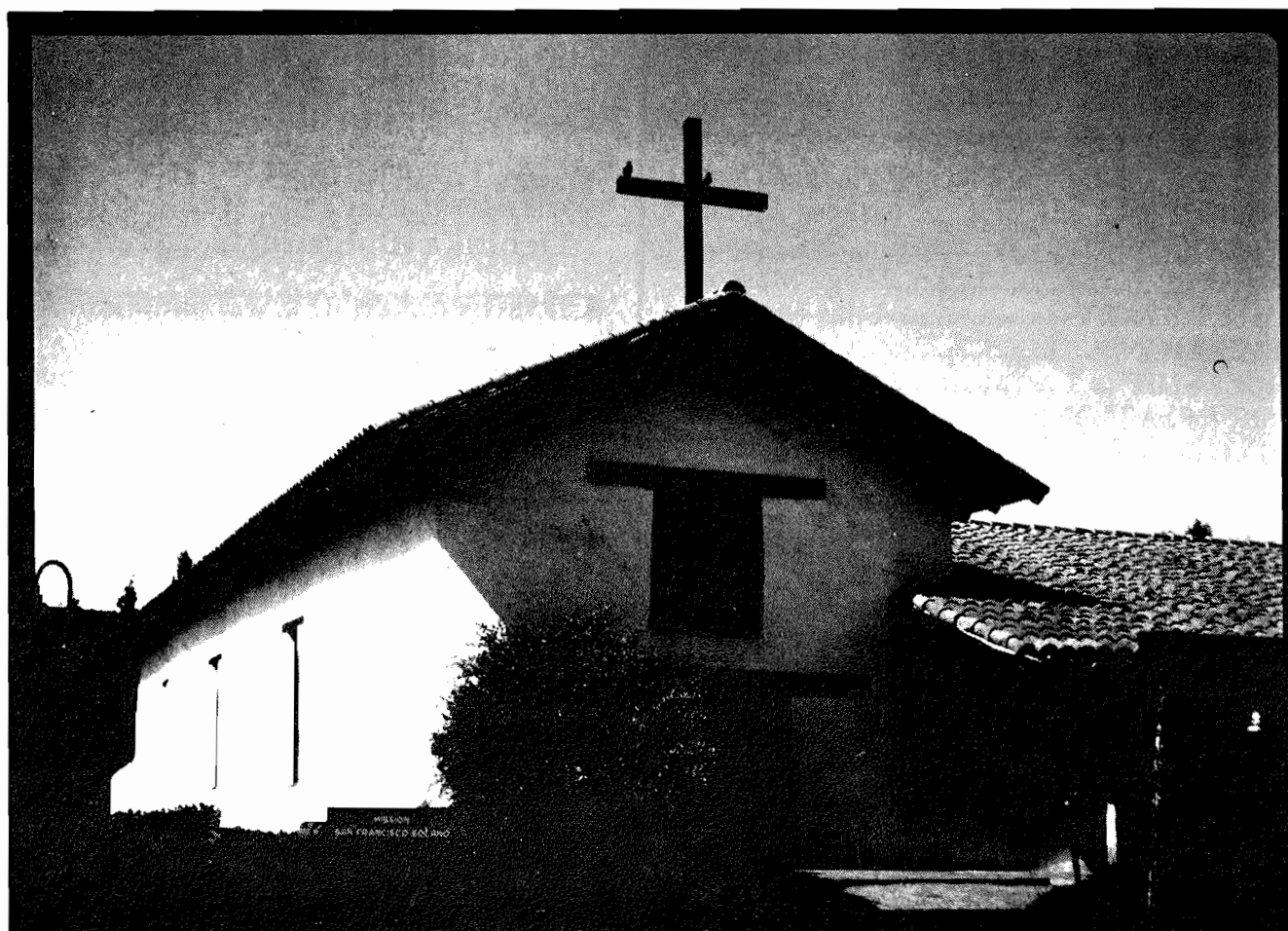


# Let's Dance

SEPTEMBER 1992 • \$1.50



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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

EDITOR &  
BUSINESS MGR ..... Genevieve Pereira  
DESIGN & LAYOUT ..... Jeanne Bertolina

## SEPTEMBER CONTRIBUTORS

|                   |                |
|-------------------|----------------|
| Frances Grimble   | Vera Musser    |
| Lucia Edwards     | Miriam Lidster |
| Fran Ajoian       | Jean Williams  |
| Jan Market        | Loui Tucker    |
| Vi Williams       | Vi Dexheimer   |
| Lilas Mathers     | Lloyd Day      |
| Philomena Pavelka | Ed Kremers     |
| Burt Scholin      | Jay Michtom    |

## FEDERATION OFFICERS - NORTH

PRESIDENT ..... Frances Ajoian  
VICE PRESIDENT .....  
TREASURER ..... Page Masson  
REC. SECRETARY ..... Lilas Mathers  
PUBLICATIONS .....  
MEMBERSHIP ..... Melvin Mann  
PUBLIC RELATIONS ..... Michael Norris  
HISTORIAN ..... Jimmy McCoy

## FEDERATION OFFICERS - SOUTH

PRESIDENT ..... Eunice Udelf  
VICE PRESIDENT ..... Burt Scholin  
TREASURER ..... Bill Campbell  
REC. SECRETARY ..... Julith Plonas  
COR. SECRETARY ..... Ruddy Beldner  
MEMBERSHIP ..... Steve Davis  
PUBLICITY ..... Beverly Weiss  
HISTORIAN ..... Therese Scholin

## TABLE OF CONTENTS

|                                   |    |
|-----------------------------------|----|
| President's Message .....         | 3  |
| Fiesta de Sonoma .....            | 4  |
| Folk Dance News .....             | 5  |
| Victorian Costume .....           | 6  |
| Kolo Festival .....               | 8  |
| Council Clips .....               | 9  |
| Fun At Statewide, Pictoral .....  | 10 |
| Care & Feeding of Beginners ..... | 12 |
| Dance Description:                |    |
| Deninka (Bulgaria) .....          | 15 |
| Classified Ads .....              | 16 |
| Ed Kremers .....                  | 17 |
| Calendar of Events, North .....   | 19 |
| Calendar of Events, South .....   | 19 |

On our cover:

Fiesta de Sonoma



SUBMISSION DEADLINE  
FOR THE OCTOBER ISSUE:  
Wednesday, Sept. 2

SUBMISSION DEADLINE  
FOR THE NOVEMBER ISSUE:  
Wednesday, Sept. 30



SUBSCRIPTION RATE:  
\$15 per year  
\$20 foreign & Canada  
BUSINESS OFFICE:  
P.O. Box 1282  
Alameda, CA 94501  
Phone & FAX 510-814-9282

## PRESIDENT'S MESSAGE

I would like to take this opportunity to personally thank our Statewide Chairperson, Millie von Konsky for the super job she did with Statewide 1992. I have not heard any complaints so far, only praise for this outstanding event. I know, from past experience that her committee people also deserve a special thank you, since this festival required a lot of time and effort from many people. It was a great weekend that will be remembered for many years to come.

