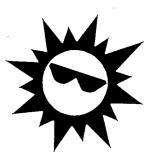
Iet's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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

Let's Dance

EDITOR		.Jeanne	Bertolina
CO-EDITOR	RAND		
BUSINESS	MGR	Geneviev	<i>r</i> e Pereira

MAY/JUNE CONTRIBUTORS:

Philomena Pavelka	Lloyd Day
Morris Jerome	Ed Kremers
Frances Grimble	Vera Musser
Eunice Wolf	Jean Williams
Grace Nicholes	Ann Garabedian
Ruth Ruling	Neil Williams
Lloyd Day	Bill Wenzel
Rae Tauber	Carol Wenzel
Bob Gardner	

FEDERATION OFFICERS - NORTH

PRESIDENTLupie Barton
VICE PRESIDENTFrances Ajoian
TREASURERPage Masson
REC. SECRETARYErika Ray
PUBLICATIONSEllie Wiener
MEMBERSHIPMelvin Mann
PUB. RELATIONSMichael Norris
HISTORIANJimmy McCoy

FEDERATION OFFICERS - SOUTH

PRESIDENTBeverly Barr
VICE PRESIDENTEunice Udelf
TREASURERBill Campbell
REC. SECRETARYJulith Plenas
COR. SECRETARYRudy Beldner
MEMBERSHIP Marcia Lechtich
PUBLICITYBeverly Weiss
HISTORIANTherese Scholin

TABLE OF CONTENTS

REGISTRATION FOR STATEWIDE.....3

MUSIC & RHYTHM IN FOLK DANCING...4

DANCE DESCRIPTION:

NOVOSELSKO HORO (Bulgaria)....11

SOURCES FOR EMPIRE/REGENCY
COSTUMES......15

THE CSANGO COMMUNITIES......18

CALENDAR OF EVENTS......20

CLASSIFIED ADS......21

EVENTS SOUTH.....21

COUNCIL CLIPS......22

ON OUR COVER:

Stockton Folk Dance Campers



SUBMISSION DEADLINE FOR THE JULY/AUGUST ISSUE: Wednesday, May 27

SUBMISSION DEADLINE FOR THE SEPTEMBER ISSUE: Wednesday, July 29



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

BUSINESS OFFICE: Wednesdays, 10:00-4:00 510-581-6000 FAX, 510-886-3044

Let's Dance (ISSN #0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May/June and July/August issues, which are released each two-month period. Second-class postage paid at Hayward and additional mailing offices.

POSTMASTER: Send address changes to Folk Dance Federation of California, Inc., 1020 B

Street, Hayward, CA 94541.

REGISTRATION FORM

ADVANCE REGISTRATION DEADLINE - MAY 10, 1992 ADVANCE REGISTRATION REQUIRED FOR INSTALLATION DINNER

Please Use a Separate Form for Each Person - Form May be Photocopied

NAME:				
ADDRESS:		PHONE:		
			ZII	D:
	TRATION PACKAGE BY MAY 1		LL EVENTS	<u>\$63.00</u>
		Price By May 10, 1992	Price After May 10, 199	
Friday Pre-party and	50th Anniversary Reception	\$3.00	\$4.00 <u>\$</u>	
Saturday Afternoon I	nstitute (Institute Syllabus Included)	\$6.00	\$7.00 <u>\$</u>	
Saturday Evening:	Costume Parade International Dance Balkan Dance	\$6.00	\$7.00 \$	
Catalana A Stan Donto				-
	(including live music)			
Sunday Afternoon Fo	lk Dance Concert	\$5.00	\$7.00 <u>\$</u>	
	cluding Sales Tax and Gratuity			
Sunday Evening:	International Dance Scandinavian Dance	\$5.00	\$6.00 <u>\$</u>	
Sunday After Party		\$3.00	\$4.00 <u>\$</u>	
Monday:	Country Western Dance Institute Barbecue Exhibition and Dance	\$10.00	\$11.00 <u>\$</u>	

Make check or money order payable to:

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Mail advance registration before May 10, 1992 to:

FOLK DANCE FEDERATION OF CALIFORNIA 1020-B STREET, SUITE 2, HAYWARD, CA 94541

For further information:

Millie von Konsky, General Chairperson 11468 Dillon Way Dublin, CA 94568 (510) 828-5976

The City of Dublin has made a contribution to the Folk Dance Federation of California for the printed material and facilities for the Statewide '92 Festival International

Music was part of the earliest civilizations; the Sumerians and Egyptians have left evidence of their songs and instruments. The relationship of music to human behavior was an important philosophical subject even before Plato, whose views on this subject dominated Western philosophy for a thousand years. To Confucius, too, music had an important role in unifying humankind with the universe. The Hebrews, Persians, Indians, and Chinese all developed unique forms of music. Although little remains of their ancient musical compositions, it was the Greek systems of scales and modes that were to influence most the highly refined musical traditions that developed in the West, beginning in a systematic way with Pope Gregory during the sixth century.

Dance has been part of the ritualistic and religious activities of almost all primitive societies; but the earliest significant documentation comes from the Egyptians. During the 3rd millenium B.C. expert dancers were brought from the primitive tribes of central Africa to perform not only at state and religious ceremonies, but for the private pleasures of the rich and famous. Although these early dancers were mostly men, it is probable that the very popular Middle Eastern belly-dance is of African origin. But true femininity in dance came to Egypt with the graceful movements of Hindu dancing girls. Although men and women danced as couples in several cultures as early as 500 B.C., dancing as a recreational activity is relatively recent.

I. Rhythm, beats, notes, rests, meters, and counts

Rhythm, from the Greek word Rhythmos, is structure in time. Without it music and dance would be impossible. Rhythm has several components, including tempo, the pace of the movement, stress, the emphasis given to a musical beat, and meter. The beat is the smallest regular interval associated with musical sounds (notes) and sound-free intervals (rests). Identified by duration, these are often written in order of decreasing length:

note
$$0=1$$
 $0=1/2$ $0=1/4$ $0=3/8$ $0=1/8$ $0=1/16$ rest $0=1/16$

Music repeats in time with one or more periods. The smallest repeating set of beats is a *measure*. Meter, the number of standard notes per measure times the length of one standard note, gives the time-length of a measure. For a given tempo, a 2/4 measure (two quarter notes) has the same length as a 4/8 measure (four eighth notes), half the length of a 4/4 measure and two-thirds the length of a 3/4 or 6/8 measure. Several measures make up a musical *phrase*; extended phrases are also common. The relationship of the beats to the simplest note structures in the most common meters are shown below. In this and following figures each rectangle represents one measure.

