

# Let's Dance

FEBRUARY 1996 • \$1.50



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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



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On our Cover:

Festival of the Oaks



## NEW INFORMATION:

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



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# President's Message

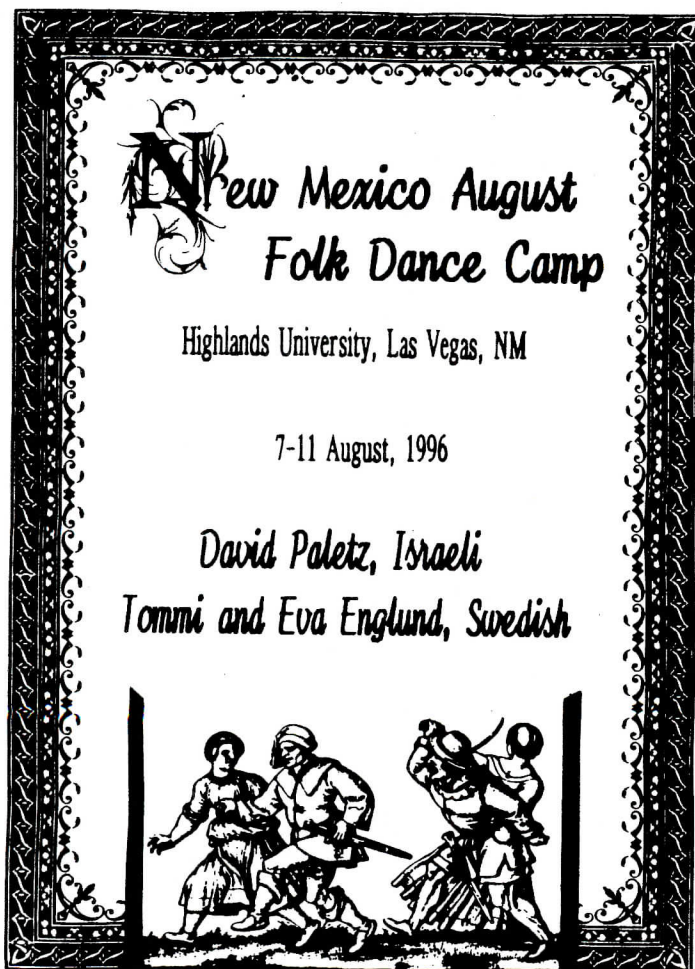
Carlos Ruling

This is the second month of what promises to be a great year for folk dancing.

Plans for the coming Statewide are going forward. The plans look exciting; and, if Bill or Louise Lidicker, co-chairpersons, ask for your help, don't pass up the opportunity to be a part of it all.

In spite of the fire in Callison Hall at the University of the Pacific, Stockton Folk Dance Camp will be there this year as usual, according to its Director, Bruce Mitchell. Perhaps not quite "as usual" but it will be there for the forty-ninth time. Get your reservation in if you'd like to attend. It should be another great year.

More and more people are going to be involved in folk dancing this year. Don't miss the chance to be part of the action - part of the fun.




**New Mexico August  
Folk Dance Camp**

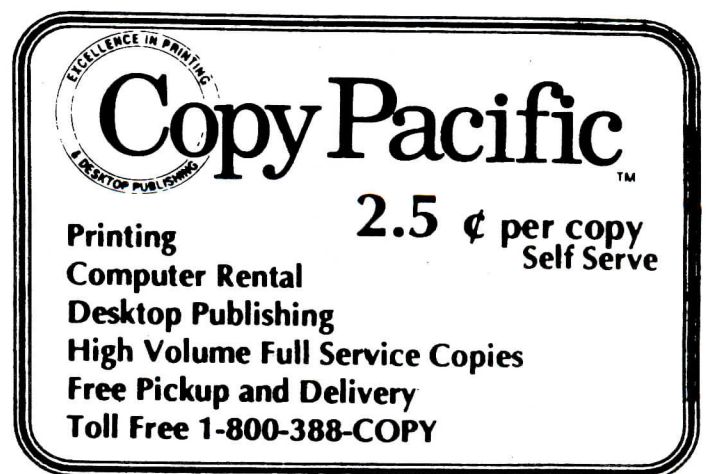
Highlands University, Las Vegas, NM

7-11 August, 1996

David Paletz, Israeli  
Tommi and Eva Englund, Swedish



Welcome to the  
**FESTIVAL OF THE OAKS**  
Wes Takara



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# Welcome to the FESTIVAL OF THE OAKS

Welcome to the 1996 FESTIVAL OF THE OAKS. Every year for over 40 years the Greater East Bay Folk Dance Council has been sponsoring this Festival in February. Many of us remember the times when we would fill the Oakland Auditorium with costumed dancers and the balconies with people just watching. Now we are having the festival in a smaller recreation center and those of us dancing are still having just as much fun.



We have a good program written by Lucia Edwards who teaches a regular Monday evening class at this center and our trusty Frank and Elsa Bacher will be doing the sound and music. Federation business meetings will be held in adjacent room with a luncheon for those attending the meetings prior to the festival.

The hall is being used for an Afro dance class; so the main hall will not be available until 1:00 o'clock. We will be setting up the room from 1:00 and start dancing at 1:30. The floor is excellent; the program is good; and the sound will be good. We expect to have good exhibitions at 3:00.

We hope to see you there and hope you enjoy the afternoon. Parking is satisfactory as it is a good neighborhood and being just off the freeway 580 and highway 13, it is easy to get to.

MAX HORN, President GEBFDC

Sunday, February 18  
Redwood Heights Recreation Center  
3883 Aliso Avenue, Oakland  
Redwood road at Warren Freeway  
For Info: 510-228-8598







# Dance Program



## FESTIVAL OF THE OAKS

M.C. Carlos Ruling,, President

1. SETNJA
2. DAS FENSTER
3. KESHENAVO
4. ST. JOHN RIVER
5. CORRIDO
6. TINO MORI
7. GRAND SQUARE

M.C. Barbara Bruxvoort, Vice Pres.