I was a little worried about trying to run the Federation without a full slate of officers, but we were able to have some nice people say they would help me out by taking the vacant positions left for the executive offices. We need to have the assembly approve Dolly Barnes as Vice President and Carlos Ruling as Director

of Publications at our next general meeting to be held on September 13th, at the Fiesta de Sonoma in Petaluma, at 11:45 a.m. There will be a short Executive Board meeting half an hour before the assembly meeting for any recommendations of matters to be presented to the general meeting.

Summer activities have started with the usual Fresno Armenian Picnics most every Sunday or Saturday afternoon with live music for dancing, food, and games. Martinez was busy with 4th of July doings on the Horn farm with dancing, food, and fun. Fresno's St. George Greek Orthodox Church has August 28 through 30 reserved for their Greek Festival featuring three bands for dancing, plenty of food, and many vendors selling their wares. As you can see, there are lots of functions available for folk dancers to attend and enjoy. Have a nice summer.

Your President, Fran Ajoian



HAPPY AUTUMN DANCING

Bob & Marthe Edwards  
Docey Doe Folk Dancers

### Folk Dance Scene

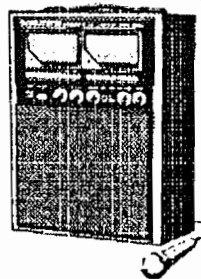
For info on the many aspects of various ethnic communities in the world, for up-to-date info on "folk" happenings in the U.S. and abroad, for interviews with notable folk dance personalities, and much more, you should be reading the FOLK DANCE SCENE

SUBSCRIBE NOW! Only \$10 per year (for ten issues). Send check and current address to: FOLK DANCE SCENE, 22210 Miston Dr., Woodland Hills, CA 91364

## DUAL CASSETTE VARIABLE SPEED TAPE RECORDER

Combination AC / DC Dual Cassette Recorder / Player  
& Portable PA System

STUDIO B



\$300.00

Shipping additional

Featuring:

- Stereo playback, with optional speaker
- 20 watts output, RMS; 30 watts peak
- Dual cassette unit, weight 19 lbs.
- Variable recording and playback speeds, 10% slower to 10% faster
- 5 selection music find on both decks
- 2 microphone inputs, microphone included
- 3 way sound mixing capability
- Adjustable echo control
- Optional extension speaker \$75, wt. 11 lbs
- Input and output jacks
- AC or battery operation
- One year warranty

WORLD TONE MUSIC

230 7th Ave., New York, NY 10011

Tel: 212-691-1934

Also: Dance records, tapes, books, shoes, audio equipment  
— Write or call for free catalogs — 9/92

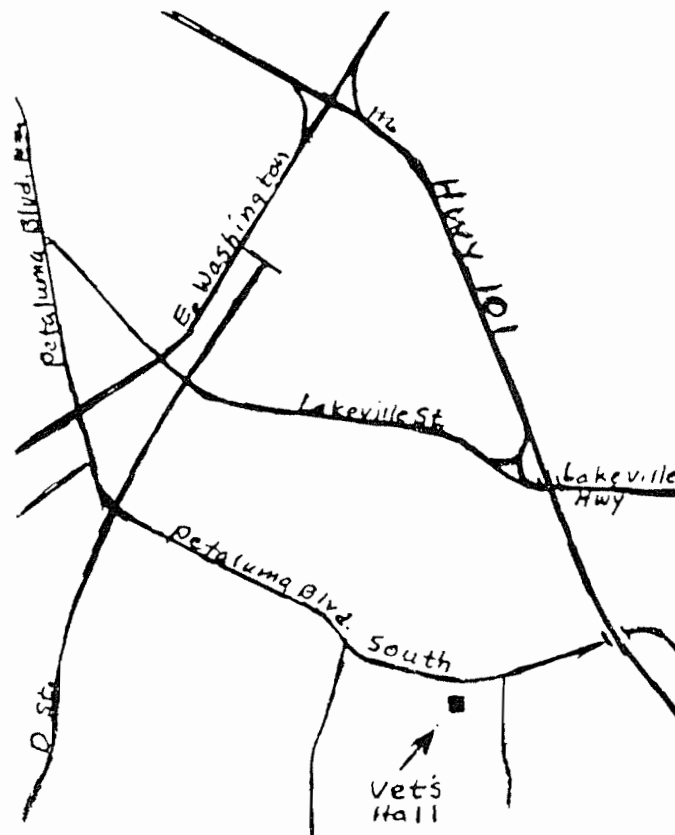
# Welcome to the Fiesta de Sonoma

We would like to invite everyone to come to the Fiesta de Sonoma in Petaluma - yes, Petaluma this year - on Sunday, September 13, 1:30 to 5:30 p.m., at the Petaluma Veterans Building, 1094 Petaluma Blvd., South, \$3.

Before the regular dancing, there will be a Council Presidents' Meeting at 11:00 a.m., and the regular General Assembly Meeting at 11:30.

Remember, the festival is as usual, except it is in Petaluma this year. See you there!

Vi Williams  
Santa Rosa Folk Dancers



## DANCE PROGRAM

- |                         |                          |                           |
|-------------------------|--------------------------|---------------------------|
| 1. Setnja               | 20. Elizabeth Quadrille  | 37. Vlasko                |
| 2. Corrido              | 21. St. Gilgen           | 38. Ada's Kujawiak #1     |
| 3. Bal in da Straat (P) | Figurentanz (P)          | 39. Sauerlander Quadrille |
| 4. Square Tango         | 22. La Encantada Tango   | 40. Tzadik Katamar        |
| 5. Caballito Blanco     | 23. Dobbel Reinlender    | 41. Salty Dog Rag         |
| 6. Square               | 24. Square               | 42. Square                |
| 7. Vrapcheto            | EXHIBITIONS - 3:00 p.m.  | 43. Karamfil              |
| 8. Double Sixsome       | 25. Sulam Ya'akov        | 44. Postie's Jig          |
| 9. Bluebell Waltz (P)   | 26. Maple Leaf Rag       | 45. La Bastringue (P)     |
| 10. Japanese Soft Shoe  | 27. Dundee Whaler        | 46. Hofbräuhaus Ländler   |
| 11. Santa Rita          | 28. Baztan Dantza        | 47. Somewhere My Love     |
| 12. Square              | 29. Zillertaler Ländler  | 48. Square                |
| 13. Erev Ba II          | 30. Square               | 49. Tino Mori             |
| 14. Hambo               | 31. Dhivaratikos         | 50. Milondita Tango       |
| 15. Tango Poquito (P)   | 32. Vrtielka             | 51. Trip to Bavaria       |
| 16. Black Mountain Reel | 33. Totur fran Vejle (P) | 52. Lesnoto               |
| 17. La Cachucha         | 34. Dreisteyrer          | 53. Castle Schottische    |
| 18. Contra              | 35. Let's Have a Ceilidh | 54. Blue Pacific Waltz    |
| 19. Orijent             | 36. Contra               |                           |

---

---

# FOLK DANCE NEWS

---

---

**DANCE BAY AREA** - Appoints a new Executive Director. Dance Bay Area Board of Trustees President Thomas L. Driscoll announced recently the appointment of Karen Lee Bilbrey as the new Executive Director. Most recently, Ms. Bilbrey has been the Business Manager of the Paul Drescher Ensemble of San Francisco. Dance Bay Area, founded in 1973, is the central resource organization for dance in 10 counties throughout Northern California. For more information on Dance Bay Area, contact Allen Habel at 415-252-6240.