<u>meter</u>	noto	1	/ 4	1/	<u>'</u>	1/8	1/8	1/8	1/8	1 1	$\overline{/4}$	
2/4	note	1/	4	1/	*	1/0	1/0	1/0	1/0	1/	4	
Z/ 1	beat		1 .	2		1	&	2	&		1	
4/8	note	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8		
1 /0	beat	1	2	3	4	1	2	3	4	1		
4/4	note	1/4		1/	1/4		1/4		1/4		/4	
4/4	beat	1		2		3		4			1	
3/4	note	1/4		1/	1/4		1/4		/4	1/4		
3/ 1	beat		1		2		3 ′		1		2	
3/8	note	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	Τ	
3/6	beat	1	2	3	1	2	3	1	2	3	1	
6/8	note	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8		
	beat	1	2	3	4	5	6	1	2	3		

For some dances one musical beat corresponds to one note and one dance movement. But given a variety of instruments and vocals, plus the originality of both composer and choreographer, the dancer may hear more than one beat-pattern in a dance. For this reason the dance *count* is introduced to define a single dance movement; the dance rhythm is defined by the relative lengths of the counts, separated below by dashed lines. The words "Slow" (S) and "Quick" (Q) are often used to characterize the simplest features of rhythm, although

their exact meanings vary with the meter. With counts of relative length S=2Q, the steps for many well known ballroom dances like the <u>Tango</u> are counted:

beat, count		Į.	!	2	1	1 8	τ	1	2
rhythm	٥	3	i	S	0	1 ()	i	s
TITATITITE	,	, _					<u> </u>		

II. 2/4, 4/4, and 4/8 meters

How can a dancer identify meter by listening to music? Find a repetitive pattern. It may be defined primarily by one instrument: drum, flute, vocalist, or other? Try counting uniformly and repetitiously with the beats; for example, ...1,2,1,2,1,2, or...1,2,3,1,2,3,1,2,3, or...1,2,3,4,5,6,1,2,3,4,5,6,... etc. One (or more) of these repetitive sets will fit almost everything outside the Balkans. If there is a single accent every four beats (..,1,2,3,4,1,2,3,4,...), the meter is probably 4/4 (more common than 4/8). But if there is a secondary, weaker accent on the third beat, it is probably 2/4, with beats 1,&,2,&. It is often hard to tell 2/4 meter from 4/4 meter, but then it probably doesn't matter to the dancer. The difference between 4/8 and 4/4 is nominally in the duration of the notes. But the permissible range in tempo for a given note is broad. For example, the musical meters for both Erev Ba and Tfilah are identified as 4/4, although these dances differ greatly in tempo.

Normally, 2/4 meter is used for rock-and-roll, swing, tangos, polkas, reel-time dances, tropankas, krakowiaks, cacaks, and karagounas. 4/4 meter is used for schottisches, marches, strathspeys, hornpipes and most Israeli dances. A traditional Hungarian or Slovakian csardas includes a slow part in 4/4, followed by a fast part in 2/4. In a less traditional example, the Scottish dance Thirteen Fourteen is performed first as a 4/4 strathspey, then repeated in faster 2/4 reel time. Below are the musical beats and dance patterns for two very different polkas in 2/4 meter, both from Bohemia. The lift in Dudacka is longer and smoother than the hop in Doudlebska.

Doudlebska Polka, 2/4 meter

note	1/16	2/16	2/16	3/16	1/16
count	&	1	&	2	&
ftwk	hop	right	close	right	hop
ftwk	lift	right	close & 1/8	right	lift
count	&	1		2	&
note	1/8	1/8		1/8	1/8

Dudacka or Bohemian National Polka, 2/4 meter

III. 3/4 and 3/8 meter

Even without the waltz, which is done almost everywhere, these meters would be especially important to Polish, Scandinavian and some other cultures. Rhythmic distinctions among various types of 3-beat music and dance are often in the emphases and durations of the beats. The polonez in 3/4 meter is slow and stately with pronounced emphasis on the first beat. Kujawiak music is also slow but more lyrical, with less emphasis on beat. The mazur is fast but smooth, with a pronounced emphasis on 1 and/or 3; the mazurka emphasizes 2 and 3. The oberek is even faster, usually 3/8 meter. Using many of the same steps as the mazur, it turns and bounces to music with variable emphasis. As with the dual tempo Hungarian or Slovakian csardas, a kujawiak is often enlivened by coupling it with a mazur or oberek in a single dance.

The enormous variety in Scandinavian music and dance reflects not only a long history of independent regional developments, but very strong musical traditions of aural learning and personalized performance. Often the musical structure in Scandinavian 3/4 music, particularly the emphases on different beats, distinguishes dance types. In contrast with the waltz, with emphasis on the first beat, the stress in Hambo music extends to the second beat. Swedish polskas, like the Norwegian pols, may emphasize the second beat. Another interesting structural feature of Scandinavian music and dances is beat length, which may differ within a measure. For the Norwegian springars these differences are important but subtle, smaller than those in the Bohemian polkas described above, and often hard to distinguish in the violin or fiddle music.

IV. 6/8 meter

Because 6-beat measures can be divided evenly into two or three dance counts, the musical variety for a simple dance rhythm like that of the <u>Pravo</u>, which may also use 2/4 meter, can be expanded as shown below.

note	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8
beat	1	2	3	4	5	6	1	2	3	. 4	5	6
count		1		' 	2		,	1	,	, I	2	

Alternatively, 6/8 dances may use the richer substructure to produce asymmetric two steps, Pas de Basques and grapevines. The counts may alternate in length, as for the Romanian dances <u>Rustemul</u> and <u>Cimpoi</u>, which begin:

note	1/8	1/8 1/8	1/8	1/8 1/8	1/8	1/8 1/8	1/8	1/8 1/8	1/8
beat	: 6	1 2	1 3	4 5	¦ 6	1 2	1 3 1	4 5	! 6
count	. &	1	¦ & ¦	2	. &c	1	1 & 1	2	; &c
ftwk	hop	right	left	right	hop	left	right	left	hop

In Scottish and Irish dance, 2/4 and 6/8 meters define reel- and jig-time, respectively. Below is the upbeat and a full measure of <u>skip-change</u> for each, played at the same speed. In the reel 'hop', 'step', and 'close' take equal times. In the jig there are two beats for 'step' and only one each for 'hop' and 'close'. If the tempo is fast, we dance in almost the same way for both.

2/4 (reel)	beat	&		1 :	&c	I I I	2 :	&	
meter	ftwk -	Thop —	st	ep 	-close	_i _st	ep	-hop-	ᅵ
6/8 (jig)	beat	6	1	2	3	4	5	6	

A similar difference in rhythm is made explicit in the Israeli dance <u>Ssulam Ya'akov</u> (<u>Jacob's Ladder</u>); the meter changes midway from 4/4 to 6/8. The dance speeds up with the numerically smaller meter (ratio=0.75 vs 1.00); but also we hear and feel the different beat structure, as we continue to dance the same pattern.

Can you tell which of our Scottish dances are jigs? Some tell us in their titles; to identify others an experienced Scottish dancer tries singing to the music in six syllables: for example, "jig-gle-ty, jig-gle-ty, etc.".