8. KARAMFIL
9. TANGO COMPANA
10. BAVNO ORO
11. DUNDEE WHALER
12. KORCZARDAS
13. LA BASTRINGUE
14. LECH LAMIDBAR

15. CONTRA

M.C. - Genevieve Pereira, Secty

16. INI VITUI
17. DODI LI
18. JOVE MALE MOME
19. PRINCE WILLIAM
20. MR. LUCKY
21. HORA LAUTEREASCA

22. SQUARE

23. DIVCIBARSKO
  24. LA SALAMANDRE
  25. TEILAH
- 

26. TRIP TO BAVARIA

27. ALEXANDROVSKA

28. CIULEANDRA

29. CONTRA

M.C. Mel Mann, Membership

30. LEMONIA
31. MAPLE LEAF RAG
32. DOSPATSKO
33. 1314
34. TEHUANTEPEC
35. HORA FETELOR
36. SQUARE


3:00 - EXHIBITIONS

M.C. Craig Blackstone, Hist.

37. GOCINO KOLO
38. NUMERO CINCO
39. NOVOSELSKO HORO
40. DOUBLE SIXSOME
41. LEPA ANKA KOLO VODI
42. CACAK

43. CONTRA

M.C. Dolly Barnes, Past Pres.

44. VRAPCHETO
  45. KOROBUSHKA
  46. KOSTURSKO ORO
  47. POSTIE'S JIG
  48. LA CACHUCHA
  49. JOC DE LEAGANE
  50. FREE STYLE WALTZ
- 



# Love

*... to see you at the Sweetheart Festival!*

YES, SIRRREEEEEE!!!!!!!!!!!!!! We ARE going to have it!!! We had a hard time finding a place and a sponsor, and it all happened only in the "Knick of Time". Covenant Presbyterian Church here in Napa wanted to start a Beginners' ONLY Class, and it finally got started the first part of September. The Church is sponsoring the Festival, which will be held in their Social Building:

Covenant Presbyterian Church  
1226 Salvador Ave.  
Napa, CA (North end of Napa)

The Festival will be put on by the new class and other classes in the Napa area.

Sorry we're so very late in getting started. Often when moving to a new location, some of the participants are lost. We hope to avoid that, and will appreciate it if you will make a special effort to join us.

The program has quite a lot of beginners' dances (guess why), but there is also a lot of dances for the experienced dancers.

The Festival has no meetings or no "extras" of any kind --just an afternoon of easy fun dancing like we have had before. If there are questions, please call Melba and Charlie Emerson at 707-258-0519--we're the teachers of the new class. The name of the new class is "COVENANT HI-STEPPERS"





# CALENDAR of EVENTS

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

Feb. 3	SACRAMENTO	Kolo Koalition
Sat		Beller 916-485-1324
Feb 2-4	MONTE TOYON	Berkeley Folk Dancers weekend
F-S-S		Kingsley 510-526-2643
Feb 10	FRESNO	Folk Dance Party
Sat		209-255-1786
Feb 10	SACRAMENTO	Pairs & Spares FD Party
Sat		Jerome 916-482-2491
Feb 10	PETALUMA	Folk Dancing at Hermann Sons Hall
Sat		Bacher 707-546-8877
Feb. 11	NAPA	Sweetheart Festival (NEW LOCATION)
Sun		Covenant Presb. Ch, 1226 Salvador Ave
		1:30-5:30 Emerson 707-258-0519
Feb 16	SAN FRANCISCO	Changs International Folk Dancers
Fri		Party night 8 PM Voyles 510-284-2721
Feb 17	SANTA ROSA	Folk dancing at Piner Elem. School
Sat		Bacher 707-546-8877
Feb 17	SACRAMENTO	BBKM Balkan Party
Sat		Bevan 916-923-1555
Feb 18	OAKLAND	FESTIVAL OF THE OAKS 1:30-5:30
Sun		Redwood Heights Rec Ctr. 3883 Aliso
		Ave. Horn 510-228-8598
Feb 24	MENLO PARK	Folk Dance Party. Vinokur
Sat		415-327-0759
Feb. 24	SACRAMENTO	Contra Dancing; O'Brien 916-444-2712
Sat		
Feb. 24	NAPA	Afternoon folk dancing; 707-258-0519
Sat		
Feb 25	SACRAMENTO	Scandinavian Dancing 916-477-9559 &
Sun		707-257-2061
Feb 25	SUNNYVALE	Afternoon folk dance party
Sun		Gaults 408-395-8026
Mar 9&10	SACRAMENTO	CAMELLIA FESTIVAL
Sat & Sun		

## Calendar of Events South - February

- 1 Dmitri Poktovsky Ensemble, Traditional Russian culture and customs, UCLA, Info: 310-825-2101.
- 2 INCA, Peruvian Ensemble, El Camino College, 8 p.m., Info: 310-329-5345.
- 3 Victorian Ball, Riverside Municipal Auditorium, 8 p.m., Info: 800-430-4140.
- 7, 8 Samulnori Korean Music & Dance, Cerritos Performing Arts, Info: 800-300-4345.
- 9-11 Laguna Festival, Ensign Jr. H.S., 200 Cliff Dr., Newport Beach, Institutes with Petur Iliev and Vonnie Brown, concert, afterparties, Info: 714-641-7450.
- 10 Candlelight Formal Ball, Glendale Civic Auditorium, Info: 213-830-3713.
- 11 Mardi Gras Cajun Dance, 6-10:30, Bon Temps Social Club, San Diego, Info: 619-496-6655.
- 20-21 American Indian Dance Theatre, Cerritos Performing Arts, Info: 800-300-4345.
- 23 Fais Do Do Cajun Dance, 7-11:30, Bon Temps Social Club, San Diego, Info: 619-496-6655.
- 24 George Washington Birthday Ball, dining, dancing, and other 18th Century entertainment. Period costume required, Info: 213-223-7993.