**MARK YOUR CALENDAR** - For September 19, for the 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.

**LABOR DAY WEEKEND** - September 2 through 7, is the time for the 17th Annual Santa Barbara Folk Dance Symposium, held at the University of California. Teachers will include Tom Bozigian, Mihai David, Michael Ginsburg, Ventsi Sotirov, Alberto Toledano, and Loreen Arbus. For more information, call 310-941-0845.

**VOLUNTEERS NEEDED** - Khadra is looking for volunteers who would like to donate their time and/or talents. It can be fun, productive use of your free time. There are lots of projects to be involved in: box office, ushers, promotion and poster distribution, fundraising, marketing, community outreach, photography, and graphic design. If you've got the time or the talent, we will put them to good use. Contact Khadra Assistant Manager, Michael Pasqualoni, 415-626-7360.

**GREEK FOLK DANCE CLASSES** - Beginning level Greek Folk Dance classes are being held every Wednesday night at 7 p.m., at Zorba's Restaurant, 1350 Bascom Avenue, San Jose. Intermediate classes begin at 8 p.m. The cost is \$4 per session. There is dancing to live music in the restaurant after class. For more information, call Pauline Zazulak at 408-259-9789.

**INSTITUTE NEEDS VOLUNTEERS** - The Hellenic Traditional Arts Institute, a non-profit organization dedicated to promoting Greek music, culture, and dance, is looking for volunteers to help in all phases of its activities. Please call 408-259-9789.

**SANDS** - International Dance Festival, Las Vegas, Nevada, November 30 - December 4, 1992. Attend free classes in international folk dancing. Singles and couples are welcome. For more information, call Burt Scholin at 714-337-8628 or Larry Mann at 818-907-7788.

**FALL FOLIAGE** - and Fun Weekend, October 23 - 25, Fallsview Hotel, Ellenville, NY. Of special interest to bridge players - Marilyn Stern will be there all weekend to help you with your game. For more information on this weekend or other fun weekend trips, call Jim Gold International at 201-836-0362.

**FOLK ALLIANCE** - Elects new directors and expands services. The Alliance's ongoing mission is to increase services available for the folk community. One of the ways they are doing this is by expanded access to their databases. For information on membership in the Alliance, contact Art Menius at 919-542-3997 from 9-3 on weekdays, and 9-noon Saturdays (Eastern time).

# MAKING COSTUMES FOR VICTORIAN BALLS

by Frances Grimble



This is a continuation of the article from last month's *Let's Dance*, discussing women's Victorian costume. This month we will turn to men's fashions and the elements of Victorian fancy dress. At the end are listed patterns, drafts, and sources for men's and women's Victorian fashions, as well as information on Victorian dance organizations and teachers.

## Men's Evening Dress

From 1840 to 1870, men wore a three-piece evening suit. For the first decade, this consisted of a tail coat, a waistcoat, and tight pantaloons like those worn during the Regency period. Around 1850, trousers replaced the pantaloons. As in the Regency, fashionable menswear displayed high-quality tailoring and materials. There was an increasing emphasis on sobriety and conformity.

The silhouette of the 1840s was rather feminine, with a puffed-out chest, a tight waist, and (ideally) small hands and feet. The tail coat had a lower waistline, a higher neckline, and broader tails than during the Regency. For evening it could be black or dark blue. Pantaloons were black. The evening waistcoat was white. The shirt was white with a separate collar. A large white cravat hid the shirt front (heavy shirt front starching was not fashionable until the 1850s).

Accessories included a high silk top hat (which might be foldable to carry under the arm) and white gloves. Men's hair was rather long and curly and merged into long sideburns. Curled moustaches were popular, but beards were not.

In the 1850s and 1860s, the tail coat was cut looser and lower-waisted. Trousers had a center front fly and often had braid down the outside of the leg. Black became the only correct color for formal coats and trousers. The waistcoat was black for less formal evening occasions and white for the most formal ones.

The shirt was white and frilled in the front. It was worn with a fairly narrow detached, standing collar with the front tips bent over to form wing shape. A white bow tie was correct for evening. Double (French)

cuffs were considered more formal than single cuffs and were fastened with cuff links.

Accessories included a top hat, pumps with one-inch heels, and gloves. Hairstyles were similar to those of the 1840s, but beards were more popular.

## Fancy Dress

Fashionable Victorian dresses often incorporated historic details. The Victorians were also keenly interested in fancy dress and held many costume balls. These enabled participants to display their wealth and escape the restrictions of fashionable dress. Women could wear skirts that exposed their calves, and even men's clothing. Men could indulge in brocades, slashing, jewelry, and curls. Books on historic costume were popular, and antiquarians personally consulted.

However, Victorian fancy dress was identifiably Victorian. When Queen Victoria held a 14th-century ball in 1842 - an occasion for which she stressed historical accuracy - she combined a medieval kirtle and surcoat with a tight waist and full petticoats.

## Patterns, Drafts, and Sources For Women

Past Patterns, Mid to Late 1840s Fan Front Bodice, 1850 Flounced Skirt, 1840s Corset, 1860s Ballgown Bodice, 1850-1863 Skirt, 1860-1870 Corset, 1850s-1860s Chemises, 1850s-1860s Drawers and Petticoat. In a range of modern sizes.

Heidi's Pages and Petticoats: Hoop Petticoat, Elliptical Hoop Petticoat, several Ball Gowns and Wraps. In a range of modern sizes.

*Period Costume for Stage and Screen: Patterns for Women's Dress 1800-1909*, by Jeanne Hunnisett. Players Press, Studio City, CA, 1991. Pages 69-111 contain a variety of scale diagrams for 1839 to 1869, taken from period garments, but for the modern size 34 bust. Patterns include dress bodices, skirts and sleeves to mix and match, and several crinolines. Brief sewing instructions and much useful background information.

*The Cut of Women's Clothes, 1600-1930*, by Norah Waugh. Theatre Arts Books, New York, 1968. Draft of early 1840s evening dress on page 165. Draft of early 1860s evening dress on pages 168-169. Much useful background information.