V. Syncopation

Syncopation is adding a beat where none normally exists, removing one that is normally there or displacing beats in the normal rhythm. Reversed beat-emphasis, like clapping on the offbeat, is a common example. The dance may be syncopated relative to the musical beat or normal count. A simple example is adding a skip at the beginning of measure 2 in the (2/4 meter) Syrto.

count	. 1	&c	2	&	1 .	&	2	&
ftwk	step side R	hold	step L behind	stepR sk	ip step L	hold	stepR	stepL

The 'skip' borrows a little time from the previous and/or following 'step'. There is an extensive repertoire of syncopations which cross the measure-boundaries in (3/4 meter) <u>Tsamiko</u> variations.

count	1	2	3	1 2	3	le R-L-R	2	3	1	2	3
ftwk	step R	hold	cross L to	uchR hold	slide sic		hold	cross L	step R	lift L	hold
count	1	2	3	1 2	3	1	2	3	1	2	3
ftwk	step R	hold	cross L - R	-L hold	step]	R-L-R	hold	cross L	step R	lift L	hold

VI. Mixed meters

The traditional <u>Zwiefachers</u> of Bavaria and Austria alternate waltz steps in 3/4 or 3/8 meter with pivoting steps (dreher) in 2/4 or 2/8 meter. The patterns in the repertoire are numerous; in a given dance more than one pattern may repeat in preset sequence(s). A familiar pattern using 3/8 and 2/4 is waltz-waltz-pivot-pivot:

note	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8	1/8
beat		2	3	1	2	3	1	&	2	&
beat count ftwk	1 waltzL	2 R	3 L	1 waltzR	2 L	3 R	piv	1 otL	piv	2 rotR

VII. Balkan meters

The few meters discussed above, which completely dominate Western music and dance, are used in many Balkan dances. But also in the music of Jugoslavia, Romania, Bulgaria, Greece, Albania, and Turkey are many other meters unique to this region. Characteristic features of these 'Balkan' meters are the combinations of beats differing in length in the ratio 3/2 in measures that are intrinsically asymmetric. These forms have been very well developed in traditional music and dances of exceptional variety. They are used today in both popular and classical compositions.

The origins of Balkan meters are not entirely understood. The ancient Greeks invented *paeonic* meters in which some of the normal notes were elongated by a factor 3/2 in a process called *hemiolia*. The original motivation for mixing 'stretched' and normal notes had less to do with tempo and rhythm than with a perceived aesthetic appeal of mathematical symmetry. Having determined experimentally that the interval (frequency ratio) for a perfect fifth is 3/2, these musicians inferred that the same ratio is appropriate for note lengths. This model had no effect on the development of Western music; in the Balkans the impact may have been at most indirect.

Greek settlements, dating back more than two millenia along the Black and Aegean Sea Coasts of Anatolia, have contributed to the significant cultural similarities among modern Greek and Turkish populations. In contrast, the major population invasions in the Balkans during the last fifteen hundred years have come primarily from the East. Understandably Balkan music and dance show strong Asiatic influences, beginning with scale intervals and harmonies, as well as the structure of language and verse. Whereas Western poetry and song depend on fixed numbers of rigid metric structures (iamb, trochee, dactyl, etc.), Balkan verse uses language in a more natural way, following the number of syllables rather than stressed intervals. The associated music includes naturally mixed meters, combinations of duple (2/4 or 2/8) and triple (3/4 or 3/8). In fast tempo a 3/8 measure may become a single count of length 3/8; a 2/4 measure becomes two counts, each with length 2/8. In the familiar example given below two measures with different meters are contracted into one; the original meters add to form an effective compound meter: 3/8+2/8+2/8 =7/8. If we define 1/8, 2/8, 3/8, 4/8 intervals as q, Q, s, and S, respectively, the compound rhythm is s-Q-Q.

meter		3/8			2/	4				7/8	
note	1/8	1/8	1/8	1/8	1/8	1/8	1/8	. <u></u> .	3/8	2/8	2/8
count	1	2	3	1	&c	2	&	→ 1	· <u>1</u>	2	3
rhythm	q	q	q	q	q	q	q		S	Q	Q

Oppression and enforced isolation during the relatively recent Ottoman occupation led many Balkan societies to turn inward, clinging to traditional stories, music, and dance for communication, social and religious activities and entertainment. The overall impact of this invasion, ironically, was less to spread an additional culture than to preserve traditional features that were rapidly disappearing in the more developed societies of the West. Today, on the local level, the Balkan cultures continue to be cross-fertilized by itinerant musicians of Eastern origin, like the Gypsies, who are especially skilled in performing music with asymmetrical meters.

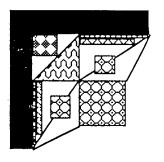
References.

Encyclopedia Brittanica, 15th Edition, 1989. Grove Dictionary of Music and Musicians; Macmillan Publishers Limited, 1980. Kremenliev, B. A. *Bulgarian-Macedonian Folk Music*; U. of Calif. Press, 1952.

VIII. Balkan Meter and Rhythm Chart

The chart below lists common Balkan meters and some related dances; particularly in Bulgaria these are often given generic names. Several of our teachers have provided such charts; in our particular two-column format, horizontally neighboring dances with the same numerical meter differ in the location of the long count (underlined), an essential feature in distinguishing the 'feel' of the dance.

Note and meter lengths are in units of 1/16 (or 1/8 where noted). notes Rhythm lengths in units of 1/16 are: q=1, Q=2, s=3, S=4. Format for a measure is: counts hythm Meter 2 3 Tik 2 1 2 5 Pajduško Horo Mori Odayo Sareno (5/8) SQ S Q S Lesnoto, 2 2 2 Râčenica, 3 2 Cetvorno Horo, 1 3 7 1 2 <u>3</u> Pandalas, Kalamatiano Q Q O Q s Mandilatos 3 2 2 2 2 2 Grančarsko Horo 1 3 <u>2</u> 9 2 3 4 1 4 O Q Q QQ Q Q Q Q Dajčovo Horo, Lile Lile S Syngathistos, Karşilama Kopanica, 2 2 3 2 2 2 2 2 2 1 NedaVoda Gankino Horo, 1 <u>3</u> 4 5 11 1 2 3 5 6 Nalivala (11/8) Q Q Q Ovčepolsko Oro Q S S S S Ö S 2 3 2 3 2 2 2 2 2 2 2 3 Krivo Sadovsko 2 Q Petrunino 5 6 2 4 13 1 3 4 5 <u>6</u> Horo Horo Q Q Q Q Q O Q O 2 2 2 3 2 2 Bučimiš 1 2 3 4 <u>5</u> 6 15 0 Q Q Q notes Quick counts are often combined; for example, Q+Q-S. Format for measure is: rhythm 4 Marina 11 S S s 4 2 3 Eleno Mome (Petrunino) 13 Also danced to 7/8 S S Q S S Q Elemental meters are often compounded: 3 2 2 3 2 Pusteno, Levendikos, 12 7 + 5Q Q s Q Beranče, (12/16 or 12/8) s 2 2 2 2 3 2 2 18 7 + 11Jove Male Mome S Q Q S S 2 2 2 2 3 2 3 2 2 9 + 13Sandansko Horo Q Q O Q Q 2 3 2 2 7 + 7 + 11Sedi Donka Q Q Q Q Q