# A Weekend at Asilomar – Scottish Country Dancers

by Shirley Dalrymple

It was my first time at Asilomar and I was a bit apprehensive about it. We arrived in time for our room assignments which were in 2-story houses, several rooms in each house, with a big social hall on the first floor. They were modern hotel rooms with 2 beds, bathtub, shower, and 2 wash basins. The house we were in was way up on the hill, a long way from the center of activity. We had time to unpack, change our clothes, and find our way to the dining room. Dinner was at 6 PM and a long line had already formed outside. When we got inside we saw round tables seating 8 or 10 with lazy susans in the middle and salads already on the table. A hostess told our table when we could get in line for the main dish which was chopped up chicken with vegetables. After dinner we found our way up to Merrill Hall where the Friday night dance was to be held. There were 2 musicians and a singer and more than 200 dancers. Sets were forming. There was no teaching but there was a call through or briefing at the beginning of each dance. The head couple started counting off 1, 2, 3, 4 up the length of the hall. If I found myself in the #1 position and wasn't sure of the dance, I asked to switch places with someone in #3 or #4 position. They were very nice and what good dancers most of them were. I did every dance on the program and many dances were done twice. At the end of the dance there was a concert lasting about one hour after which refreshments were served in the back of the hall.

Next morning breakfast was at 7:30 and a long line had already formed outside the dining room. The lazy susans had been set up with pitchers of orange juice, jugs of coffee and tea, and little boxes of dry cereal, after which we got in line for the main dish: ham with hot cakes. Vegetarian food was also available. The dance class started at 9:00 and went on all morning. Warm ups and easy ballet exercises were done before each class. After lunch we had a choice of classes to go to. I picked one called "Scottish Rhapsody". I thought I would be able to sit down and listen to music and rest my legs. but it wasn't meant to be. It turned out to be one dance after another, and the teacher was a lawyer. My, what smart people these teachers are. They are doctors, lawyers, nurses, teachers, accountants, etc., and they teach dancing as a sideline, for fun, and because they love to dance.

In the afternoon there were several different classes we could go to. I picked the Ball Review class. 2 classes were going on at the same time. I chose the one that had the harder dances. After that there was just time to clean up, change clothes and go to dinner--roast turkey with all the trimmings. Then we headed for Merrill Hall and the big event. At 7:30 PM sherry was being served. I noticed from the bottles that it was Harvey's Bristol Cream, very expensive, very rich, and 18% alcohol; just the thing to calm your pre-ball jitters. The ball looked festive with all



the banners hanging from the ceiling, one or two from each class around the Bay Area and I pictured the lads climbing the high ladders to put them up and then having to take them down afterwards. AT 8:00 a man with a long pole forked at one end started walking down the middle of the hall followed by the bagpiper. The Grand March had begun. After that the dancing started. There was a 7-piece orchestra called "Fiddlesticks and Ivory". The women looked splendid in their ball gowns and the men distinguished in their kilts, black jackets with silver buttons, sporrans, gillies, socks with a knife stuck in the back of one of the socks, ready to do battle, only tonight they were going to battle their way through 20 different dances, many of them done twice. There was no call-through or briefing--you were supposed to have all of these routines inside of your head. We had dance programs with the names of all the dances and a brief description of how to do each dance. Between dances we had time to change partners and quickly read through the dance description to refreshen our memories. Most of the people I danced with I had never seen before. They were from all over the Bay Area, from San Diego, Seattle, Virginia, Massachusetts, England and Scotland. Refreshments were served in the back of the room during the evening. I managed to get through the whole program without committing any major booboos but by the end of the last dance I was pretty tired. At last it was over. We gave a big hand to the orchestra which had been playing for 4 hours and must have been as exhausted as we were. After that it was time for the midnight feast which was held in another hall up on the hill. The food was laid out on long tables, and another table held rich desserts. We soon demolished all the food and then it was time for "Let's Have a Ceilidh".

Next morning I could hardly get out of bed. My legs ached from all the dancing Friday night and all day Saturday. However, we had to rise and shine--breakfast was at 7:30. There was no line-up this morning. People came straggling in a few at a time. Breakfast was sausages and scrambled eggs. At 9:00 the dance class started at Merrill Hall. Each dance was taught by a different teacher who wore a small microphone attached to his shirt and walked up and down the middle of the hall giving instructions. At the end of the teaching session accolades were paid to all the people who had put the weekend together: the two registrars, the teachers, the musicians, the refreshment committee and the dance selection committee. Then we all stood around in a big circle and sang Auld Lang Syne, after which we had lunch and headed for home. A most memorable week end.



# The Hambo Saved My Life

by Mel Mann

I underwent a triple bypass at 7AM December 27th. This fact has surprised me and most of my friends since I seem to usually have a mountain of energy. For the past year I have been slowing down a little in my dancing and dropping off a few of the more strenuous ones. I assumed this is what one must expect with aging. Hambo took ages for Paula and I to fully master and is a favorite but lately at the end of a fast Hambo, and you know how long those records are, I couldn't get my breath. Finally in the end of October I made an appointment with my Kaiser MD about this problem and fortunately he ran me through a battery of tests, cholesterol, lung capacity and treadmill stress tests. Cholesterol came in as usually, marginally high, pulmonary passed with flying colors but the stress the EKG during the stress test showed a problem. They decided to do a different stress test and again got the same results. This time they felt they had to do an anagram to pin point the problem and they found five plaque blockages in the arteries feeding the heart ranging from 50 to 80 percent. They could not correct the problem with angioplasty treatment but recommended the triple bypass.