*Patterns of Fashion 2, 1860-1940*, by Janet Arnold. Drama Books, New York, 1972. Draft of 1861-1864 evening dress on pages 22-23.

*Corsets and Crinolines*, by Norah Waugh. Theatre Arts Books, New York, 1968. Draft of 1844 corset on page 77. Draft of 1860 corset on page 78. Draft of 1864 crinoline on page 94.

*History of Costume: From the Ancient Egyptians to the Twentieth Century*, by Blanche Payne. Harper & Row, New York, 1965. Draft of 1850's dress with evening and day bodices on page 582. Much useful background information.

*Costume in Detail: Women's Dress 1730-1930*, by Nancy Bradfield. George G. Harrap & Co. Ltd., London, 1968. Detailed drawings and background information on clothing from 1840-1870 on pages 173-222. Drawings of an 1856-1857 evening dress on pages 195-196. Drawings of 1857-1867 crinolines on pages 197-202.

*Women's Headdress and Hairstyles: In England from AD 600 to the Present Day*, by Georgine de Courtais. B.T. Batsford Ltd., London, 1988. Drawings of hairstyles from 1840-1860 on pages 114-115; from 1860-1870, on pages 124-125.

Continued on page 14.



## **KOLO FESTIVAL RETURNS TO SAN FRANCISCO IN '92**

---

**by Jan Market**

After three years at San Jose State University, Kolo Festival will return to its roots. Some of the earliest festivals took place in San Francisco, some at the Russian Center, and later at several sites in the East Bay. For a multitude of reasons, we moved south in 1989, but are returning to the Russian Center in 1992. The Russian Center has undergone several changes since the last time we were there. It is larger, with more areas for dancing, and there is now a parking garage directly across the street.

Kolo Festival has changed a bit over the years. Originally, the festival featured Kolo or "line" dancing from Serbia and Croatia, taught by John Filcich, and Lithuanian dances taught by Vyts Belaijus. Now the Kolo Festival has grown to include a wide variety of international dances and teachers. However, each year there is a Kolo Party on Friday night featuring Dunav (five members of Santa Clara's Veseli Seljaci Tamburitza Orchestra) playing Serbian and Croatian dances.

Although Kolo Festival has never literally meant only kolos were done, it has expanded to include the dances and music of more cultures than ever. This year, Steve Kotansky will teach dances of Romania, Tom Bozigian will teach dances of Armenia, and Tony Shay will present Croatian dances. The bands have played Scandanavian and Cajun music as well as Balkan.

Prices this year will remain approximately the same as in 1991: \$55 for the "full package" at the door, \$5 to \$10 less if pre-registered, a 10% discount for seniors and students, and separate prices (ranging from \$5 to \$10) for individual workshops, parties, and for the Saturday night concert.

For further information regarding the tentative schedule, the 1992 prices, flyers for your dance group, or either joining or assisting the Kolo Festival Committee to organize this special folk dance event (we need your help), or to get on our mailing list, please call or write (with a legal size SASE) to: Sharen Skorup, 1186 Via Lucas, San Lorenzo, CA 94580, (510) 481-8481, or Jan Market, 1925 Jeanette Drive, Pleasant Hill, CA 94523. (510) 682-3727.



---

---

# COUNCIL CLIPS

---

---

## GREATER EAST BAY COUNCIL

The Berkeley Senior Citizen Dancers will have their party on Sunday, September 20, 1:00 to 4:00 p.m., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, Lloyd Day 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.

The Berkeley Folk Dancers hold the following classes at Live Oak Park, 1301 Shattuck Avenue at Berryman, Berkeley: Monday, Advanced; Tuesday, Intermediate; Wednesday, Advanced Intermediate; and Friday, All Request Dancing. Guests are welcome for a \$3 charge. Classes are from 7:45 to 10:30 p.m. Friday dancing is from 7:30 to 10:30 p.m. The first Friday of the month features advanced and advanced intermediate dancing from 7:30 to 8:30 p.m. The second Friday of the month features beginners review from 7:00 to 7:45 p.m. and beginning dances from 7:45 to 8:45 p.m.

The Piedmonters will resume their Monday night classes on September 14, at 8:15 p.m., at the Veterans Memorial Building Senior Center, 200 Grand Avenue, Oakland. They do a variety of partner and non-partner dances with some teaching and review, in the upstairs front room, which has a wood floor and a view overlooking the lights of Lake Merritt. Dancers are invited to join in for an evening of dancing and camaraderie. For more information, call Lucia Edwards at 415-285-8409, Eileen Feld at 510-357-3051, or Glenn Grunewald at 510-836-1552.

## SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - July and August saw us off to an active start for our 54th year. Members and guests have been truly "Dancing for Fun." Come and dance with us on our "Dancing for Fun" nights on September 4 and 11, and also at our monthly party on September 18. Changs will be closed on September 25. Good news - plans are now being made to start an eight-session introductory folk dancing class in October to be taught by Ruth Ruling at Changs. Spread the word to anyone who might be interested. For more information,

call 415-661-9426

## FRESNO COUNCIL

The Fresno International Folk Dancers hosted the 5th Saturday Dance with request dances and finger food. Instead of a moment of silence, we danced a favorite dance of LaVeta Bacon Radanovich who died on May 30.


New officers for the Fresno Folk Dance Council, to be installed in June are: Ann Garabedian, President; Marty Torbit, Vice President; Michael Norris, Treasurer; Lilas Mathers, Secretary; and Ruth Castle, Historian.

**WELCOME**

**FIESTA DE SONOMA  
IN PETALUMA**

This year at the  
Petaluma Veterans Memorial Building  
1094 Petaluma Blvd. South  
Petaluma, CA

**SUNDAY, 1-5 P.M.  
SEPTEMBER 13**



**Copy Pacific**™

**Printing**                      **2.5 ¢ per copy**  
**Computer Rental**                      **Self Serve**  
**Desktop Publishing**  
**High Volume Full Service Copies**  
**Free Pickup and Delivery**  
**Toll Free 1-800-388-COPY**

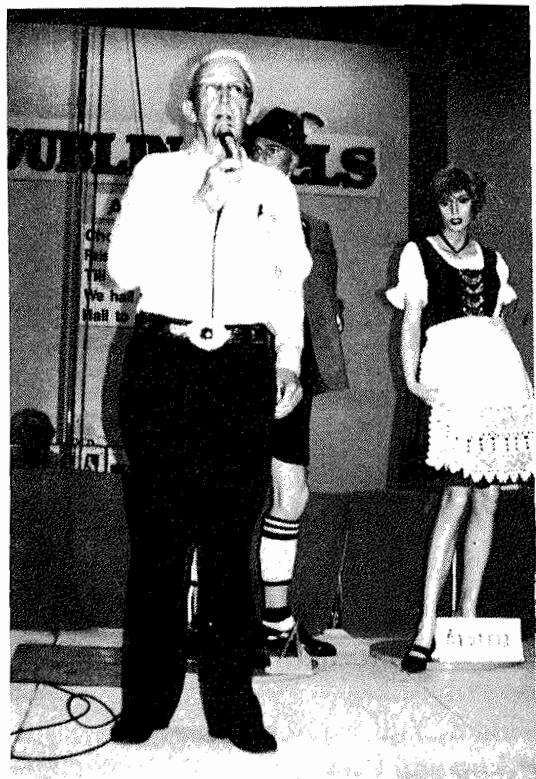
# FUN AT STATEWIDE '92



Millie von Konsky, Chairman, Statewide '92.