SEVENTEENTH ANNUAL

SANTA BARBARA FOLK DANCE SYMPOSIUM

HELD AT THE UNIVERSITY OF CALIFORNIA



TOM BOZIGIAN

LEBANON, ARMIENIA

MIHAI DAVID

ROMANIA

MICHAEL GINSBURG

BALKANS

UENTSI SOTIROU

PIRIN MACEDONIA-BULGARIA

ALBERTO TOLEDANO LOREEN ARBUS

ARGENTINE TANGO

FULL TIME PACKAGES

FULL TIME (Includes room, meals, all classes, parties, afterparties & special events, syllabus additional)

Full Packages
If paid in full by July 31

\$385 double \$455 single

After July 31 \$405 Double \$475 Single Weekend Full Time
If paid in full by July 31

\$295 Double \$345 Single

r July 31 After July 31 S Double \$315 Double

\$365 Single

LABOR DAY WEEK/WEEKEND SEPTEMBER 2-7, 1992

Alex Piperkov - Guitarist from Radio SKOPJE Dimitri Valkanoff - Macedonian/Greek clarinetist extraordinaire

Tom Bozigian - Percussionist, with his Armenian Orchestra

Don Sparks with members of Aman Orchestra (Sat. only)





Options \$190 - Full Time Tuition Only

\$40/day (Tuition only includes all classes, parties, after parties. Food at picnics not covered)

\$20 Balkan Picnic (Goleta Beach, live music, food) \$20 Armenian Picnic (On campus, with Armenian Community, live music, food)

\$20 Evenings only (Includes party with teacher reviews, afterparties & snacks, \$5 additional with 5th period class)

ALL FULL-TIME PACKAGES MUST BE PAID IN FULL BYAUGUST 15, 1992. NO REFUNDS AFTER THAT DATE.

\$150 (non-refundable) deposit due by July 15 to reserve your space!

Return form and make checks payable to: FOLK DANCE SYMPOSIUM, P.O. Box 242 La Mirada, Ca. 90637

(310) 941-0845

NAME	<u></u>		
ADDRESS			
PHONE (HOME)		PHONE (WORK)	PSSS
ROOMMATE PREFER	ENCE		
SMOKER	NON-SMOKER _		



"Festival International" STATEWIDE '92

GREETINGS AND WELCOME TO DUBLIN

Statewide General Chairperson: Millie von Konsky; Committee Members: Lupie Barton, Marian & Ned Gault, Genevieve Pereira, Jane Arentz, Duane Abrams, Audrey Lu Pell, Ann Garabedian, Al & Claire George, Bob & Sharon Gardner, Denise Heenen, Frank & Elsa Bacher, Ruth Ruling, Bev Wilder, Max Horn, Dolly Barnes, Walt Baldwin, Phyllis Olson, Ed Kremers, Leona & Oscar Faoro, Loretta Siegel, Alison Corson, Ernest Drescher, Anna Marie Stephens, Nancy Linscott, and Marcel Vinokur.

Our thanks to the City of Dublin for their generous contribution that makes this festival possible.



KAREN COSTA MANAGER

7209 Regional Street Dublin, CA 94568 DUBLIN STORE 510-803-9693 FAX 510-803-9658

BERKLEY FOLK DANCERS

CONGRATULATES

STATEWIDE '92

Dancing Five Nights a Week Monday through Friday

For Information call 510-526-2700

CONGRATULATIONS STATEWIDE '92

OHLONE COLLEGE WOMEN'S SOCCER

Welcome to Statewide Gestival International

Wes Takara

Finest Meats & Cheeses Beer & Wine European Imports

Party Trays, Catering

Ursula's Bavarian

Delicatessen

Carol Sechaner (415) 828-5431 8933 San Ramon Road Dublin, CA 94566

Novoselsko Horo

(Bulgaria)

Novoselsko Horo (noh-voh-SEHL-skoh hoh-ROH) is from the village of Novo Selo in N.W. Bulgaria. This area, near Vidin, on the Danube River is known for its wine production. Novo Selo is on the border with Romania and only a few miles from Serbia and the dance is influenced by the Vlach people. The dance is also known as "Turlaško." Yves Moreau learned this dance in Novo Selo and presented it at the 1991 University of the Pacific Folk Dance Camp.

CASSETTE:

Folk Dances from Bulgaria YM-UOP-91 Side A/4.

2/4 meter

FORMATION:

Short lines of three or four dancers in back basket hold. Extend hands sdwd behind neighbors and join hands with second dancer each side. Face center,

weight on L ft.

STYLING:

Steps are light and sharp. The traveling steps (Grapevine) in Fig II (meas 1-3) have a light prancing quality. The body does not turn except

slightly where noted.

MUSIC

2/4 meter

PATTERN

Measures

INTRODUCTION None.

I. CROSSING STEPS; FORWARD AND BACK

- A 1 Step on R in front of and slightly across L (ct 1); step back onto L (ct 2).
 - 2 Step on R to R (ct 1); step on L in front of and slightly across R (ct 2).
 - 3 Step back onto R (ct 1); step on L to L (ct 2).
 - Step on R in front of and slightly across L (ct 1); step back onto L, picking up R knee sharply and bending fwd a little from the waist (ct 2).
 - Dance a large step fwd on R while straightening trunk (ct 1); close L to R with wt (ct 2).
 - 6 Step fwd on R (ct 1); hop on R while bringing L fwd (ct 2).
 - 7 Dance a large step fwd on L (ct 1); close R to L with wt (ct 2).
 - Step fwd on L (ct 1); hop on L, picking up R knee (ct 2).
 - 9 Step on R to R (ct 1); step on L in front of and slightly across R (ct 2).
 - 10 Step back onto R (ct 1); step on L to L (ct 2).
 - 11 Step on R in front of and slightly across L (ct 1); step back onto L (ct 2).
 - 12 Step on R to R (ct 1); step on L in front of and slightly across R (ct 2).

Novoselsko Horo - pg.2

- Step back onto R (ct 1); hop on R, bringing L leg (knee slightly bent) around bkwd in a low CCW arc (ct 2).
- Repeat meas 13 with opp ftwk. R leg moves bkwd in a low CW arc.
- 15 Repeat meas 13.
- 16. Step back onto L (ct 1); hop on L, picking up R knee (ct 2).
- 17-32 Repeat meas 1-16.