I have friends who are on the Dean Ornish no fat diet and they urged me to follow it too. The extremists feel that following his regimes can even reverse the plaque build up. I decided I did not want a time bomb clicking in my chest so elected to take the surgery immediately. I felt no pain during and very little after surgery. They released me to home care on the fourth day and I am on my way to full recovery. I am thankful for the excellent care I received at Kaiser Hospital and the wonderful staff there. Back to the beginning of this story when it became apparent that there was some heart problem and they put me on a Beta Blocker and Nitroglycerin. Paula and I went on a strict No-Fat diet and succeeded in lowering my cholesterol count by over 30 point in two weeks.

My advise to my folk dance friends enjoy your dancing it keeps you strong but listen to your body and don't give in to "old age", but cut back on your fat intake drastically. They claim that my blockage had been building for years and we in this country eat too much fat.

I am feeling very lucky and honestly believe if I had not been a avid folk dancer and liked the Hambo as much as I do I would never have discovered the fact that my heart was being starved of oxygen. I was very lucky that the heart was never damaged but in time it surely would and I would be passed out on the floor frightening all of you. By the end of Feb. I expect to join you all on the dance floor and enjoy my Hambo

If you are a member of Kaiser Health plan I would like you to help me and yourself. Kaiser and other Health Plans have taken on enormous cost cutting measures. I'm sure you read in the paper about the bonus idea they had for the Kaiser MD's if they cut back on their referrals to specialists and the 12 hour post delivery stay for the birth mother and child. They are re-assigning support staff to warehouse jobs, cutting quality of service, setting up schedules of how many minutes a doctor can see you, etc., etc. These are measures for the "bottom line" not for the quality of service that we seek. The Kaiser staff can only do so much to counter this trend, we are told that we as consumers can have the most influence.

**IF YOU ARE A MEMBER OF THE KAISER PLAN I URGE YOU TO WRITE THE EXECUTIVE DIRECTOR OF THE KAISER NORTHERN CALIFORNIA REGION TO REGISTER YOUR CONCERNS ABOUT THE DIMINISHING QUALITY OF SERVICE. AND URGE YOUR FRIENDS TO WRITE, THE MORE THAT DO THE MORE EFFECTIVE WE WILL BE.**

**WRITE TO: DR W. HARRY CAULFIELD, 1950 FRANKLIN ST, OAKLAND, CA 94612**

Thank you, stay well and happy dancing, Mel Mann



## Kvar Acharay Chatzot

(Israel)

Kvar Acharay Chatzot (KVAR ah-khah-RAY khah-ZHOHT) is a non-partner dance choreographed by Rivka Sturman. The title may be translated as "Midnight has passed." The dance is also known as "Mechol Hasheket" (mah-KHOL hah-sheh-KET) meaning "Quiet Dance."

Rivka originally set the dance to the music "Erev Ba" which was composed by Arish Levanon. At the 1965 University of the Pacific Stockton Folk Dance Camp she presented this dance and another dance choreographed by Yoav Ashriel. The second dance is known to many as "Erev Ba II." Both dances used the same music and were printed in "Let's Dance" May 1966. Subsequently, Ms. Sturman choose the music listed here for her dance rather than have two popular dances using the same music. The choreography for Kvar Acharay Chatzot differs slightly from Erev Ba I because of the arrangement of the music but it is easy to see that the two dances have a common origin.

Record: El Al Songs of Israel, Vol II Side A/7.

4/4 meter

Formation: Open circle of dancers facing diag R of ctr, leader at R end. Dancers joined in a special handhold: With L hand hold the R hand of L neighbor (palm to palm) and then bend elbows so that each L forearm is in front of owner's body with neighbor's R forearm resting on it. L palms are up and R palms are down.

---

Measures 4/4 meter

### PATTERN

---

#### I. WALK IN LOD; BACKWARD YEMENITE

- A 1 With hands joined as described in Formation and moving in LOD, walk R,L,R (cts 1,2,3); hold (ct 4).
- 2 Dance a Backward Yemenite: Step back onto L, bending knee (ct 1); step on ball of R ft near L (ct 2); step fwd in LOD on L (ct 3); hold (ct 4).

#### II. WALK IN LOD; STEP AND TOUCH RIGHT HEEL

- B 1 With joined hands lowered into V-pos, repeat Fig I, meas 1.
- 2 Facing ctr, step back onto L (cts 1-2); rest R heel fwd on the floor (toes up) while raising joined hands into W-pos (ct 3); hold (ct 4).

SEQUENCE: Introduction (8 meas) No action. Begin with vocal.

Fig I 8 times (16 meas)

Fig II 4 times (8 meas)

Fig I 4 times (8 meas)

- \* Fig II 3 times (6 meas); with hands in V-pos, step on R to R side and sway to R (cts 1-2); sway to L side (cts 3-4). (meas 7).

Fig I 8 times (16 meas)

Fig II 4 times (8 meas)

Fig I 4 times (8 meas)

Fig II once (2 meas)

- \* On the second time through the music there are only 7 meas of music for Fig II. Some groups dance it as described above. Others dance it as follows:

Meas 1: Step on R ft in LOD (ct 1); turning to face ctr, step back onto L (ct 2); rest R heel on floor while raising joined hands into W-pos (ct 3); hold (ct 4).

Meas 2-7: Repeat Fig II three times.

Either version can be danced - just follow the leader.

### KVAR ACHARAY CHATZOT

Kvar acharay chatzot od lo kibu et hayarayach  
Ki lifnay kibu'ee orot  
Orot shel kochavim  
Notnim od rega kat la'ohavim

Midnight has passed.  
The moon is still shining.  
Before extinguishing the light of the stars,  
Another moment is granted to those who love.

(Chorus)

Machar yihyeh zeh yom chadash  
U'ma efshar miyom chadash kvar litsapot  
Az ten lanu od rega, rak od rega  
Af al pi she'kvar acharay chatzot

Tomorrow is a new day but what can be expected  
from another day?  
So please grant us another moment, just another  
moment, although it is past midnight.

