

Let's Dance

JANUARY 1994 • \$1.50

*Happy
New Year*

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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

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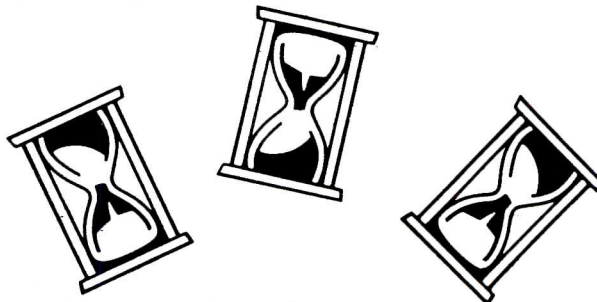
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NEW INFORMATION:

SUBMISSION DEADLINE:
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is the 25th of 2 months previous
(i.e., March deadline would be
the 25th of January).



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President's Message

We are starting a new year, and I would like to encourage all folk dancers to do some serious thinking and try to come up with some good ideas on how to keep our Federation activities and folk dancing moving and growing. It seems we are hearing of more clubs having problems with places to dance and how to find more dancers. They are out there! All it might take is an invitation to one person to go dancing with you. If each person did so, there would be twice the number of dancers attending our activities. It does work, try it!

At a recent Saturday night dance I was attending, some new people came wandering in to see what was going on. The hospitality and friendliness the dancers showed them was very impressive; and as a result, these new people asked to join the dance group that was hosting the party. I very seldom take an empty van when I go out folk dancing.

We will have our next get-together on Saturday, January 15, the Greek Heritage Festival, in Redwood City. The Board Meeting will be at 11:15, followed by the Assembly Meeting at 11:45. There will be an Institute at 1:30 p.m., and dancing will start at about 8:00 p.m. See you all there.

Fran Ajoian
President

Welcome to the
Sweetheart Festival

Wes Takara

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Please send me information about; L
___ 1994 Alaska Folk Dance Cruise
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___ Single share info (___female, ___male)
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MONTREAL*SAGUENAY*ST PIERRE*CHARLOTTETOWN P.E.I.*GASPE*QUEBEC

MONTREAL*SAGUENAY*ST PIERRE*CHARLOTTETOWN P.E.I.*GASPE*QUEBEC

WELCOME TO THE GREEK HERITAGE FESTIVAL

The Peninsula Council invites all dancers to the 1994 Heritage Festival. This year's theme honors our Greek heritage. The Festival begins Friday night, January 14, at 7:30 pm with Marcel Vinokur's Warm-Up Party. Saturday, after the Federation meetings, dancers can register for the Institute at 1 pm. Instruction begins at 1:30 pm.

The Festival Dance will begin Saturday evening at 8 pm. This year, General Chairman Seif Ebertz has added a costume contest to the festivities. During the evening, judges Eleanor Bacon and Ron and Liz Bueno will select the best ethnic costume. There will also be exhibition dancing about halfway through the evening. Refreshments will be available both evenings.

All events will take place at the Veterans Memorial Building, 1455 Madison Avenue, Redwood City. Mark your calendars now. Don't miss this wonderful folk dance weekend.

Sharon Elliot
Peninsula Council President

SATURDAY DANCE PROGRAM

Sulam Ya'akov	Israel	Hora din câmpie	Romania
Hora Fetelor	Romania	La Salamandre	France
Ada's Kujawiak	Poland	Rumelaj	Macedonia
Skt Gilgen Figurentanz	Austria	Zwiefache	Bavaria
Divčibarsko Kolo	Serbia	(W W D D - 3X	W W W W)
Postie's Jiq	Scotland	Ciuleandra	Romania
		Contras	U.S.A.
Oklahoma Mixer for 3	U.S.A.		
Stabberinglender	Norway	Tino Mori	Macedonia
Alunelul	Romania	Institute	
Institute Dance		Brass Band	Serbia
Dhivaratikos	Greece	Corrido	Mexico
Levi Jackson Raq	England	Three Hand Fling	Ireland
		Dundee Whaler	Scotland
Svekrvino	Macedonia		
Mishol Hapereh	Israel	Lemonia	Greece
Prekid Kolo	Serbia	Vrtielka	Slovakia
Talqoxen	Finland	Japanese Soft Shoe	U.S.A.
Bućimiš	Bulgaria	La Bastringue	Fr. Canada
Contras	U.S.A.	At Va'ani	Israel
		Let's Have a Cielidh	Scotland
Alunelul de la Urzica	Romania		
Hambo	Sweden	Kostursko Oro	Macedonia
Institute Dance		Maple Leaf Raq	U.S.A.
Karamfil	Bulgaria	Körçsárdás	Hungary
Bohemian Nat'l Polka	Bohemia	Godečki Čačak	Serbia
Double Sixsome	Scotland	Alexandrovska	Russia
		Lesnoto Oro	Macedonia

**VETERANS MEMORIAL
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**INTERNATIONAL FOLK DANCE
FESTIVAL HONORING
OUR GREEK HERITAGE**