II. GRAPEVINE AND BOUNCE

- Do not twist torso during Grapevine steps.
- B l Facing ctr, step on R to R side (ct 1); step on L across in front of R (ct 2).
 - 2 Step on R to R side (ct 1); step on L across in back of R (ct 2).
 - 3 Repeat meas 1.
 - Step on R to R side (ct 1); stamp on L beside R, no wt (ct 2).
 - Turning body slightly to L, stamp with wt on L (ct 1); extend R ft fwd low across in front of L with a straight leg while bouncing on L heel (ct 2).
 - 6 Bounce twice on L heel as R legs extended (cts 1,2).
 - 7-8 Turning body slightly to R, repeat meas 5-6 with opp ftwk.
 - 9-16 Repeat meas 1-8 with opp ftwk and direction.

III. STAMPS IN PLACE

- C l With a preparatory bend of L knee and bringing R shldr and hip fwd slightly, stamp with wt fwd on R, bending R knee (ct l); step back onto L (ct 2).
 - 2 Step slightly back onto R (ct 1); step a little fwd on L (ct 2).
 - 3-4 Repeat meas 1-2.
 - 5-6 Repeat Fig II, meas 5-6 with opp ftwk.
 - 7-8 Repeat Fig II, meas 5-6.
 - 9-16 Repeat meas 1-8.

DANCE SEQUENCE: Dance pattern as written three times. On last repeat of Fig III, meas 16, ct 2 stamp R beside L.

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

Discover Why Our Computers are Better! Largest Selection of Notebooks & Laptops!



- 60MB Hard Disk
- AMDe 386SYI Processor
- 25MHz operation
- 6-pin Mini-DIN PS/2-Style Mouse Port
- 9600 Baud FAX send & 4800 Baud FAX receive

BCC



\$2799



Discover Why Winners Circle is the Best Amiga Dealer in the World

Amiga 3000 In Stock Amiga*. The computer for

MICR@NICS

Best Network

NOVEL

If you do it right You won't have to do it again

- Custom Design
 Installation & Maintenance
- · Extended Software Support



486/33 Tower

64K Cache upgradeable
 Orchid ProDesigner II

TO THE PROPERTY OF

- SVGA Card • DTK 1024x768 SVGA
- Monitor .28 dot pitch 105MB Quantum Hard Drive
- W/ MS DOS 5.0
- MS Windows 3.0 & Mouse

\$2350



NOTEBOOK" • 16 Level VGA w/externa

386SX-16 MHz

"RATED BEST

- · 40 MB Hard Disk
- 3.5" Floooy Drive



\$1695

COTV

For a Limited Time **Groller Electronic** Encyclopedia, and Lemmings Included!

The revolutionary new product that turns your TV into a learning and entertainment center...



\$749

DIRECT TO PRESS GOLDLEAF SYSTEM

The most sophisticated desktop publishing workstation in the world at an affordable price. The Direct to Press publishing solutions from Professional Systems Group take

digital design directly to press without compromise This system has all the tools for every phase of PostScript compatible.



が 100mm できる 10 Texas Instruments microLaser™ Printer

- Affordable Adobe PostScript® laser printer
- · HP Laser lete Series II emulation
- Upgradeable, so you can start with the Las emulation, then upgrade to PostScript later
- Small size. Lots of value
- Superior paper handling





Revolutionary technology lets you print stunning, vivid color on any paper

- Postscript
- Pantone certified · Prints on paper or transparency film

Tektronix



EPSON LQ-570



- Includes two scalable fonts.
- 8 to 32 points
- 12 built-in fonts
- · Fast print speeds up to 315 cps . The latest printer from the industry leader
- · Epson's two-year limited warranty

Complete Hyundai

- 386 System CPU 386SX-20
- VGA Monitor

¹1595



-WYUNDAI

ATARI COMPUTER



Portfolio "Palmtop" DOS Compatible \$279 in stock!

TM 3000

- · 80386SX 20MHz · 8.5" x 11" x 1.8"
- 5.7 pounds · VGA display
- · 40MB HDD







建工程的

Premium Exec

5. 是 19 年 19 年 19 日本 19

- 386SX-25
- 60 MB Hard Drive 1.44 Floppy Drive
- IN STOCK





DEALER

286/20/16/12 MHz

The Winner in 80286, impressive Performance With A Competitive Price EVEREX STEP

386/25/20/16 MHz

The Fastest 80386 We Have Ever Tested Well Built Machine With Innovative Withe Back Cache Architecture: A Real Screamer Free On-Site Service



2618 Telegraph Ave. • Berkeley, California • 510-845-4810 • FAX 510-845-2400 Monday Thru Saturday 10:00-6:00



S & S FOLK FESTIVAL TOURS OF '92 with SAM & SARAH STULBERG

CZECHOSLOVAKIA & HUNGARY

June 19 - July 6

Folk Festivals Performances
Markets Dance Workshops
Medieval Villages Crafts
Castles and Spas Fairs
Ethnographic Museums

ALASKA

Aug 9 - 23
14-Day SS UNIVERSE CRUISE
Lectures Concerts
NW Indian Studies
Shore excursions
Killer and humpback whales
Seals Glaciers Puffins

call SAM or SARAH at (703) 527-8998 or come to our dances TUESDAYS 8-10 PM Key Elementary School, Arlington, VA WEDNESDAYS 8-9:30 PM Canal St. Rec Center, Fredericksburg, VA

BOOK AIR ONLY:

Special Fares on Scheduled Flights

S & S The Travel Place 2001 Merrimac Drive, Stafford, VA 22554 (703) 527-8998





SACRAMENTO'S FAVORITE

- Italian Cuisine
- Sleaks
- Sealood

- Pasta
- Saute
- Exhibition Cooking

BEAUTIFUL LOUNGE

"IT'S A GREAT PLACE TO EAT DAY OR NIGHT"

2052 Auburn Blvd Off Bus 90 Marconi or Howe Exit

SENIOR DISCOUNT

Mon Thru Sat — 5pm-3pm

Sun — 4pm-5pm

Eunch
11am-3pm
34on-Fri
Dinner
Dinner
Mon-Thurs, 5pm-10
Fri & Sat 5pm-11
Sunday 4pm-10

(916) 929-9397



Printing
Computer Rental
Desktop Publishing
High Volume Full Service Copies
Free Pickup and Delivery
Toll Free 1-800-388-COPY





7300 AMADOR PLAZA, DUBLIN 510-551-3115 FOR THE SEAFOOD LOVER IN YOU!

Sources for Empire/Regency Costumes

by Frances Grimble

When you are ready to make the costumes suggested in Frances Grimble's article in the March issue of *Let's Dance*, you'll need sewing patterns or drafts of period garments. Drafts can be expanded to full size, then fitted in scrap fabric to your measurements. It is also helpful to have some illustrations to look at and some information on period construction techniques. The patterns and books listed below are good sources for Regency costuming.

FOR WOMEN

Folkwear - Empire dress pattern. In a range of modern sizes.