Kvar acharay chatzot  
Od lo hidliku et haboker  
Ki lifnay she'minakim  
Et ha'etmol min harchovot  
Notmin od rega kat la'ahavot.

Midnight has passed.  
It is not yet morning.  
Before cleaning the street of the day passed,  
another moment is granted to the lovers.

Kvar acharay chatzot  
Od lo hidliku et ha'shemesh  
Ki lifnay she'michalkin  
Et ha'iton ve'he'chalav  
Notnim lanu od rega she'nohav.

Midnight has passed.  
The sun is not yet shining.  
Before the delivery of milk  
and the morning newspapers,  
lovers are granted another momentt.



## Ginka Bulgaria

Ginka (GIHN-kah) is a girl's name. This three-figure dance for both men and women is from the town of Petric, near the Greek border in the Vardar River region of Pirin Macedonia. It was taught at the '95 Stockton Folk Dance Camp by Nina Kavardjikova, who learned it from Atanas Sinanski, a researcher and choreographer from Sandanski. A shorter version was taught at the '87 Kolo Festival by Anastasia Moskova, whose source was the Gotse Delchev Ensemble of Sofia. The dance has been taught also by Jaap Leegwater, who learned it in 1969 at the State Choreography School in Sofia.

Cassettes: Folk Dances from Bulgaria, NK1995.03, Side B/1; Bulgarian Folk Dances, Kolo Festival, (AM) 1987, Side B/4; Folk Dances from Bulgaria, JL1991.02, Side B/4, and JL1992.02, Side B/5.

Rhythm: Meter = 7/8 = 3, 2, 2, counted here as 1, 2, 3 or slow, quick, quick.

Formation: Open circle with hands joined in W-pos. Leader may wave and spin a handkerchief in right hand for emphasis and/or to signal pattern changes.

Styling: In Pirin Macedonia steps tend to be light, with soft leaps, hops, and ankle bounces.

Measures	7/8 meter	PATTERN
<u>INTRODUCTION</u> None or wait two measures, beginning dance on Fig I, meas 3.		
<u>I. BOUNCE WITH HANDS IN W-POS</u>		
1-3	Facing LOD, bounce on L heel, lifting R knee and pumping R leg fwd and down (ct 1); step fwd on R (cts 2-3). Repeat twice, alternating ftwk.	
4	Still facing LOD, step on L in front of R (ct 1); step on R behind L (cts 2-3).	
5	Bounce on R heel in place, pivoting CCW to face RLOD, while bringing raised L leg with bent knee around R (ct 1); facing RLOD, step back on L in LOD (cts 2-3).	
6	Pivoting CW to face LOD, leap fwd onto R, L (cts 1,2-3).	
<u>II. HOP AND JUMP WITH HANDS IN V-POS</u>		
1-2	With hands in V-pos and with 'hop' replacing 'bounce', repeat Figure I, meas 1-2.	
3	Facing LOD, hop on L, lifting R knee and pumping R leg fwd and down (ct 1); chug slightly back on L, bringing straight R leg beside L (ct 2); step on R slightly back of L with bent knee (ct 3).	
4	Step fwd in LOD on L, bending L knee (ct 1); straightening both knees, jump fwd onto both ft and bend knees (cts 2-3).	
5-6	With 'hop' replacing 'bounce', repeat ftwk of Figure I, meas 5-6.	
(5-6)	Variation: Release hand hold and, with hands down at sides, repeat meas 5-6 without pivoting.	
<u>III. RELEASE HANDS AND ROTATE</u>		
1-4	Repeat Fig II, meas 1-4.	
5	Release hand hold; M raise hands above head level; W put R hand beside head, L hand on waist. Starting to turn CCW, hop twice on R (cts 1,2); leap onto L, completing turn to end facing LOD (ct 3).	
6	Leap fwd in LOD onto R, L (cts 1,2-3). Rejoin hands in V-pos on ct 1 of following measure.	

SEQUENCE: Pattern changes are at the direction of leader. In class Nina danced the following sequence: Fig I, 8 times; Fig II, 5 times; Fig III, 4 times; Fig II, 3 times; Fig III, 2 times plus 4 meas.

# Folk Dancing for Children

---

by Bobi Ashley

While driving home from the Kolo Festival with four chatty sixth graders talking, laughing, and singing with the radio, my mind went back to some questions people had asked me after twenty six 2nd through 6th graders had performed. The question my mind focused on was "WHY do you do it?" It's a question I've often asked myself --especially on days when I'm not feeling good; and it feels like they've drained every last ounce of patience out of my body. (Happily, those days are rare.)

As always, the answers to the big "Why?" flew quickly to my thoughts: MARTY; JAVIER; and all bodily-kinesthetic children who have experienced success in dance after knowing too much failure in other areas of their lives.

Marty was in the first sixth grade class I decided to try teaching folk dance to, some eighteen years ago. He was a child who never smiled, and rarely spoke. When I announced that we would go to the cafeteria for dancing, he dug his heels in negatively; and I thought I would have to drag him. Since he outweighed me, I decided wisely not to force the issue. I told him he had to go to the cafeteria; but that he could just sit and watch. No other child was given that option. After a few sessions, some enthusiastic dancers wanted to learn more than there was time for in class. We started a little after school group. I would teach them the new dances first; and they became "demonstrators" and "helpers". Pretty soon I noticed Marty hanging around outside the door after school. After a couple invitations to join us, he did. He became one of the best demonstrators and helpers that we had. We also discovered that he did have a beautiful smile, a grin that reached from ear to ear. Of course the only time we ever saw it was when he was dancing.

Janvier was in the same class as Marty. He was extremely intelligent, and planned to be a doctor when he grew up. He was also short, chubby, and not very popular with the other children. It wasn't cool to be academically oriented in that class; and he was the only one getting many A's. Javier also joined the after school group. It turned out that he had terrific rhythm and great improvisational dance skills. Pretty soon all the girls wanted to be his partner; and the boys started asking him to be on their team in sports activities.

