannanoa: "land of beauty." This gathering is a series of workshops committed to bringing the finest proponents of our folk traditions together to teach and learn. Instructors are some of the finest musicians, artists, and craftspersons from this country and abroad. For more information, call 704-298-5099.

TOUR OF TURKEY - August 2 through 18. Includes Istanbul, Ankara, Cappadocia Region, Pamukkale Region, Kusadasi, and Bursa. Keep in mind that several meetings with folklore groups are planned throughout the trip; and as always, the group will take advantage of every serendipity. For more information, call Jim Gold International, 497 Cumberland Avenue, Teaneck, NJ 07666, 201-836-0362.

PLAKA NIGHT - Don't miss Plaka Night, an evening of Greek music, food, and dancing, the last Wednesday of every month at Zorba's Restaurant, 1350 South Bascom Avenue, San Jose. A typical Plaka night program consists of a Greek dance lesson at 7:00 p.m., followed by dance exhibitions at 8:00, and dancing to live music starting at 9:00. There is also a special price menu and no cover charge. OPA!

DANCE ON THE WATER - A special cruise, January 9 through 23, 1993, will feature a two-week seminar by the University of Pittsburgh Institute of Shipboard Education, while cruising the Caribbean Sea. Registrants are already signing up, and space is limited. You must act before September 1. For more information, call 510-526-4033.



FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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STATEWIDE, Continued from page 6.

as one of the best yet. But for those who were able to stay over Monday, the sold out picnic at Shannon Park proved to be one of Statewide's finest outings. Numerous pairs of tired feet discovered new life as they danced Country Western under the direction of Charlotte Skeeter and Neil Hale from 11:00 AM to 12:30 PM. The catered barbeque as prepared by Max Horn and his staff hit the spot. The "Boots "N" Buckles" exhibitions

added to the day's enjoyment. The all request dance program starting at 1:30 got off to a good start but by 4:00 PM even the most enthusiastic and hardy dancers decided it was time to close shop on Statewide '92, Festival International and start for home. The memory of a great weekend is certain to stay with them for a considerable time.

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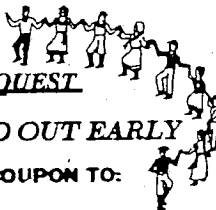
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