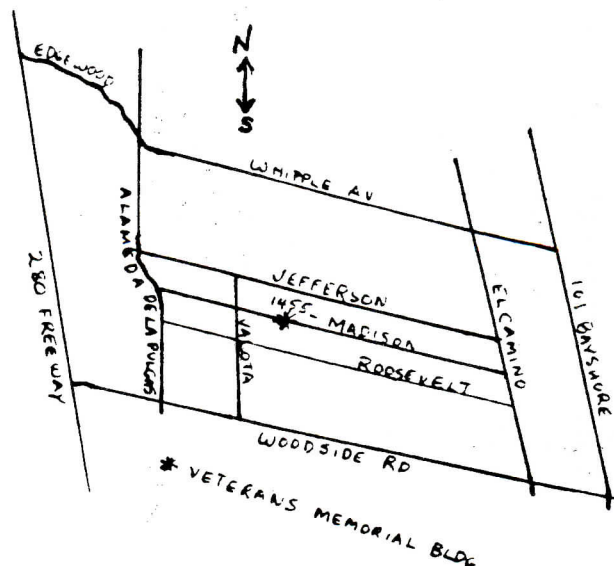
Friday, January 14, 1994
Warm-Up Party.....7:30 pm to 11:30 pm
Saturday, January 15, 1994
Institute..1:30 pm to 4:30 pm
General Dancing..8 pm to 11:30 pm



\$5.00 DONATION

**INSTITUTE TEACHERS:
NEAL SANDLER,
MACEDONIAN**

**VINA CERA,
RUSSIAN**



Sweetheart Festival

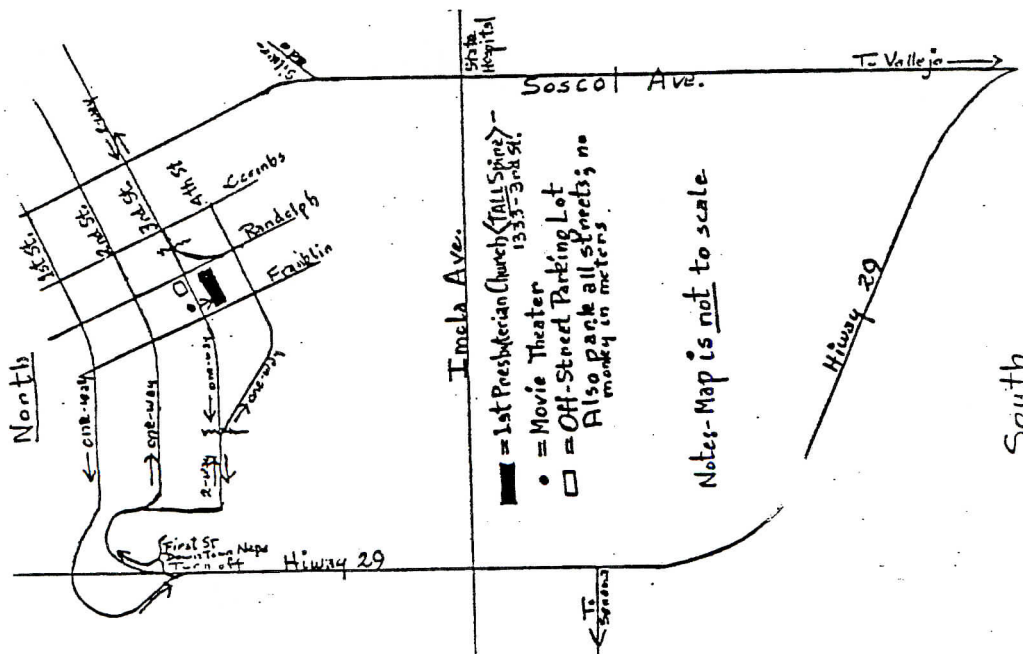


Sunday, February 13, 1994
1:30 - 5:30

First Presbyterian Church
1333 Third Street, Napa

Welcome to the Sweetheart Festival '94. We folk dancers have come a long way together for this festival. We will appreciate it if you will all join us again for an afternoon of easy and relaxing dancing - some for newer dancers and some for the "old-timers." As most of you know, we have a good floor and nice light, cheery, and airy surrounding. Good places to eat, too. Again, please give us a "date" for February 13, 1994.

Napa Valley Folk Dancers



PROGRAM

Karamfil
Salty Dog Rag
Setnja
Corrido
Anniversary Two-Step

Die Lorelei
Erev Ba
Japanese Soft Shoe
Garry Strathspey
Ali Pasa

Western Trio Mixer
Blue Bell Waltz
Bapardess Leyad Hashoket
MacDonald of the Isles
Siesta in Seville

Swedish-Finn Mixer
TzadiK Katamer
Let's Have A Ceilidh
El Gaucho
Margaret's Waltz

Shiri Li Kineret
Postie's Jig
Maple Leaf Rag
Tino Mori
La Cachucha

La Bastringue
Lights of Vienna
Doudlebska Polka
Rothsay Rant
Tango Mannita

Ve David
Vrapcheto
Nessie's Reel
Gerakina
Somewhere My Love

Blue Pacific
Ma Na' Avu
La Encantada Tango
Dundee Whaler
Hambo

Belasicko
Elizabeth Quadrille
Dreisteirer
Levi Jackson Rag
Bal in da Straat

Alexandrovskia
Kujawiak #1
Jubilee Jig
Square Tango
Let Me Call You Sweetheart
(Free Style)



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IOV NEWS

News and Information of the International Organization of Folk Art (UNESCO B)
George M. Frandsen, Editor, 1289 Canyon Creek Drive, Bountiful, Utah 84010, USA

MESSAGE FROM THE SECRETARY-GENERAL

Dear Members, Collaborators and
Friends of the IOV,

Vice-President of the IOV, George M. Frandsen from the United States of America, has agreed to create a newsletter. In this newsletter you will find dates, events, ideas and news of our worldwide organization. He intends to publish the newsletter twice annually.

I wish to thank George with all my heart for his work because we all know how necessary communication is - especially within a worldwide organization. This newsletter can only be successful if every member sends enough information about the work in his or her country so that the newsletter is a real source of worldwide news.

Because of the financial situation in all countries of the world, we have to find new ways of communication. The Secretary General of the IOV isn't able any longer to answer all letters and questions that arrive at the Secretariat. To date, we have sent 3749 letters and 84 circular letters to countries all over the world, and this represents only a portion of the correspondence we need to send.