It had to be those two boys, in my first sixth grade class, who hooked me on teaching folk dance to children. I learned from them what a big difference dance can make. Over the years there have been many other examples, too numerous to list. Those of you who were at the Kolo Festival saw children with needs as great as Marty and Javier.



When I started teaching folk dance, I knew only a few dances. When I'd given all I knew, I started looking for more material. Many of you have skills far greater than mine were when I started. Experience makes it easier but we need to take that first hesitant step. We make mistakes; and learn from those mistakes. There's no money in teaching folk dance to children (that I know of) but there is a great deal of satisfaction. There is a tremendous need for volunteers to give children the extras that our state's education budget doesn't begin to cover. The Folk Dance Community also needs to build a foundation now for the future.

When I gave my presentation at the Kolo Festival, something slipped out that I hadn't planned on saying. It may have sounded cold and hard and presumptuous; and if it offended anyone, I apologize. Still, deep down, I feel the needs of the children and the Folk Dance Community as a whole. If you even think you have the skills to teach, give it a try! Be a volunteer in your neighborhood school. Make the time; and don't give yourself or others excuses! I must say it again: "If you can give, and you don't, shame on you!"

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## CLASSIFIED ADS

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### **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.

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

**DAY CLASSES** - With Millie von Kinsky, Line-Country Western, 510-828-5976. Tuesdays, 1:30, 22325 N. 3rd Street, Hayward, \$25/10 weeks. Wednesdays, 11:30, 7437 Larkdale, Adult Education, Dublin, free. Thursdays, 10:00, 400 Hartz Avenue, Danville, \$2/session for drop-ins, \$16/full 10 sessions. Fridays, 2:00, 1375 Civic Drive, Civic Park Community Center, Walnut Creek, \$23/6 sessions. Performance rehearsals: The von Kinsky Dancers, Austrian/Bavarian, 8:00 p.m., Davis & Clark Streets, San Leandro.

**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. 310-839-6719 or 310-478-6600.

# FOLK DANCE NEWS

**CORRECTION** – For page 8 of the December Issue of Let's Dance Magazine, Folk Dancing in Marin County - Sources to Contact. Under International - Instead of Frank Bacher, Anne Arend is the contact person, and the phone number is 415-892-9405.

**KYKLOS** – Organizes week-end seminars in Paris, March 30th and 31st, "Dances of the Greek Refugees from Minor Asia, Mytilene and Cappadocia. For more information, call Suzan Michaelides 33-(1) 39,21.17.01. All teachers live in Greece and come to France upon special request. Seminars are also organized in Greece every summer.

**VINTAGE DANCE** – the East Bay Vintage Dance Society and Dance Masters offer a weekly Saturday morning class from 10:30 a.m. to 12:30 p.m., at St. John's Presbyterian Church, 2727 College Avenue, Room 203, in Berkeley. For more information, call 510-527-5588.

**SCHOLARSHIPS** – The Cornish College of the Arts is offering a variety of scholarships. Cornish College of the Arts is a private college of the performing and visual arts. The available scholarships are in the following categories: Male Dance, Minority Dance, Merit Based (open to all who complete an application) and Kreilscheimer, (for students

planning a four-year degree program). For more information, call the Admissions Office at 1-800-726-ARTS.

**CONFERENCE** – The North American Folk Music and Dance Alliance is holding its Eighth Annual Conference in Washington D.C., on February 15-18. For more information, contact the Alliance at 202-835-3655.

**STOCKTON FOLKDANCE CAMP** – University of the Pacific, July 28-August 3 and August 4-August 10, two identical weeks. Teachers include: Desa Djordjevic, Barry Glass, Tineke van Geel, Hennie Konnings, Robert McOwen, and Nora Dinzelbacher. For more information, write to Bruce Mitchell, Stockton Folk Dance Camp, University of the Pacific, Stockton, CA 95211.

**BARATSAG** – Hungarian Dance and Music Camp, in Mendocino, July 7-13. The camp is mostly intermediate with some introductory. For more information, call Jeff O'Connor at 707-826-1305.

**NEW MEXICO** – Folk Dance Camp, August 7-11, Highlands University. For more information, call Noralyn Parsons at 505-275-1944.



## Let's Dance Magazine

Folk Dance Federation of California, Inc.

P.O. Box 1282, Alameda, CA 94501

Phone/FAX: 510-814-9282

### ADVERTISING RATES

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# COUNCIL CLIPS

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## FRESNO FOLK DANCE COUNCIL

Fresno FD Council had a good time bringing in the New Year on Dec. 31st at Lafayette Social Hall. Finger foods was the price of entry. Request program was DJ'd by Kent Petersen.

We are sorry to report the death of Murray Norris, father of Council President, Michael Norris on Dec. 3rd at 6 PM. He was a loyal folk dancer which was evident by bringing his entire family to the dances which consisted of 13 children and his wife. All were her for the funeral on Dec. 7th. Dr. Murray Norris was the past editor of a Fresno local newspaper and founder and President of Christian Family Renewal which published religious material.

## GREATER EAST BAY FD COUNCIL

Jack Neves, who was a past President of the GEBFDC recently passed away. Although he hasn't danced recently, he had many friends and served folkdancers well when he was very active in the Council.

## REDWOOD COUNCIL

Please take special notice! In Napa there is a folk dance class that has received little or no attention or publicity -- a kind of forgotten class. The class meets at Grandview Mobilehome Park, 4130 Byway East, Napa and the teacher is Esther Middleton. A repertoire of beginning and intermediate dances is being taught each Thursday from 1:00 to 3:30 PM.