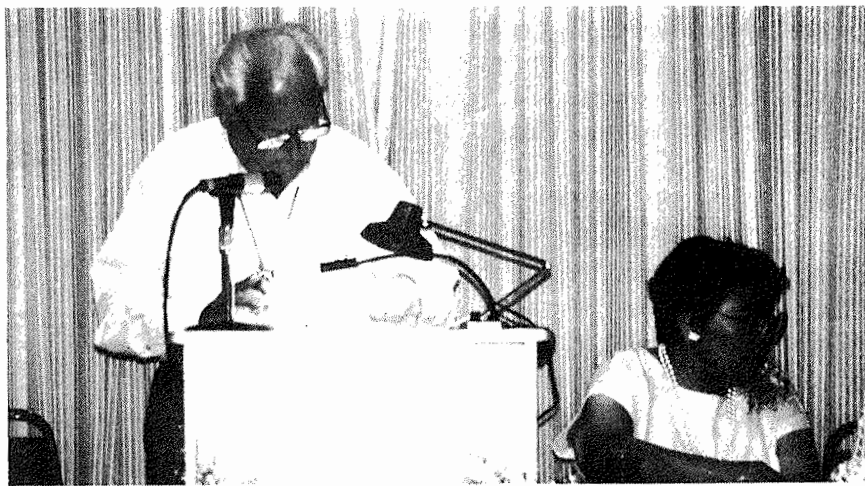
Retiring Officers, Folk Dance Federation, South.



Walt Baldwin, Caller, surrounded by mannequins.



L to R, Jeanie Kermoian, Irwin Barr, Philomena Pavelka and partner.



Ernie Drescher, Master of Ceremonies, Installation Dinner.

---

# FESTIVAL INTERNATIONAL

---



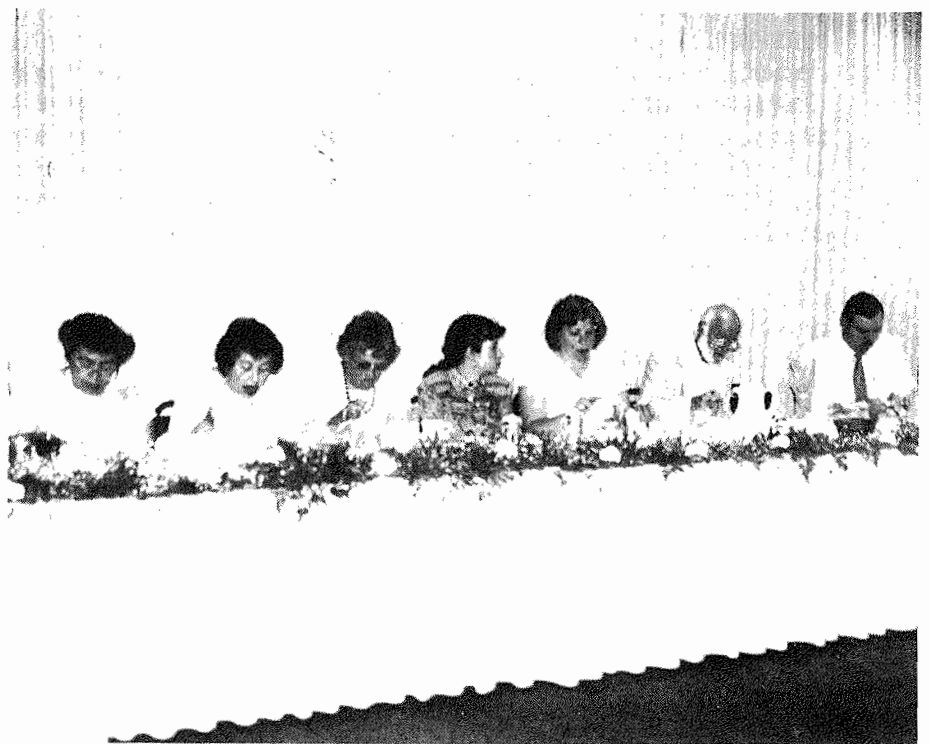
Frank Kane presenting Larry Getchell with 50-year emblem.



"Buzz" Glass, First President of the Folk Dance Federation of CA.



Alison Corson, Violinist, Installation Dinner.



Retiring Officers, Folk Dance Federation, North.

# The Care and Feeding of Beginners

Being a beginner at anything -- whether you're learning tennis or bridge or French cooking or Russian -- is tough. A beginner's self-confidence and poise can really take a beating during the first months of contact with the new activity.

I have had several discussions over the past few months about beginning dancers - with teachers, with current dancers, and with beginners themselves. What are teachers doing to make it easier for beginners? What are current dancers doing to ease the way for their friends who are starting to dance? What do beginning dancers feel is needed to facilitate their learning and increase their comfort level?

Start At the Beginning. Most dancers and teachers agree that if you want to encourage a friend to start dancing, you should first try to find a class for beginners in the area. It is, however, an ideal that is not always possible to attain.

If there isn't a beginners' class, at least pick one of the smaller local classes where the energy level isn't putting stress fractures in the ceiling beams. Beginners have told me there is very little that is more discouraging than attending the most popular and crowded night of dancing and stumbling over your own two feet while watching the stars of the dance floor glide and twirl like Rogers and Astaire.

Beginners frequently have tender, if not downright fragile, egos. We've all seen them retreat to the refreshments table after a discouraging bout with pivot turns. After all, when they look around the room, they can't tell if another dancer has been dancing 20 years or 2 years. Everybody is a better dancer than they are, and the prospect of trying to attain the same skill level is daunting. Besides needing large doses of encouragement, beginners need a class that operates on a lower level that will decrease the perceived distance to the goal, thus increasing the likelihood that the challenge will be accepted.

Multiple Exposures. Beginners should realize that dance classes are like new shoes. Sometimes you have to "try on" more than one class before you find a good fit. Each class provides a slightly different learning environment, social atmosphere, and physical ambience. Even the same teacher on a different night in a different dance hall can create a completely different mood. Beginners need special encouragement so they won't give up after the first try.