In order for us to continue our work, we need SOLIDARITY and HELP from every member, which could start with paying the annual membership fee punctually. We have worked for 13 years now and

nobody believed that we would be so successful. The 159 member-countries is the best proof of our success. We have to continue our work - there is a lot left to be done. If we have a positive attitude toward the deep values of folk-art and folk-culture, we will be able to move the world.

The goal of our work is to preserve the cultural heritage of the world and our partners are all those people who are ready to work for these ideals with all their hearts and minds. We are grateful to these idealists who never stop working for us, although most of them do so against great financial odds. Whether or not we succeed will directly affect the prospects of international understanding and the establishment and protection of world peace.

Prof. Dr. Salah El Madhi, President

Alexander Veigl, Secretary General

PORTARIA DANCE CONFERENCE DRAWS OVER 400 PARTICIPANTS

Portaria, Greece was the site of the 7th Annual International Conference on Dance Research, held July 7 through 11, 1993. The conference was organized by the IOV Section in Greece, which is presided over by Dr. Alkis Raftis. Over 400 participants gathered from France, Portugal, Germany, Holland, Belgium, Sweden, Slovakia, Czech Republic,

Malaysia, the United States and, of course, Greece. This year's subject was "The Teaching of Dance." Attendees were invited to present papers on their theories on this subject.

Alexander Veigl, Secretary General of the IOV, sent his greetings to the participants, noting that folk dance "still remains the mother tongue," and that it is worth cultivating and promoting throughout all parts of the world in these hectic, modern times.

In addition to seminars and lectures, performances were given by folkloric groups from Meliki, Pyrgi and Bolkas in Macedonia. An instrumental group from Portaria played several rare instruments, including the kanonaki.

A highlight of the conference was a visit from Jean-Michel Guilcher of France, who Dr. Raftis said is the "greatest living folklorist of our time." With over 50 years of dance study behind him, Guilcher, an ethnologist at the National Center for Scientific Research in Paris, said "a conference on teaching of dance was important since the problems encountered in teaching are universal." In France, he observed, "the traditional milieu has disappeared altogether, and it is up to the teachers to serve as the source of authenticity."

Preparations for the 1994 conference are well underway. Three cities are being considered to host the event, but the announcement of where and when the conference will take place will be made by Dr. Raftis later.

AFRICAN DEVELOPMENT COMMUNITY

In late 1994, a festival of folk dance, music and arts will be organized by the IOV and the Southern African

Development Community (SADC). The nation to host this event has not yet been named, but applications from foreign troupes interested in taking part are being received by the Secretary General, Culture and Information Section, 780 Orlando Mugumbwe, Maputo, Mozambique.

UTAH'S DIXIE INTERNATIONAL FOLK FEST ANNOUNCES 1994 DATES

Bridget Winward, director of Utah's Dixie Folkfest, announces the 1994 edition, from July 24 - 31, 1994. Groups interested in participating should send information and photographs to her at P.O. Box 935, St. George, Utah 84771, USA. Groups of all ages are welcome.

G.Z. Kaduma, representative for the IOV Section in Tanzania, has announced several folkloric events to take place during the remainder of 1993 and 1994. At the time of this writing, the National Folkloric Festival, organized by the Directorate of Arts and Languages in Dar es Salaam, is being held in Tabora Town. This festival is held every third year in a different host city.

In October of 1995, the National Arts festival will be held. Information on the venue and program can be obtained from G.Z. Kaduma, P. O. Box 55164, Dar es Salaam, Tanzania.

Tanzania's largest, international folkloric festival is held during the last weekend of September of each year. Groups interested in information about participating should contact the Principal of the Bagamoyo College of Arts, P. O. Box 32, Bagamoyo, Tanzania. The telephone number for the Principal is 32.



THE LANGUAGE OF SQUARE DANCE PROGRAMMING



There seems to be a great deal of variety, and some confusion, regarding the designation of dance programs throughout the square dance world. At conventions, festivals, and club dances; and in various publicity releases and publications, one sees program designations such as MS+, MS Plus, Soft Plus, etc. What do these terms mean? Does MS+ indicate that the dancers should know some calls outside of the Mainstream Program? If so, which calls? Or does it mean that, in addition to Mainstream Program dancing, there will be some sort of added attraction?

Terms such as Soft Plus really tell us nothing, since the "soft" part, like beauty, is in the eye of the beholder (or, probably, the caller for the evening). When one sees the MS Plus designation, he probably assumes that the dancer will be expected to know some of the Plus Program calls. However, which Plus calls does he need to know for that particular dance or caller?

The latest publication of the CALLERLAB Basic and Mainstream Programs makes it clear with this statement: "There is NO PROGRAM called the Mainstream/Plus program. No dancer is required to know Plus calls to attend a Mainstream open dance. If such calls are used, the caller is to teach them if necessary. Please advertise dance programs as Mainstream or Plus, NOT Mainstream/Plus.

Proper program designations help dancers find a dance where they can be most comfortable and can have the greatest enjoyment. Club officers must tell callers what program they are expected to call. We need to be more specific and careful in designating dance programs. Club officers and dancers need to be more insistent that callers adhere to the advertised program. Use of vague and incorrect programming language leads to confusion and frustration. Use of the proper terms aids dancers and callers alike.