NEW !!! A beginners' ONLY class was started the first part of September in Napa. The name of the

group is "Covenant Hi-Steppers". The class meets each Wednesday from 5:30 to 7:30 PM at Covenant Presbyterian Church, 1226 Salvador Ave., Napa. A very diversified program will be taught for some time--Folk, Balkan, Israeli, Country Western (perhaps even a little Ballroom and Cajun). The teachers are Melba and Charlie Emerson and questions or inquiries should be addressed to them at 707-258-0519.

The SWEETHEART FESTIVAL, Feb. 11, 1996 is being sponsored by the church and put on by the "Hi-Steppers" and other classes in the Napa area.

## SACRAMENTO FOLK DANCE COUNCIL

The Council invites candidates to apply for Council sponsored scholarships. Two scholarships covering one-half of one week's tuition at the University of the Pacific in Stockton are available. The two one-week sessions in 1996 are July 28 through August 3 and August 4 through August 10. FFI contact Toba Goddard 916-371-4441.

## SAN FRANCISCO FOLK DANCE COUNCIL

New officers for the Council are:  
Acting President Joel Bruxvoort  
Vice President Ruth Ruling  
Secretary Joyce Picklhaupt  
Treasurer Lee Fifer

The annual Blossom Festival will be in April.

At the March 15th party at Changs they expect to have VECERNICA, the International Folk Music Band, come to play one-half of the program. This is a once a year treat.

# ♣ Scottish Aboyne Costume ♣

Dress regulation for Scottish dancing began with the desire of the Edinburgh exhibition authorities to encourage the preservation of Highland Dress. Only male dress was specified because it was only the men that competed, and since children imitated the competitors, they wore miniature replicas of the regulated warrior style uniform. In due course girls also entered the competition, and it became obvious that the military dress was not appropriate. In 1952, the committee of the Aboyne Games sponsored a special costume for the young ladies.

This costume was based upon the seventeenth and eighteenth century dress of the Highland women and is now the only dress allowed at the Aboyne Highland Games. It is used almost exclusively for the National/Step Dance, Flora MacDonald's Fancey.

The Aboyne ensemble had a skirt of heavy worsted wool, replaced by the kilt weight wool, and replaced again by the more modern skirt of light wool or cotton. The skirt is not overly full, only three to four yards, so it can bell properly when lifted and will allow the petticoat to show a little. It is softly pleated at the waist and reaches to the middle, or at the most, to the bottom of the knee.

The bodice is generally black velvet or velveteen, but can be a color that is coordinated with the skirt and Plaid. The tabs are of one piece with the bodice, do not overlap and are about three inches wide and four inches long. The center back tab is double width. The decorative buttons are thistle design, diamond in shape, and five to six pair are used. The lacing, color coordinated with the bodice, may be laced through the button shanks or through eyelets next to the buttons.

If you use a bodice pattern with curved dart lines, a tab may be made at the end of each panel. With a standard darted bodice, arrange the darts so the tabs are of equal width. (An elastic loop was sewn to the inside of the bodice to fasten to the skirt which prevented the bodice from riding up.)

A white cotton peasant style blouse, with high neck and 3/4 length sleeves is best. Short sleeves, as well as 3/4 length may be worn, and they are sometimes edged with lace.

The Plaid, a large square scarf, of the same tartan as the skirt, is folded diagonally, and one corner is attached to the right front shoulder with a brooch. The other corner is brought up under the bodice and pinned to the left waistband in the back. The Plaid is supposed to hang freely and balloon slightly, reminiscent of the time it was used to carry belongings, or wrap around the shoulders in cold weather.

The Aboyne costume is of a graceful Scottish style, rather than the military look of the kilt or the formal look of the white dress.

*Diane Childers & Eleanor Bacon*



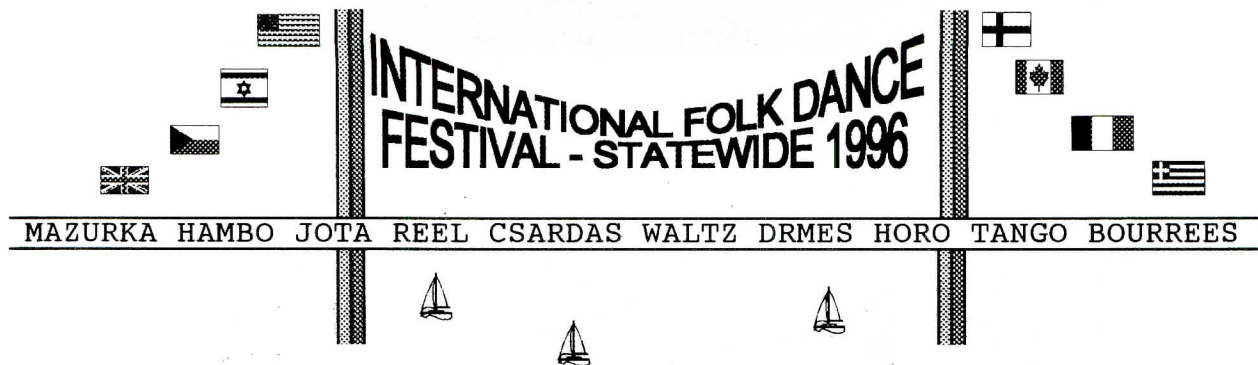
Scottish Aboyne Costume - Front  
Sketched by Eleanor Bacon



Scottish Aboyne Costume - Back  
Sketched by Eleanor Bacon



# GOLDEN GATE GALOP



May 24 - 27, 1996

## WHAT IS A GALOP?

A lively round dance in 2/4 time (Webster's Dictionary)

Dance of the Romantic Era (1840' to 1860's) (Powers, R., 1987)

A polka step; slide or chassey in ballroom position; four slides; four slide galop = four slides, turning on fourth with a hop. (Powers, 1988)

A lively dance in duple meter, popular in the 19th century. (Karp, T., 1973. Dictionary of Music)

## WHAT IS A GALOP?

The 51st Statewide International Folk Dance Festival: The Golden Gate Galop. Come join the fun in San Francisco over Memorial Day weekend.