I also believe it's important to give beginners more than one reason to dance. This way, if the first evening doesn't provide instant gratification, they'll be more willing to consider going a second time. If they're going to meet people [new in town or newly divorced], mention the aerobic benefits of dance. If they're going to work off stress, remind them that friendships are great tension-relievers.

Which is Your "Inside" Foot? A first visit to a dance class is not unlike a visit to a foreign country. Wouldn't you at least like to know the words for "please", "thank you", "hello" and "goodbye", and a little about local customs?

Before your friend's first evening of dance, schedule a mutually convenient half-hour and introduce some of the basic vocabulary and etiquette of dancing. Demonstrate the grapevine step. Briefly practice step-hops and 3-step turns and pivoting. Mention that most dances move counter-clockwise; show him/her how to join a line of dancers and how to hold hands. Explain how to join a circle in a basket hold or belt hold. Talk about standing behind the line of dancers to copy the steps and avoid the shock of joining a line and having it take off for Giusevska Racenica. Tell them about wearing layers of clothing and proper shoes. [I've seen so many women come to their first dance class wearing a long-sleeved dinner dress and spike-heeled shoes.]

Dancers Hold Hands with the Nicest People. A lot of well-meaning dancers hand a friend a flyer and say, "This is a great class. You really should go one night." Most beginners I spoke with agreed that it is far better if you can accompany your friend and act as a tour guide. Introduce the other people at the class. If possible, talk to the class members you know ahead of time and ask for their cooperation in dancing next to your friend in the line dances and with him/her for some of the easy couple dances.

If you know which dances a beginner can handle, request a few of them. Enlist the teacher as well; if you've taught your friend Ersko Kolo and Tzadik Katamar and La Bastringue, ask the teacher to play them early in the evening. Of all the many nights you dance for your own pleasure, dedicate this one evening to making your friend's night enjoyable.

A Time to Plant, a Time to Reap. Beginners are often hypersensitive. They are aware and are hurt when a good dancer, no matter how carefully and inconspicuously, slips out of a circle next to them and joins in again elsewhere. If they get up the courage to ask someone to dance a couple dance, rejection -- even a delicately worded one -- is doubly hard because they attribute the rejection to their beginner status. I believe there is nothing more damaging to the health of the dance community than an advanced dancer who habitually rejects a beginner and then accepts the invitation of another advanced dancer. This is particularly true of experienced dancers who have a regular partner and wouldn't dream of dancing with anyone else. Come on -- break it up and dance with the newcomers.

If you're an established dancer and you become aware of a beginning dancer in your midst, take the time to introduce yourself, and guide the beginner through a dance or two. I have heard so many dancers -- both men and women -- lament the lack of eligible dancer partners, while ignoring the potential that lies in every beginning dancer. I hear dancers say, "I don't like dancing with beginners because then I can't enjoy the dance and I go dancing to have a good time."

Just remember that beginning dancers don't stay beginners forever. In six short months a beginner can turn into popular, attractive, graceful partner, and if you were there in the beginning, encouraging and helping and guiding, he/she can be your popular, attractive, graceful partner. Take just ten minutes [time for three dances] out of your two hours of dancing. Those ten minutes of cultivation can pay off in the future.



[I often think we should provide beginners with buttons or T-shirts bearing Ashley Brilliant's line: "Appreciate me now and avoid the rush...."]

**Fresh Water.** I remind myself frequently that beginners are the fresh water that keeps our pool from becoming stagnant. Drought puts a strain on the ecosystem. In the case of a dancer-drought, we have the power within us to "make it rain."

Make a commitment TODAY to bring at least one new person into the dance community this year. Make another commitment to dance at least one dance each evening with someone new, someone you've never danced with before -- whether by initiating or by accepting an invitation.

Loui Tucker

## VICTORIAN COSTUME (Continued)

Ready-made corsets and hoop petticoats, hoop wire and other reproduction supplies, all the sized clothing patterns, and many of the books mentioned are available from Amazon Drygoods, 2218 East 11th Street, Davenport, IA 52803. General catalog, \$3; pattern catalog, \$7. Synthetic hairpieces for 19th century hairstyles are available from His Lady and the Soldier Sutlery, 851 Kaypat Drive, Hope, MI 48628. Catalog, \$2.

### For men

Period Impressions, 1850s Frock Coat, 1860s Double-Breasted Frock Coat, Men's Pants, Civilian Vest, Dr. Walker Dress Shirt, Greatcoat. In a range of modern sizes.

Old World Sewing Pattern Company, 1860s Male Evening Suit. In a range of modern sizes.

Past Patterns, Two Mid-19th-Century Shirts. In a range of modern sizes.

*The Cut of Men's Clothes, 1600-1900*, by Norah Waugh. Theatre Arts Books, New York, 1964. Draft of 1840 frock coat on page 128. Draft of 1840 waistcoat on page 129. Draft of 1870 evening shirt on page 125. Much useful background information.

*The Handbook of Practical Cutting on the Centre Point System*, by Louis Devere. R. L. Shep, Mendocino, 1986. A reprint of an 1866 tailor's drafting book.

*The Male Image: Men's Fashion in England 1300-1970*, by Penelope Byrde. B.T. Batsford Ltd., London, 1979. Much useful background information.

*History of Costume*, by Blanche Payne. Much Useful background information.

## Victorian Dance Organizations and Teachers

Victorian Balls are sometimes given by historical reenactment groups and as benefits for symphonies and architectural preservation groups. Check these sources in your area as well as the following:

Continued on back cover

## Deninka

(Bulgaria)

Deninka (DEH-noon-kah) is a line dance from the Pirin area of Bulgaria. It was originally a women's dance, with a lyrical, gentle style, although very strong, deliberate movements appear during the three slow steps in measures six and seven. Deninka was presented by Dick Crum at the Santa Maria Statewide Institute in May 1975 and at the San Francisco Kolo Festival in November 1975.

RECORD: MH LP-110, Side B/2 "Ordan sedi na kulata;" XOPD X-329-A "Ordan sedi."

RHYTHM: 7/8 meter: 3/8, 2/8, 2/8, counted here as 1, 2, 3.  
Could be cued as slow, quick, quick.

FORMATION: Dancers in a single open circle or line, facing center, hands joined with adjacent dancers at shoulder level in "W" pos. Weight on L ft. The leader (dancer at R end) may carry a handkerchief in R hand.

STEPS and  
STYLING: Bounce\*.

Čukče (CHOOK-cheh): Rise up on ball of supporting foot before the count; come down on the heel on the count.

There are eight measures in each musical phrase, whereas there are nine measures to one complete dance pattern. Thus, the dance "crosses" the musical phrase.