The correct program designations are shown below. Dancers should be able to dance, in accordance with their definitions, the number of basics or movements shown:

Basic Program (B)	Numbers 1 through 50 on the CALLERLAB Program
Mainstream Program (MS)	Numbers 1 through 67 on the CALLERLAB Program
Plus (+)	The Mainstream Program plus the 28 calls on the CALLERLAB Plus Program
Advanced One (A1)	The above programs plus the 40 calls on the CALLERLAB A-1 Program
Advanced Two (A2)	The above programs plus the 79 calls on the CALLERLAB A-2 program
Basic Challenge (C1)	The above programs plus the 71 calls on the CALLERLAB C-1 Program
Extended Challenge (C2)	The above programs plus the 71 calls on the CALLERLAB C-2 Program

Mishol Hapereh (Israel)

Mishol Hapereh (mee-SHOHL Hah-PEH-reh), meaning "Wild Path", is a couple dance choreographed by Yaacov Levy to a Russian melody.

RECORD: "Back from Israel 76", Hadarim VIII, Side A/3. 2/4 meter

FORMATION: Couples in Courtesy Turn* pos, facing a common wall.

STEPS: Grapevine*

Turns for W are CW in Fig I and CCW in Fig II.

Footwork is same for M and W: step on R (ct 1); step on L (ct 2).

STYLING: In style of swing dance, keeping elbows slightly bent throughout creating a spring-like tension.

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

MEASURES	2/4 meter	PATTERN
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8 meas INTRODUCTION. No action.

I. GRAPEVINE TO LEFT; TO RIGHT

- 1-3 Dance 6 ct Grapevine to L: beg by stepping on R ft. across and in front of L ft.
- 4 Release L hands at beg of meas. M step in place R,L (cts 1,2), while giving W a lead to turn once CW stepping R,L (cts 1,2). On ct 2, ptrs release R hands while W turns, then resume original Courtesy Turn pos.
- 5-7 Dance 6 ct. Grapevine to R: step on R ft to R and then across and in front on L ft.
- 8 Release L hands at beg of meas. M turn 1/4 CW in place stepping R,L (cts 1,2), while giving W a lead to turn. W turn 3/4 CW to face ptr, stepping R,L (cts 1,2). On ct. 2, ptrs release R hands while W turns. End facing ptr, M L and W R hands joined.

II. PARTNERS EXCHANGE PLACES; CIRCLE TOGETHER

- 1 Step away from ptr on R ft (ct 1); step twd ptr on L ft (ct 2),
- 2 Change places with ptr, R,L (cts 1,2), passing R hips. W turn 1/2 CCW, keeping M L, W R hands joined and raised. End facing each other.
- 3 Repeat meas 1.

- 4 Walk CW twd ptr, R,L (cts 1,2), ending with R hips adjacent. W place her L hand behind her back at waist level and M reach his R hand in back of W to hold her L hand.
- 5 Turn CW as a cpl stepping R,L (cts 1,2).
- 6 Release M L and W R hands. M walk CW stepping R,L (cts 1,2) while pulling (but not releasing) W L hand with his R hand. W turn CCW stepping R, L (cts 1,2) End facing ptr.
- 7 Step twd ptr R,L (cts 1,2) joining free hands momentarily (ct 2).
- 8-14 Repeat meas 1-7. On meas 8 (ct 1) release M R and W L hands.
- 15 Repeat meas 1.
- 16 M turn 1/4 CCW, stepping R,L (cts 1,2) releasing hands. W turn 3/4 CCW stepping R,L (cts 1,2). Prts end in original Courtesy Turn pos.

DANCE SEQUENCE: Dance Pattern as written five times.

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ERRATA

GARMON

Published November 1993

STEPS: Traveling Waltz Step, line 2:

Change to: ...a short step fwd on R (ct 3).

DOCEY DOE FOLK DANCERS

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Rumelaj

Macedonia

Rumelaj (ROO-meh-ligh) is akin to the Čoček family of dances which includes Čupurlika and Sa Sa. It actually can be considered the Moslem (Gypsy, Turkish, Albanian) form of Provato or Lesnoto. Steve Kotansky chose the song Rumelaj as the piece of music - which is sung by Hungarian gypsies - because it fits the mood and feel of the dance so well. It is done around the Skopje area, region of Calgii. Originally the dance was taught by Pece Atanasovski under the title JENI JOL (Turkish for "new road"). A slightly different version, under the name YENI YOL, was presented by Bora Özkök at the San Diego State Folk Dance Conference and at the University of the Pacific Folk Dance Camp in 1979. Rumelji was presented by Steve Kotansky at the 1990 Idyllwild Folk Dance Camp.

CASSETTES: Garlic Press Productions, GPP 004, Side A/5; 2/4 meter
Zlatne Uste Balkan Brass Band, Rounder C6054, Side A/2.

RECORD: Olympic Records, LP-36156, Side A/5 (Jeni Jol).

FORMATION: An open circle, dancers facing slightly R of ctr with little fingers locked in W-pos. Leader at R end of line.

STYLING: Steps are small and there are soft knee flexes on almost every step. During the dance, the W may do small, subtle hip lifts or wt shifts with subtle hip movements. Shldr shimmies may be done at will. M may do shldr shimmies but NO hip lifts.

MEASURES	2/4 meter	PATTERN
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INTRODUCTION Start with the beginning of any musical phrase.

I. BASIC

- 1 Facing slightly R of ctr and moving in LOD (CCW), touch ball of R ft (ct 1); step on R ft in LOD (ct &); repeat cts 1,& with opp ftwk (cts 2,&).
- 2 Turning to face ctr, touch ball of R ft fwd twd ctr (NOT on a diag)(ct 1); step bkwd onto R ft (ct &); step L,R in place (cts 2,&).
- 3 Repeat meas 2 with opp ftwk, except on the last ct, step on L in front of R (DO NOT step across).