Old World Sewing Pattern Company - Empire 1805 dress pattern. In a range of modern sizes.

Period Impressions - 1809 spencer jacket pattern. In a range of modern sizes.

Pattern Diagrams for Three 18th Century Dresses, 1780-1800. Royal Ontario Museum. Includes diagram of 1800 dress.

Period Costume for Stage and Screen: Patterns for Women's Dress 1800-1909, by Jean Hunnisett. Pages 30-48 contain a variety of scale diagrams for 1800 to 1825, taken from period garments but for modern size 34 bust. Patterns include bodices, skirts, and sleeves to mix and match; a spencer; and a corset. Brief sewing instructions and much useful background information.

The Cut of Women's Clothes, 1600-1930, by Norah Waugh. Draft of 1810 bodice and 1816-1819 evening dress on page 158. Much useful background information.

Patterns of Fashion 1, 1660-1860, by Janet Arnold. Draft of 1806-1809 evening dress on pages 48-49. Much useful background information.

History of Costume: From the Ancient Egyptians to the Twentieth Century, by Blanch Payne. Draft of 1804 bodice and spencer and 1820 bodice on page 574. Much useful background information.

Costume in Detail: Woman's Dress 1730-1930, by Nancy Bradfield. Detailed drawings and background information on clothing from 1800-1820 on pages 86-116. Drawing of an 1806-1809 evening dress on pages 93-94.

Women's Headress and Hairstyles: In England from AD 600 to the Present Day, by Georgine de Courtais. Drawings of hairstyles from 1790-1810 on pages 96-97; from 1810-1837, on pages 104-105.

Amazon Drygoods - Readymade lace-up Empire pumps, a pattern for dancing slippers, all the paterns listed and other reproduction supplies. Their address is 2218 East 11th Street, Davenport, IA 52803. General Catalog, \$3; pattern catalog, \$7.

FOR MEN

Harriet Engler Tailoring and Custom Sewing - 1815 Swallowtail Coat pattern. In a range of modern sizes.

Bill Brown's Patterns - 1825-1840 tail coat, trousers, waistcoat, and shirt. Taken from originals, in modern size 42 chest.

The Cut of Men's Clothes, 1600-1900, by Norah Waugh. Drafts of 1780 breeches and 1795 pantaloons on page 81. Draft of 1810 great coat on pages 122-123. Draft of 1700-1810 shirt on page 82. Much useful background information.

Cut My Cote, by Dorothy K. Burnham. Draft of early 19th-century man's shirt (before 1822) on

page 17.

The Male Image: Men's Fashion in England 1300-1970, by Penelope Byrde. Much useful background information.

Amazon Drygoods - Bicornes and Bill Brown's patterns are available from this source. See above for address. The tail coat pattern and custommade coats are available from Harriet Engler Tailoring and Custom Sewing, P.O. Box 1363, Winchester, VA 22601. Catalog, \$7.

REGENCY DANCE ORGANIZATIONS AND TEACHERS

Here is a list of organizations and teachers who hold events where Regency costume is worn.

Country Dance and Song Society of America 12 New South Street

Northampton, MA 01060 - 413-584-9913 A national organization that promotes the teaching of English country dancing in classes and workshops. Contact them for the name of your nearest regional branch. Some branches have annual "Playford" balls for which Regency or Baroque costume is appropriate.

Stanley Isaacs

210 East Meadow Drive Palo Alto, CA 94306 - 415-856-8044 Teaches Regency, ragtime, Victorian, and 1920s dance in Palo Alto. Researches dances from original sources.

Friends of the English Regency

Elaine Pelz
15931 Kalisher Street
Granada Hills, CA 91344 - 818-366-3827
The Friends of English Regency sponsors various events to which participants wear period costumes.
The dances are simplified English country dances rather than authentic Regency dances.

Bay Area English Regency Society Alan Winston & Vanessa Schnatmeier 2320 Howard Avenue San Carlos, CA 94070 - 415-593-3452 Similar to the Friends of English Regency.

Dance Through Time

Carol Teten
50 Oak Street, Suite 501
San Francisco, CA 94102 - 415-621-3627
Gives classes in Renaissance, Baroque, Regency, Victorian, ragtime, and 1920s and 30s dance in San Francisco and arouns the country.

Antique Academy of Genteel Dance

Desmond Strobel 6350 Deep Dell Place Hollywood, CA 90068 - 213-469-0267 Teaches late Baroque, Regency, Victorian, ragtime, and 1920s dance. Holds dance workshops and full-dress balls, locally and around the country.

ABOUT THE AUTHOR

Francis Grimbel collects clothing from the 1820s through the 1920s; does historical dance from the Renaissance through the 1920s; and is a professional writer. She lives in San Francisco, CA.

THE GREATER EAST BAY FOLK DANCE COUNCIL

Offers Best Wishes for

STATEWIDE SUCCESS!



FUN IN MARIN

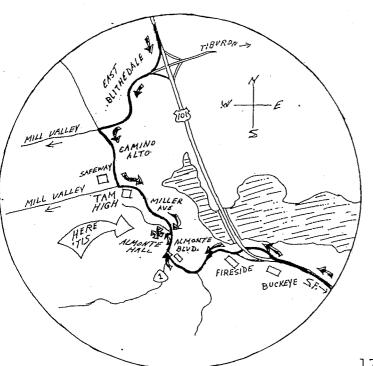
Annual Folk Dance and Birthday Bash Sunday, June 14, 1992

Almonte Blvd., 1:30 to 5:00 p.m.

FUN IN MARIN annual festival will be held in a new location this year. Almonte Hall is where the Hardly Ables and Step Togethers and more recently the Able Steppers hold Saturday parties. Most of you have been there many times, but it might be hard to find for newcomers. It is hidden in the trees off the main road and has no street address, so follow the directions on the flyer and watch for the balloons at the junction.

The Hardly Ables will be celebrating 40 years of dancing; the Step-Togethers, 39 years; and together as the Able Steppers, 7 years. Instead of an exhibition period, there will be birthday cake and punch at no charge. However, any voluntary donation will be appreciated.

Do come and dance with us and help us celebrate.



Vrapcheto Corrido Himig Sa Nayon Postie's Jiq Vo Sadu Orijent Brandeswalzer Maple Leaf Rag American Squares

La Cachucha Sleeping Kujawiak Batuta de la Tudora Miserlou Blue Pacific Waltz

El Gaucho Tango Ali Pasha Tarantella di Peppina Shan Yuan Tao Hua Mexican Schottis Garry Strathspey Baztan Dantsa Ada's Kujawiak #3 American Squares

Tango Poquito Dreisteyrer Polharrow Burn Duke's Hasapiko Pariser Polka Sauerlander Quadrille Sweet Girl El Shottis Viejo American Squares

Swedish Finn Mixer Double Sixsome Bella Franca Amanor Waltz Vrtielka Erev Bá La Chilena Guerrerense Hambo American Squares

Tehuantepec Gerakina Let's Have A Ceilidh Somewhere My Love Na Ma Avu Jota Criolla Ballos From Chios Grand Square

The Csango Communities

by Dr. Adam Molnar, Budapest, Hungary submitted by Rae Tauber

The csangos. or Moldavian Hungarians, live separately from the main bulk of Hungarians. There are communities in Moldava, the land between the Prut and Dneister Rivers, and also in the Gyimes villages west of the Carpathian Mountains in Romania. Their name "csango" means "people who are separated." This is how the Hungarians in Transylvania refer to them. The Transylvanian Hungarians are known as "Szekely," a word that translated into "border guard."