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

---

| MUSIC    | 7/8 meter  | PATTERN    |
|----------|--|------------|
| <hr/>    |  |            |
| Measures |  |            |
| 8 meas   | <u>INTRODUCTION</u>  | No action. |
|          | <u>PATTERN</u>   |            |
| 1        | Facing ctr, Čukče on L ft, R ft slightly off floor in front of L, R knee slightly bent (ct <u>1</u> ); facing R of ctr, walk R,L in LOD (CCW) (cts 2,3).   |            |
| 2-3      | Continue walking in LOD with 6 more steps, beg R. Maintain the slow, quick, quick rhythm.  |            |
| 4        | Turning to face ctr, step on R to R (ct <u>1</u> ); step on L slightly in front of R (ct 2); step back onto R ft slightly to the R of where it was placed on ct 1 (ct 3).  |            |
| 5        | Still facing ctr, Čukče on R ft, L ft slightly off floor in front of R, L knee slightly bent (ct <u>1</u> ); step on L to L (ct 2); step on R in front of L, immediately raising high on ball of R ft in preparation for the next step (ct 3). |            |



- 6 Step on L behind R, bending L knee slightly, immediately rising high on the ball of L ft in preparation for the next step (ct 1); step on R to R side, bending R knee slightly (ct 2); rise high on R ft in preparation for the next step (ct 3).
- 7 Step on L in front of R, bending L knee slightly (ct 1); placing R ft beside L (no wt), bounce gently twice on L heel (cts 2,3).
- 8 Dance a small step fwd on R twd ctr (ct 1); placing L ft beside R (no wt), bounce gently twice on R heel (cts 2,3).
- 9 Dance a small step bkwd onto L away from ctr (ct 1); placing R ft beside L (no wt), bounce gently twice on L heel (cts 2,3).

DANCE SEQUENCE: Dance pattern as written eleven times plus measures 1-4. End by closing L ft to R as the music fades.

© Folk Dance Federation of California, Inc. June 1992

---

---

## 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 Kinsky. 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.

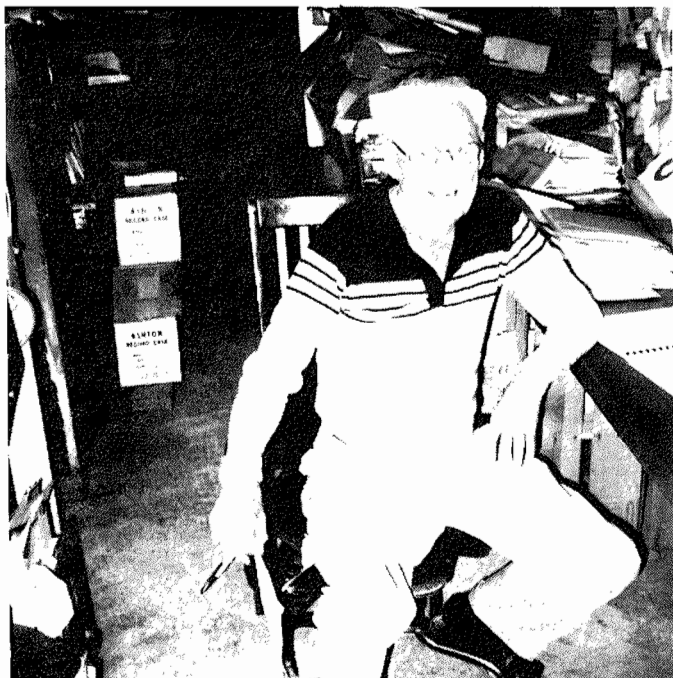
---

### 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.

# Ed Kremers

by Miriam Lidster



Many of you have known Ed Kremers as the person who always had or would order the folk dance records you needed. His early career in dancing, however, began when he was only 12 years old. Ed began dancing at the age of 12 in Chapman, Oregon, about 30 miles west of Portland. He was allowed to go dancing at the Grange. The Grange was an important segment in the life of a rural community. Ed's mother taught her three youngest sons to dance. The dancing was mostly ballroom dance, but dances such as Moonwinks, Paul Jones, Polka, and others were danced at the Grange.

Ed graduated from high school in 1927 and continued his education at Oregon State, graduating in 1933. In college, he worked on the staff of the Beaver (year book), ran intramural track, and was involved in dorm politics. He was councilman for one of the five dorm units and secretary of his dorm. Ed worked his way through college, doing office work, and becoming a statistician in the registrar's office. Upon graduating, Ed planned to become a teacher; but in 1933,

teaching jobs were very rare, so Ed went to the University of Oregon for his M.S. degree. At the University of Oregon, he was the Secretary for the College of Business Administration.

Ed had always wanted to be a teacher. His first teaching job was in Ione, near Arlington, Oregon. His second job was at Modesto Junior College. This was the job that brought Ed to California. He returned to Portland to become a CPA, then taught for a year in a business college and two years in the Portland Public Schools. During that time, he attended evening classes at Northwestern Law School. After that, he was invited to come to Armstrong's in California where he taught accounting for two years.

When the United States entered World War II in 1941, Ed, being a single man, was subject to the draft. Because of his experience, he was advised to apply for a commission, and was granted a supply corps commission in the Navy as a Jr. Grade Lt. By the end of the war, Ed was a Lt. Commander.

While Ed was teaching at Armstrong's in Berkeley, he was invited to go to a party with students from the University of California. These were dancing students of Lucile Czarnowski. This was the spark that got Ed into folk and square dancing. He was invited to attend Lucile's evening recreational sessions. He attended Lloyd Shaw's second year square dance summer camp at Colorado Springs. Mildred Buhler and I also attended this camp. Ed soon became heavily involved in folk and square dancing, as well as calling.

Ed was told by folk dance friends that there was to be a meeting in Lodi regarding the framing of a Folk Dance Federation. Ed was unable to go because he was preparing final exams for Armstrong College. In 1942, "Buzz" Glass became the first president of the Folk Dance Federation of California.

During the summer and fall of 1942, Ed

began going to several dance groups in San Francisco and the surrounding areas. Many weeks, he danced every night of the week and then again on Sunday. By this time, he was already teaching and calling squares at several groups. When he was in uniform, he was primarily stationed in San Francisco. At the end of Buzz's term of office as president, Ed was asked if he would run for President of the Federation. He was elected, and became the second President of the Folk Dance Federation of California. He was instrumental in establishing a folk dance festival every month in San Francisco and other nearby towns

Ed appointed Lucile Czarnowski as Research Chair. This chairmanship eventually became the responsibility of Dorothy Tamburini until her death. It is now functioning under the direction of Ruth Ruling. During the first year of research and publication, Ed worked on many dance descriptions. During Ed's administration, the first dances researched were mimeographed and single copies sold for five cents. These loose leaf dances were the forerunners of the present nine-volume set of books entitled, "Folk Dances from Near and Far." He also started the first magazine, which was a "mimeo" of two pages. About a hundred copies, which sold for a dime, were printed. It was called "The Federation Folk Dancer." The magazine later developed into "Let's Dance."