II. TURN VARIATION (Signaled by leader)

- 1 Using same ftwk as in meas 1 of Basic (Fig I), turn once CW moving in LOD. Release fingers on turn but keep arms in W-pos.
- 2-3 Repeat meas 2-3 of Basic (Fig I).
Note: Turn Variation is danced only occasionally and rarely more than twice in a row.

DANCE SEQUENCE: Dance Basic (Fig I) occasionally inserting the Turn Variation (Fig II).

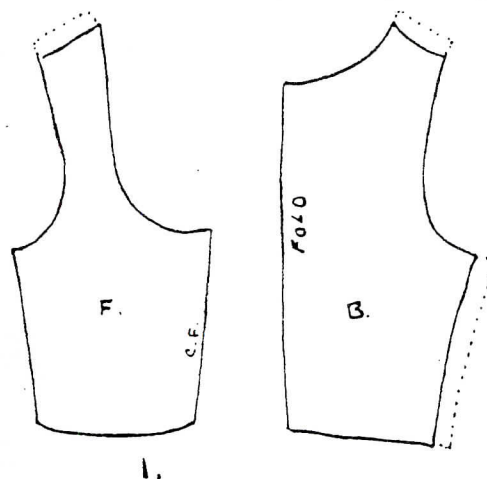
Making a Polish Bodice

by Eleanor Bacon, *Let's Dance*, Nov. 1977

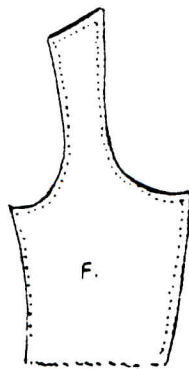
There are many Polish costumes for women that have tabs at the waistline and appear complicated to make. They really are not that difficult. The tabs are supposed to be extensions of the several bodice panels in most costumes, but putting the tabs on separately is easier, fitting and construction wise. There are several methods of construction, and how you go about it depends on whether you may want to alter the size or length of the bodice at a later date. (Great for dance groups that must share costumes, and for size changes that often occur as time goes by.)

The bodice that is not going to be altered may be made and finished except for the waistline seam, and then the tabs added. The bodice that is to be altered is made in three separate parts, two front pieces and the back.

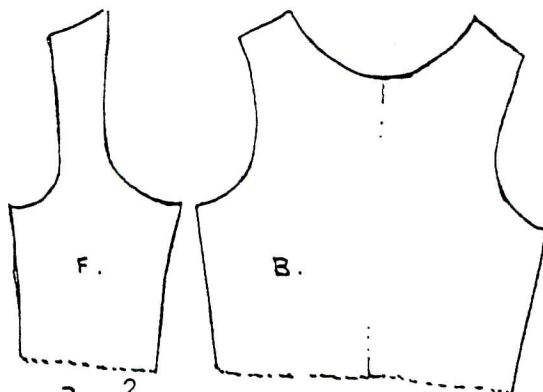
To make the changeable bodice you must add about once inch to the side seams of the back pattern piece and $\frac{5}{8}$ to one inch to the shoulder seams of the pattern (illus. 1). If you don't, you will not be able to overlap the seams because the seams will already have been used up during the first sewing stages. If any embroidery or beading is to be done it is best to work on the fabric before it is sewn, but if the design goes over the darts, the darts must be sewn first. If you are not fussy about the appearance on the inside of your bodice, beading and floral appliqueing may be worked after the bodice is sewn. The lining fabric is sewn to the outer fabric, right sides together, around all the edges except the waistline seam (illus. 2), the seams are clipped and trimmed, the bodice part turned right side out and pressed (illus. 3).



1.

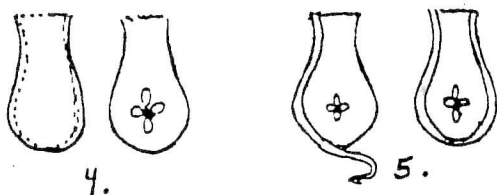


2.



3. 2

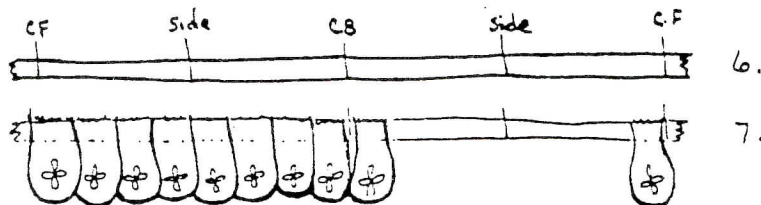
The tabs are sewn individually. If the tabs have embroidery do the work before the sewing. Some tabs have a binding around the edges and some do not; if not, sew the lining and the fabric right sides together, sew, trim, turn and press (4).



If a binding is used pin the lining to the outer fabric, right sides out, baste, and sew the binding over the cut edges. (5) Putting the binding over the tabs that have been turned, as mentioned earlier, makes the tabs bulky and stiff around the edges, as well as creating extra work.

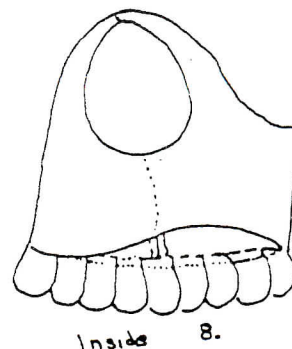
The size and the amount of tabs needed will depend on what the costume description calls for.