The first csango groups appeared in Moldava in the 13th-14th centuries, when Moldava was related to the Hungarian Kingdom. They were engaged in crafts, vine-growing, and served at the Moldavian court. The earliest Hungarian translation of the Bible prepared for the Reformist Church was made among them. After the 15th century, they tended to live in villages rather than towns. They suffered a lot from Ottoman Turkish and Crimean Tatar raids. They belong to the Roman Catholic Church (not the Eastern Orthodox Church), and under these circumstances, the csangos have preserved very archaic Hungarian folk traditions, art and language.

The csango folk music and dance has developed under a very strong influence of the Moldavian Romanians. Most of the csango dances are circle dances (korogyaszka, tulumba, oves, kezes, hora polka) and belong to the folk dance dialects of the Balkana. Even their pair dances (baraboj, romanka, ruszazka) are characterized by a set structure, otherwise particular to Moldavian Romanian dances. The csango dances are accompanied by the flute (szultu) and the lyre (kobza).

In August, the "Jaszsag Folk Ensemble and Foundation" organizes the "Csango Folk Festival and Conference" at Jaszbereny, 55 miles east of Budapest. The event is now an all-Hungarian Folk Festival, with about 10-12 Hungrian folk dance groups participating that come from different territories of Romania, Ukraine, Slovakia, Austria, and Yugoslavia. These folk dance groups represent the most traditional styles of Hungarian folk music and dance.

During the three days of the festivals, there are performances from morning until the evening, when the tanchaz "dance circles" begin. The local community produces a cavalcade, parades, competitions for dancers, and many craftsmen and artisans arrive to participate in a local folk art fair.

Catch the Spirit & Discover the Difference!

MONTREAL INTERNATIONAL Folk Dance Camp

August 2-3-4-5-6-7, 1992

FACULTY

Steve Csillag

International

Bianca De Jong

Bulgarian

Joe Graziosi

Greek

Moshiko Halew

Israeli

Ahmet Luleci

Turkish

For more information contact:
Steve Csillag
5635 Hudson Avenue
Montreal, Que., Can. H4W 2K3
(514) 481-3867 - late evenings

OPA!

ROMANIA HUNGARY



DANCE ORIENTED TRIP THROUGH TRANSYLVANIA, MAJOR CSANGO FESTIVAL IN HUNGARY. JULY 27-AUGUST 12 \$1,339.

GREECE TURKEY



ST.MARY'S DAY CELEBRATION ON ISLAND OF THASSOS: BLACK SEA COAST, CAPADOCCIA'S WONDERS. AUGUST 11/31

FOLKLORE STUDIES

2192 Harbour Hts. Road San Diego, CA. 92109 619/273-4996 fax: 619/274-2220

CHANGS INTERNATIONAL FOLK DANCERS

Welcomes You To Statewide '92 - Festival International

Changs meets on the first three Fridays of the month, 8 to 11 p.m. in the Social Hall of the Seventh Avenue Presbyterian Church 1329 Seventh Avenue, San Francisco

Monthly party on the third friday free parking in 2 public lots

FOR INFORMATION, CALL 415-661-9426

FRESNO FOLK DANCE COUNCIL

Looks forward to seeing you all...

In Dublin, California

For Statewide '92

Ann Garabedian, President

CALENDAR of EVENTS

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

	May	1	Fri	SAN FRANCISCO Family folk dancing, Slavonic Center 80 Onondaga (Mission District); 415-841-0934
,	May	2	Sat	PENINSULA Council FD party; 415-493-5033
	May	2	Sat	SAN FRANCISCO City College FD Party, 7-10 PM; North Gym dance studio; (CCSF is at Ocean & Phelan Ave; 415-239-3419); NO STREET SHOES; \$1.00 donation
	May	3	Sun	SAN FRANCISCO "Cinco de Mayo" Mexican parade; the Mission Economic Cultural Association is calling for volunteers to assist with Festivals on May 2 & 3, also 23 & 24, plus a Grand Parade May 24; call CARNAVAL, 415-905-6322, if you can't go to Statewide!
	-	8-9-		KITKA Women's Balkan Chorus Concerts; 415-549-3313
	-	8-9-		WESTWIND Int'l Folk Ensemble Concerts; 510-652-9973 Santa Clara Valley FD Party; 408-452-1890
	_		Sat 10 SS	
	May	16	Sat	PALO ALTO FD Party 415-493-5033
	May	16	Sat	BERKELEY FOLK DANCERS party; 510-841-1205;
	May	17	Sun	510-526-2643 SANTA ROSA Int'l F.D. Festival (Rose Festival), 1:30-5:30; Veterans Bldg, 1351 Maple; \$2.50
	May	22	Fri	donation HAYWARD (Chabot College) Duquesne University Tamburitzans concert; 8 PM; \$12, \$10, \$8; 510-786-6801
	May	22-	25	Memorial Week-end in DUBLIN, Statewide F.D. Festival. If you need literature, phone the Folk
	May	30	Sat	Dance Office on Wednesdays, 510-581-6000. FIFTH SATURDAY PARTIES; Peninsula 415-368-7834 Fresno 209-255-1786 Gter EB 510-228-8598
	May	30	& 31	Planina's week-end in the mountains: 415-654-3058 & 415-494-1631
		e 5		SAN FRANCISCO Family folk dancing (see May 1)
		e 6		PENINSULA (Palomanians) FD Party; 415-593-0517 FRESNO Council Installation Dinner; 209-255-1786
				Annual Jackson Center folk dance week-end with the
				Riba's; Senior Center Hiway 49 & 88, near Hospital 209-296-4970
	Jun	e 1	3 Sat	408-452-1890
			Sun Sat	MILL VALLEY; F.D. at Almonte Hall; 415-388-2170 PENINSULA (Palo Alto) F.D. Party; 415-493-5033
	Jun	e 27	Sat	PENINSULA: two parties: 415-368-7834 & 415-327-0759
	Jul	v 4	Sat	MARTINEZ: BBQ & Dance on the Horn Farm; 415-228-8598
	Jul	у 11	. bat	PETALUMA AREA: Cheese Factory Picnic & Dance 707-546-8877
			Sat Sat	PENINSULA (Palo Alto) F.D. Party; 415-493-5033
	Aug	. 2-	8	STOCKTON FOLK DANCE CAMP - UNIVERSITY OF THE PACIFIC

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.