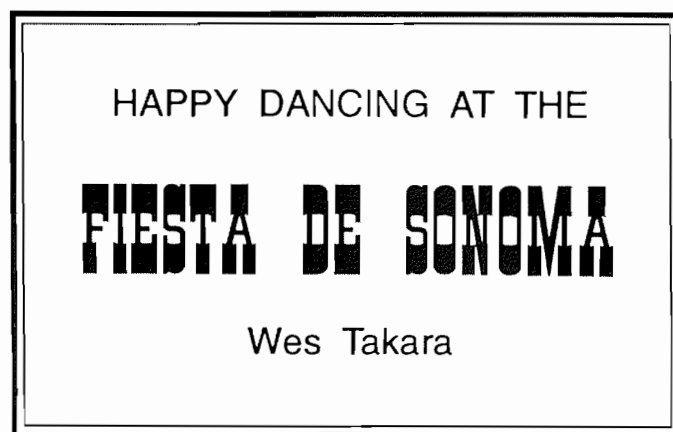
During the spring of 1944, Ed was transferred to Denver to audit machine shops and other Navy suppliers. He turned the Federation materials over to Vice President, Ken Wade. After a few months in Denver, he was teaching and calling for groups whose leaders were away on war duty. At the time, the Hermans in New York had a magazine called "Folk Dancer." They objected to the name of the Federation magazine. Clarice Wills, who was the third Federation President (1944-45) set up a contest to name the magazine. Someone sent in the name "Let's Dance."

After an early career as a CPA and school teacher, Ed became deeply involved in folk and square dance; and in 1946, established the first folk and square dance record shop on O'Farrell Street in San Francisco. Ed continues to be busy with his record shop now at 155 Turk Street.

Ed remains a teacher, with one or two classes every Friday for senior citizens at the Diamond Senior Center; other classes at several senior residences; and often devoting a full day at elementary schools, where he has nine classes. He also conducts private dance parties, primarily for seniors. Help was needed at senior centers, where seniors go for lunch. Few were willing to serve, so Ed volunteered, later becoming a part-time staff person. At 83, he is the oldest person on the Salvation Army staff.

Ed goes to the Stockton Folk Dance Camp, University of the Pacific, every year. At first, Lawton Harris, director of the original camp, asked Ed to come up a couple of times during the week to display and sell, as well as call square dances. During the second year of camp, he was there most of the time. Ed is now a full-time attendant and record supplier at camp. Along with Walter Grothe and "Ace" Smith, Ed is one of the three people who have attended every Stockton Folk Dance Camp.

Thank you, Ed, for initiating so many activities that are now part of our folk and square dance scene. We will see you at camp.



---

---

# CALENDAR of EVENTS

---

---

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

---

---

- Sept 5-7 SSM PENINSULA: Planina camp-out; 415-494-1631  
Sept 7 Mon MARTINEZ: BBQ and Dance on the Horn Farm,  
510-228-8598  
Sept 12 Sat PENINSULA: Santa Clara Valley FD Party;  
408-452-1890  
Sept 13 Sun Fiesta de Sonoma; NOTE CHANGE OF LOCATION THIS YEAR  
PETALUMA VETERANS MEMORIAL BUILDING  
1094 Petaluma Blvd. South in PETALUMA  
11:00 AM President's Meeting;  
11:30 AM Assembly Meeting  
1-5:30 PM General Folkdancing 707-546-8877  
Sept 19 Sat PENINSULA: Palo Alto F.D. Party; 415-493-5033  
Sept 26 Sat PENINSULA: Docey Doe party; 415-368-7834  
Menlo Park party; 415-327-0759  
Oct 3&4 SS MARIN AREA; Annual Cajun-Zydeco Festival; 415-775-  
415-775-3444  
Nov 26-27-28 KOLO FESTIVAL 510-481-8481  
Dec 6 TREASURER'S BALL

---

---

## CALENDAR of EVENTS SOUTH

---

---

- 2-7 Santa Barbara Folk Dance Symposium, UCSB. Tom Bozigian, Mihai David, Michael Ginsburg, Ventsi Sotirov, Alberto Toledano, Loreen Arbus. Info: (310) 941-0845. free. Info:(818)368-1957.
- 10-20 Korean Festival&Parade. Literature, magic, games, dance, performances. Koreatown, Wilshire Ebell, Olympic Blvd. Info: (213) 730-1495. 19 Skandia Workshop and Party. 3-5pm workshop, 7:30-11pm party. Masonic Temple, 9635 Venice Blvd. Culver City Info: (213) 459-5314.
- 12-13 Mexican Independence Day Festival, Oak Park, Santa Barbara. Folk Ballet, Arts/Crafts. (800) 927-4688. 26 Day of the Drum Festival. Drum and dance artistry, performances. Watts Towers Arts Center. Info: (213) 569-8181
- 13 Beginners FD Festival. Veterans Park, Culver City. Outdoors, teaching, 27 Jugaremos en Familia (Playing as a Family). Food, music, folk dancing from Mexico and Central America. MacArthur Park. Info: (213) 562-1995.



FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.

P.O. BOX 1282, ALAMEDA, CA 94501

SECOND CLASS  
U.S. POSTAGE  
PAID  
ALAMEDA, CA



### VICTORIAN COSTUME (Continued)

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 local dance workshops and full-dress balls, and teaches in workshops around the country. Researches dances using original sources.

Commonwealth Vintage Dancers, Patri Pugliese & Hannah Artuso

39 Capen Street, Medford, MA 02155, 617-396-2870

Teach 19th-century and ragtime dance in workshops around the country. Publish a good selection of dance manuals from 1718 to 1915 at very reasonable prices. Send for a list.

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, 1920s, and 1930s dance in San Francisco, and teaches in dance workshops around the country. Researches dances using original sources.

Flying Cloud Academy of Vintage Dance, Richard Powers

3623 Herschel Avenue, Cincinnati, OH 45208, 513-321-4878

Teaches Victorian and ragtime dance classes in Cincinnati and around the country. Researches dances using original sources.

Gaskell Occasional Dance Society, Hilary Powers, 510-834-1066

Gives a formal Victorian Ball in Oakland about every two months.

Historical Dance Foundation, Inc., Elizabeth Aldrich

31 Union Square West, Suite 15-D, New York, NY 10003, 212-366-4979

Gives an annual workshop in Victorian and ragtime dance (also Renaissance and Baroque) and sometimes special workshops at universities around the country.

Stanley Isaacs

210 East Meadow Drive, Palo Alto, CA 94306, 415-856-8044

Teaches Victorian, ragtime, and 1920s dances in Palo Alto and acts as dance master for Victorian Balls. Researches dances using original sources.

Period Events and Entertainment Recreation Society (PEERS)

James & Cathleen Myers

949 E Street, Apt. #3, Belmont, CA 94002, 415-593-2940

Hold frequent balls, primarily Victorian, in the San Francisco Area.