For placement of the tabs, measure your waist, over the skirt if possible. Lay a piece of seam tape on the table and mark the total measurement, the side seams and the center back. (6) (This total measurement will be the measurement of the finished bodice.) Pin the two center front tabs in place on the

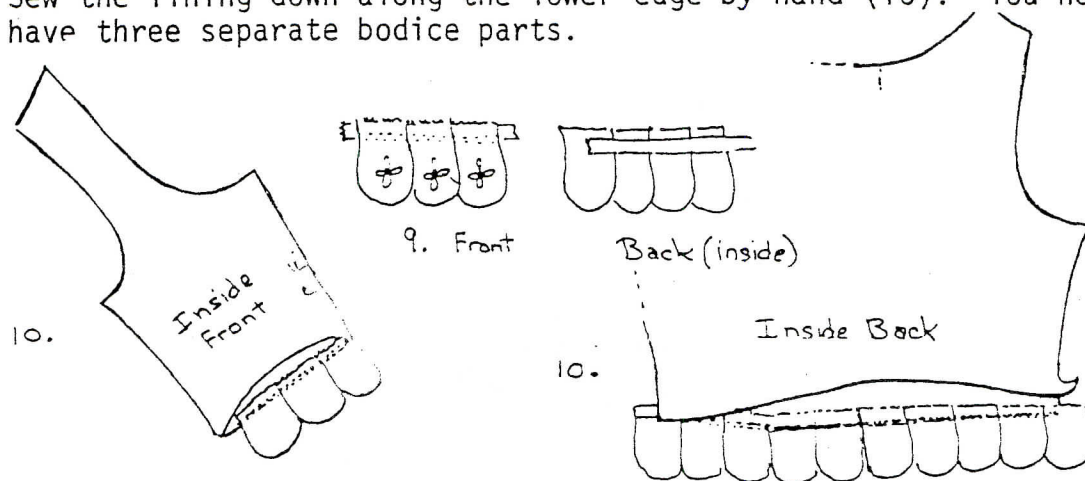


outer measurement mark which is the center front. Pin the center back tabs in place. From here arrange the tabs evenly on the tape (7). If the two tabs were to meet side by side, you most likely made them so they would come out evenly, size-wise, but a very slight overlap sometimes helps to keep them from pulling apart. The tabs that overlap usually lap towards the back or are spaced evenly. When all the tabs are arranged properly, baste them to the tape secure enough so they won't turn or twist. The tabs for the non-adjustable bodice are now sewn to the tape by machine and then the tabs and tape are sewn to the bodice. The tape will add strength to the lower edge. The lining is then sewn down, hiding the unfinished tab edges (8).

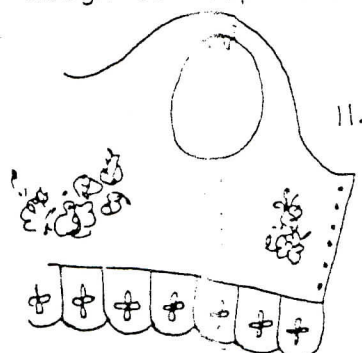
For the adjustable bodice, the tab strip must also be in three separate parts. At the side seam marks carefully cut the seam tape only. The tab at this seam will now extend past this cut edge. If the tab over the cut is mostly towards the back or is about half and half, then the tab will stay



with the back piece of tape (9), but if it is more towards the front it would be best if it went with the front piece of tape. Sew the tabs and tape to the bodice parts, having the center front at the center front, and the center back at the center back of the bodice, letting the extending half of the tabs extend past the side seams. Sew seam binding or some self fabric binding over the top edge of the extended tab (10). The side seam most likely will have to be opened up a ways in order to let the tab pass through but can be re-stitched by hand later. Sew the lining down along the lower edge by hand (10). You now have three separate bodice parts.



To assemble the bodice, pin the side seams together, lapping the front over the back. The shoulder seams may be overlapped or sewn right sides together in the regular manner. Try the bodice on and adjust for a good fit. Securely hand sew the shoulder seams if you are overlapping them or machine stitch them if done in the regular manner. Securely hand sew the side seams, having the inside area the most secure and the outside just enough to keep it from coming undone, being careful not to make permanent marks on the fabric. Tack the top edge of the extended tab to the bodice. This side area should look as if the tabs are all one row, and they will if they are spaced evenly and sewn carefully (11).



This way of putting a bodice together may be used for any bodice, with or without tabs. If there are no tabs extra alteration width may be had by adding the one inch to the front pattern piece also, and then the seams may be sewn like the shoulder seams, right sides together.

SEWING NOTE: Do not use tiny stitches as they are hard to remove and leave marks that are hard, if not impossible to remove. Satin, shiny brocades, velvet and velveteen need the overlap method as they show needle marks and pressing lines easily.

For more sewing help when making costumes see the "Costume Basics" book available from the Folk Dance Federation Office.

CALENDAR of EVENTS

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

Dec 31 Fri	NEW YEAR'S EVE PARTIES	Marin's Karlstad Ball 425-388-2170 Peninsula 415-348-7834 Menlo Park 415-327-0759 Berkeley Folk Dancers 510-642-3950
<u>1994</u>		
Jan 8 Sat	PALO ALTO	Los Quadros party, 1st Cong. Church 415-493-5033
Jan 8	SACRAMENTO	Pairs & Spares, Babcock School 916-455-5000
Jan 8 Sat	SAN JOSE	Santa Clara Valley Folk Dance Party First Christian Church
Jan 8 Sat	SACRAMENTO	New England Dance, School; 916-481-1974, 916-736-0845
Jan 9 Sun	BERKELEY	BACDS Square dancing 7-10 PM St. Joseph's School, 2125 Jefferson off Allston Way, Berkeley
Jan 14 Fri	SAN FRANCISCO	Changs 3rd Fri Party; 415-661-9426
Jan 14 & 15 Fri & Sat	PENINSULA	HERITAGE FESTIVAL honoring Greece Veterans Memorial Building 1455 Madison, Redwood City Institute Sat., 1:10-4:30 PM General dancing & meetings Friday and Saturday
Jan 15 Sat	SACRAMENTO	Pairs & Spares, Babcock School 916-455-5000
Jan 15 Sat	EL CERRITO	Berkeley Folk Dancers Inaugural Ball El Cerrito Community Center 7007 Moeser Lane 7:30 PM kolos, 8-11 party. Adv. Tickets 510-527-6488
Jan 22 Sat	SAN CARLOS	Docey-Doe FD Party, Community United Church
Jan 23 Sun	BERKELEY	BACDS Square dancing 7-10 PM see Jan 9
Jan 29	SACRAMENTO	New Years Dance, Hamilton St. Park
Jan 29 Sat	FIFTH SATURDAY PARTIES	Fresno 209-255-1786 East Bay 510-228-8598 Napa area 707-258-0519 Peninsula 408-252-8106
Feb. 4-6 FSS	TEXAS	National Folk Organization of the USA Annual Meeting and Conference 210-225-3211 Deadline Res. 1-17-94
Feb 20 Sun	OAKLAND	Festival of the Oaks. Redwood Heights Recreation Center, Oakland
Mar 19-26	HAWAII	Folk Dance Camp-See Folk Dance News
Mar 27 Sun	BERKELEY	Beginners Festival for those who have been dancing 5 years or less Live Oak Park