COSTUMES FOR SALE - Several women's costumes: Romania, Ukraine, Armenia, So. Serbia. Color photos. Write: Costume, 13320 S. 48th Street, #2096, Phoenix, AZ 85044.

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.

Events South

Statewide, Dublin, hosted by Cal. Folk Dance May 23-26 Federation, North Idyllwild Folkdance Camp June 26-July 3 Idyllwild Folkdance Weekend June 26-28 Dance on the Slab, hosted by Crestwood & West July 4 Los Ageles Folk Dancers, Lincoln Park, Santa Monica, 1:00-5:00, Council Meeting, 10:30a.m. Oct. 16-18 Hess Kramer Camp Seminar, Malibu Festival hosted by Westwood Co-op Folk April 25, 1993 Dancers, Culver Memorial Auditorium, 1:30-5:30 p.m. Council Meeting, 11:00 a.m.

COUNCIL · CLIPS

SACRAMENTO COUNCIL

Whirl-A-Jigs will celebrate its 45th anniversary at its May 9 International Folk Dance Party. The party will have a Hawaiian theme. This year we also will honor the memory of O1ga Emerson who passed away in February. Join us at Babcock School, 2400 Cormorant Way, Sacramento, 8:00-11:00. Contact: Cleo Baldwin 916-455-5000. Scandinavian workshops continue on May 31 and June 28 at the YWCA, 17th & L Streets, from 1:30-4:30. Contact: Lupie Barton at 416-456-7128.

Sacramento is not taking a dancing vacation this summer: Kolo Koalition is sponsoring dancing by the Pony Express statue in Old Sacramento every Friday in June from 8:00-10:00. All easy line dances. They also will conduct line dance classes every Wednesday throughout the summer at YLI Hall, 27th & N Streets, from 7:30-10:30. On the first Saturday of each month will be an all request line dance party at the same location from 8:00-??. Contact: Florence Beller at 916-485-1324.

El Dorado Folk Dancers will dance through the summer in the Shingle Springs Placerville area: Beginner/intermediate international dancing on Mondays and advanced international dancing on Fridays. Contact: Teddy Wolterbeek at 916-677-1134. Marvin Blanchard will teach easy English Country dances every Monday, 8:00-10:00, at the Arcade Creek Recreation Center, Hamilton St. and Myrtle Ave. Contact: Morris Jerome 916-482-2491. Come join us if you are in the Sacramento area during the summer.

SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - Changs will soon be 54 years old; and although it is now middle aged, it keeps on dancing as much as possible and enjoying all there is to offer. May classes will be held on the 1st and the 8th, and the monthly party on May 15th. Changs will be closed on May 22 and 29. June classes will be on the 5th and 12th. Changs 54th Anniversary Party will be held on June 19. Admission will be just your donation of cold finger food. Changs meets at the Seventh Avenue Presbyterian Church, 1329 7th Avenue. Come and join in the festivities. Parking is available in two public parking lots on 7th and 6th Avenues, near the church. Changs will be closed on June 26.

Hear ye! Hear ye! Publicity is a wonderful thing - the S.F. Recreation Department and the Folk Dance Federa-

tion have a women's folk dance class which meets every Wednesday from 9:45 to 11:45 A.M. at 50 Scott Street under the direction of Grace Nicholes. This class has gained 6 members and several one-timers (whom we hope will return) through a notice published in the Sunday paper. It's a friendly crowd - we dance on a large wooden floor - we dance international folk, rounds, and non-partner dances. Do come and dance with us.

GREATER EAST BAY COUNCIL

The Berkeley Senior Citizen Dancers will have their parties on Sunday, May 17, and Sunday, June 21, 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 parties on Sunday, May 3, and Sunday, June 7, 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.

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.

All members of the Merry Mixers of Oakland mourned the passing of Alfred Liech on February 20, 1992. To those who knew him, he was a quiet man, and well-liked by everyone in the club. He was an original member of the Seminary Swingers, started in 1953, and renamed the Merry Mixers in 1989.

FRESNO COUNCIL

The Fresno Cafy Folk Dancers hosted a well-attended 5th Saturday party and request dance on February 29. Vera Jones Scholarship winner, David Richardson, taught three dances. Alice Devau, Marty Torbit, and Elizabeth Wilford entertained with clogging. Frances Ajoian and Kent Petersen were DJs. The next 5th Saturday will be held on May 30.

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 SCHNE

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



University of the Pacific

45th Annual

Stockton Holk Pance Eamp

1992

JULY 26 – AUGUST 1 AUGUST 2 – AUGUST 8

Two Identical Weeks

FACULTY

Theodor Vasilescu	Dances of Romania
Alix Cordray	Dances of Norway
Barry Glass	Dances of the Balkans
Jerry Helt	Squares
Jaap Leegwater	Dances of Bulgaria
Richard Powers	Vintage Dances
Marianne Taylor	Dances of Scotland
Tineke van Geel	Dances of Armenia

FEATURES

The Bicoastal Band

Under the direction of Barbara McOwen

Basic Dance Techniques

LineSuzanne Rocca-Butler

Couple Bev Wilder

Contra Dance Workshops

Parties and Banquets

1st WeekScottish

2nd Week Armenian



Registration

Mr. Bruce Mitchell. Director Stockton Folk Dance Camp. University of the Pacific Stockton, CA 95211

Scholarship Applications

Bee Mitchell 911 Dianna Drive Lodi, CA 95240



Fees for 1992

\$450

Includes Tuition, Room & Board, Complete Syllabus, and two Banquets.

OR

\$370

Includes Tuition, Room, Complete Syllabus, and two Banquets, but NO BOARD.



\$50.00 now to hold reservations • Additional \$125 by May 15 • Balance at Camp





1020 B STREET, SUITE 2, HAYWARD, CALIF 94541

SECOND CLASS U.S. POSTAGE PAID HAYWARD, CA



Welcomes Festival International - Statewide '92

Festival Special

\$54.00 per night

up to 4 people per room

For reservations call (510) 463-3330 and be sure to mention your affiliation with Festival International.

It's Included at Doubletree Club Pleasanton

- * Full Cooked-To-Order Breakfast
 - * Hosted Director's Reception
 - * Doubletree Cookies
- * Complimentary Coffee & Tea
 - * Late night snacks

The Doubletree Club Hotel is located on 5990 Stoneridge Mall Rd. Pleasanton, across from the Stoneridge Mall Shopping Center.

CONGRATULATIONS TO STATEWIDE

ACTION TELECOMMUNICATIONS & ELECTRIC

Wiring Since 1970 Installation • Extensions • Repair Home • Office Phone • Answering Machine • Computer • FAX 120 / 240 V. Electrical

Duane Abrams

510/841-WIRE

HAVE A MERRY STATEWING from

Asksii Angarorisas. And Obasuldead 500-598-4654