CLASSIFIED ADS

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.

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., 1:00 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 Bl., W.L.A. 310-277-6699.

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| 2 Gabrovo ethnographic region | 5 Shopluka — Graovo village |
| 3 Kraydunava, in the Severnyashki (Northern) region. | |

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Dates: June 12 - 26, with optional ethnographic pre-tour of the Gabrovo region June 5 - 12.

Price: \$1495 for the 2 week Seminar; \$1945 for 3 weeks. Up to **\$500 discount** for early registration.

So join us next June in Gabrovo, the geographical and cultural center of the Bulgarian Renaissance, and Industrial and Educational Revolutions. No other Bulgarian town has so much of interest to you. Write **NOW** for details: Society of Folk Dance Historians, 2100 Rio Grande, Austin TX 78705.

COUNCIL CLIPS

CHANGS Folkdancers are planning a special party with live music! On Friday, March 18, 1994, the **VECERNICA** which specializes in international folk dance music is a competent and smooth group of six musicians who perform on the accordion, mandolin, guitar, violin, autoharp, flute, clarinet etc.

Keep this March date open and join us for the festivities which begin at 8 PM. For further information call 510-1993-1263 or 415-661-9426.


INTERNATIONAL folk dance classes at City College of San Francisco will start Tuesday, Jan 18, 1994 5:30-7 PM (for beginners) 6:30-8 PM (for intermediates) and on Sat. Jan 22, 12 noon to 2 PM (beginning). For information contact Gail Barton in PE north 415-239-3419. CCSF 50 Phelan SF 94112 off Ocean Ave.

Dec. 31st. Friday Berkeley:
New Year's Eve Party at Live Oak Park, Shattuck at Berryman. Bring finger food to share and dance and celebrate from 9 PM to midnight. \$3 for members; \$5 for non-members. Bob Raabe 510-642-3950.

Jan.15 Sat. El Cerrito: Berkeley Folk Dancers' Inaugural Ball-- A BANNER YEAR. El Cerrito Community Center, 7007 Moeser Lane. 7:30 PM Kolo: 8-11 PM party. \$5 for members; \$8 for non-members. Walter Fry 510-527-6488. Tickets must be bought in advance.

Correction from November listing of dancing places:

BACDS Square Dancing 2nd and 4th Sunday nights from 7-10 PM now at St. Joseph's School, 2125 Jefferson School Ave. off Allston Way, Berk.



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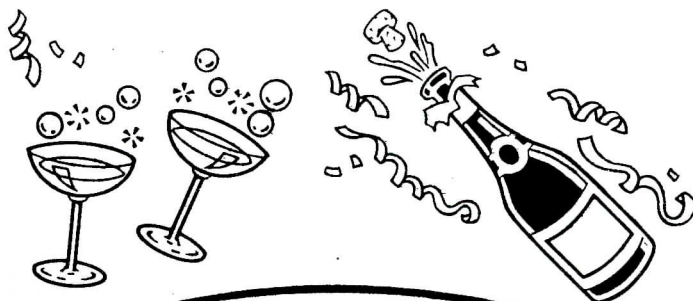
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21 DAYS, JULY 21 - AUGUST 10

BUCHAREST VILLAGE MUSEUM AND TRANSYLVANIA. VISITS WITH THE "FOLK", SEE THE PAINTED MONASTERIES, AND THE MARAMURES COUNTRYSIDE. HUNGARIAN WORKSHOPS, LECTURES, A TANCHAZ, THE CSANGO FESTIVAL, COSTUME COLLECTING, PERFORMANCES AND BUDAPEST, CITY ON THE DANUBE.

FOLKLORE STUDIES

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Folk Dance News

Makahiki Hou Camp - Hawaii, March 19-26. A special celebration of folk dance and music. This camp gives musicians and dancers the opportunity to combine a relaxing and colorful vacation in the Land of Aloha, with the pleasure and excitement of an excellent music and dance camp. There will be dance classes, multi-level instruction of folk instruments, evening parties with live music and dancing on a wooden floor. All this will be offered in a rural setting with meals full of local flavors and wholesome choices. Beginners are welcome. For a brochure, write to IFDH-MHC, P.O. Box 22463, Honolulu, HI, 96823-2463.

International Folk Dance Summer School - August 6-13, College of Rippon and St. John, York. This school takes place every two years. Participants are mainly teachers and dance enthusiasts from UK, but others have come from as far away as Japan. The course can be either resident or non-resident. For further information and an application, write to International Folk Dance Summer School, Greenacres, Broadstreet, Common, Nash, Newport, GwentNP6 2AZ, Tel: 0633 272662.

Barinya Foundation - was founded by Hennie Konings to stimulate active interest for Russian folklore, especially music, song, and dance. The foundation organizes a variety of activities such as workshops, lectures, concerts, tours, and other folklore events. The Barinya Foundation is the only organization of its kind in Europe and serves as a contact for all people interested in Russian folklore and tradition. For more information, contact Hennie Konigs, Klein Coolstraat 17b, 3033 XP Rotterdam, The Netherlands, Tel: +31.10.4650861.

Khadra School

KHADRA INTERNATIONAL FOLK BALLET invites your toddlers, kids, and teens to discover international folk dance. For over 22 years, Khadra has been bringing folk dance from all corners of the world to the Bay Area and beyond. Khadra School Director and Teacher Brenda Bess, with over 20 years of professional dance experience, uses props, songs and folktales to enhance your children's dance instruction and educate them on the customs and traditions of other cultures. Through "Khadra Kids and Teens," the Khadra School performance group, your child can perform at local festivals and events gaining valuable professional dance experience. In the spring of 1992, selected Khadra School graduates made their debut with Khadra International Folk Ballet.

WHEN:

Classes are held on Saturdays beginning September 11, 1993

WHAT:

Toddlers (New Program) Ages 3-5
1:30 - 2:00

Khadra Kids (Beginners) Ages 6 & up
10:30 - 11:30

Khadra Kids (Intermediate) Ages 6 & up
12:30 - 1:30

Khadra Teens Ages 11+
11:30 - 12:30

WHERE:

Jon Sims Center for the Performing Arts
1519 Mission Street (between 10th
11th) directly across from Coca Cola.

FEES:

Toddlers \$4.00 per class
Kids & Teens \$8.00 per class
20% discount for siblings

*FOR INFORMATION ABOUT KHADRA SCHOOL
OR KHADRA'S ARTS EDUCATION PROGRAM
CALL 626-7360.*

Laguna Folk Dancers Festival 1994

The 24th Annual Laguna Folk Dancers Festival. February 11 - 13, will follow the usual weekend format. Dick Crum and Joe Graziosi will teach Balkan and Greek dances, respectively, in the three workshops. Two wonderful afterparties featuring your favorite requested dances, snacks, conversation, and relaxation are scheduled for Friday and Saturday evening. The Saturday afternoon program of a kolo hour, dance concert, and festival dance will complete the weekend's activities.

The price for the entire weekend of events is \$33. Tickets for individual events will also be available at the door. Advanced mail-in registration is available before February 1 for \$30. To register, please send your name and address, \$30 for each participant, and \$2 for each syllabus desired, along with a SASE to: Laguna Folkdancers, 25751 Castle Hill Road, Laguna Niguel, CA 92656. For more information, call 714-646-7082 or 714-533-8667.

S & S FOLK FESTIVAL TOURS OF '94 **with SAM & SARAH STULBERG**

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SLOVAKIA...OLD AND NEW, JUNE 30 - JULY 15.

Folk festivals at VYCHODNA and DETVA ... High Tatras ... ancient wooden churches ... spas ... rafting the Dunajec ... our own castle keep...
... new and old capitals BRATISLAVA and PRAGUE.

POLAND...BORDER TO BORDER, JULY 21 - AUGUST 8.

Folk festivals and dance workshops ... Polonaise and Kujawiak ... palaces and castles ... salt mines and spas ... the land of Copernicus and Chopin ... from Zakopane to Gdansk.

BOHEMIA ADVENTURE, OCTOBER 6 - 17.

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Redwood City Folk Dancers

Classes on Thursday Evenings
 Beginners - 7:30 - 9:00 p.m.
 Intermediate - 8:15 - 10:00 p.m.

Veterans Memorial Building
 1455 Madison Avenue, Redwood City

Mary and Bruce Wyckoff, Instructors

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- * To get your refund even faster, refund anticipation loans are available. An additional fee is charged for this service.

Doing your own return? All the benefits of electronic filing are still available for \$25.

Theodore & Yvonne de Lusignan, Docey Doe folk dancers, are the owners of Cambridge.

FOLK



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ARGENTINE TANGO AT STATEWIDE!

Tango -- the very word conjures images of smokey dance halls, arrogant women, swaggering men and, of course, Valentino. Sensual, exotic, sexy, and combative the tango is so much more than a dance. "Sometimes there is confusion that the tango is the steps," says Juan Carlos Copes, principle dancer and choreographer of *Tango Argentina*. "No. Tango is the feeling. It is one heart and four legs."

Born in the port cities of Buenos Aires and Montevideo early in the 19th century, tango emerged from the mix of former African slaves, gauchos, and European immigrants. In 1912 it appeared in Paris and conquered the City of Lights, much to the consternation of its more conservative citizens. The tango continued to attract *fanaticos* until after World War II, when it gave way to faster and easier dances.

In the mid 1980s the stage show *Tango Argentina* swept the country giving most of us our first look at Argentine tango, and making our American tango seem rather prim. But the excitement and romance of men and women dancing together sparked new interest in couple dancing and helped fuel the current interest in ballroom dancing.

This year at Statewide Nora Dinzelbacher will introduce dancers not just to the tango, but to the mysteries and intricacies of the Argentine tango. The Bay Area's leading tango instructor, Ms. Dinzelbacher is part of a well-known tango family that includes the stars of *Tango Argentina*, who moved here six years ago to teach and promote the tango. We are indeed fortunate to have her as an instructor at Statewide 1994.

For more information on the Argentine tango, see the article by Chiori Santiago in the November 1993 issue of *Smithsonian*.