Highlights are Saturday's Institute with teacher Yves Moreau, Sunday's dance concert directed by Bruce Mitchell (Director of the University of the Pacific's Stockton Folk Dance Camp) and a barbecue/picnic "down on the farm" on Monday at Max Horn's Martinez ranch.

## WHAT IS A GALOP?

It's the place to be! Watch for lodging and registration information in the next issues of Let's Dance.



# Yves and France Moreau at Statewide 1996

The Statewide Committee announces the teachers for the Statewide Institute on Saturday, May 25, 11:00 a.m. to 12:30 p.m. and 1:30-3:00 p.m., at the Russian Center in San Francisco. France and Yves are well-known teachers from Montreal, Canada.

France Borque-Moreau will teach couple dances from French Canada. She has taught Folk Dancing for more than twenty years and is an expert in teaching dancing to children. She has been a consultant to the Montreal Catholic School Board, has had several books published, produced two records, and has been active in organizations relating to utilizing Folk Dancing in schools.

Yves Moreau will teach line dances from Bulgaria. He has long been recognized as one of the foremost exponents of Bulgarian dance. He lived in Bulgaria for two years and has visited there many additional times. He has taught at camps and festivals throughout North America. His most popular dances include Vlaško Horo, Sitna Zborenka, Sandansko Horo, and Dospatsko Horo.

We look forward with pleasure to welcoming Yves and France to Statewide!

Bruce Wyckoff, Institute Chairman

## FOLK DANCE SCENE



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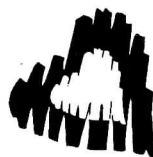
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# HAPPY



# VALENTINE'S DAY



from  
**Let's Dance**

# *Greetings, Folk Dancers*

---

*Elaine O'Gara & Bob Shapiro*

My husband and I moved to Austin, Texas about a year ago and found a viable folk dance community. We go folk dancing four nights a week and I wanted to share some of what's happening in Texas.

The biggest international group is the Austin International Folk Dancers, which meets in a city recreation building (next to a golf course) on Saturday night from 8 to 11. This group has a board of directors, a program director, a teaching coordinator and a newsletter. Admission is \$2, with the first time being free. There's a half hour beginners session, then one or two other dances taught during the evening. There are usually 40-60 people in attendance on an average night, with up to 100 for special events.

Each week there's a programmer and an assistant programmer. There's a request list and the programmer chooses the dances from this list, plus, I assume some of his or her own suggestions. The dances are written down on the board in the order they'll be done, so you know what's coming next. This group does a lot of couple dances - mostly every other dance. On some nights, the couple dances are in one color, the line and circle dances in another color and the dances that are taught that evening in another color.

Announcements are structured, and take place at ten o'clock. Almost everyone sits down and listens attentively. Right after announcements there is a contra.

This group has also had an eight week beginners session, and four week sessions leading to learning the hambo and Floricica Olteneasca.

Some Saturday evenings are special events, such as the Halloween costume party. This year April 1 was on a Saturday night, so there was an "Alternative Night", where the programmer chose alternatives to the recordings that are usually played. Also, people had creative costumes - plaid skirts with paisley shirts. In October there was a live music workshop at a private home, then the musicians played for Saturday night dancing. In general, there is live music quite often.

In August, the city of Austin has an event called AquaFest. This year a Hungarian performing group was there on Friday night, and on Saturday night AIFD had an open house geared to the general community. This evening was free and teaching was scattered throughout the evening, geared to beginners.

There are several ways in which AIFD helps people to get to know one another. They have a photo album with dancers' pictures and a brief bio giving such things as place of employment, how many years dance experience, date of birth, etc. This helped us, since we could look at someone's picture and find out their name.

AIFD also has after-parties about every other month. These are at private



homes and everyone brings snacks. These are not usually geared to dancing, just chatting and getting to know one another. Apparently people do get to know one another, since there were five folk dancer weddings in 1994.

Another international group is held at the Union Building of the University, and is led by the one and only Bob Shapiro, formerly of San Francisco and now a graduate student at the University of Texas. This group is theoretically open just to students, faculty and staff at the university. The room is free, so no admission is charged. Admission varies from 10-20. The teaching schedule is informal, with 2-3 dances taught per evening. We do mostly line and circle dances, but will do couple dances if there is balance (and to our surprise, we often do have balance). The group does not meet on school holidays, since the Union is closed. We do continue during the summer, since the Union is open during summer school.

Among other dance opportunities in Austin are groups specializing in Scandinavian, Hungarian, Scottish, Irish, contras and Israeli, plus the ubiquitous country and western line dancing and square dancing. Of these, we're most familiar with the Israeli group, since we do Israeli dancing two nights a week. The group meets in the education building of one of the temples, and there's no rent. We give a \$2 donation which goes toward purchase of tapes and other incidental expenses. Wednesday night there's a beginners session from 7:30-8:30. There are a number of children who attend this session. At 8:30 the children leave and the intermediate session begins. Usually there are 1-2 dances taught per night in the intermediate session. Sunday night is the advanced group, which draws 8-12 people. Some of the group members attend Hora Keff, Asilomar and Hagigah, so we are exposed to new dances. Others occasionally travel to Israel and bring back dances from there. The Israeli group occasionally gets bumped if there are other events going on at the temple.

There's a group called the Texas International Folk Dancers which sponsor a camp at Thanksgiving. We've never attended because we always come to the Kolo Festival. This year the teachers are Joe Graziosi and Jerry Duke.

Every year there's a Mediterranean Festival at a Greek church, where we understand there's folk dancing. It's held on Friday and Saturday night so we've never made it since we're at our regular groups.

Just west of Austin is the Hill Country, which was settled by German immigrants. At community festivals in the Hill Country there will be a lot of polkas.

So if you come to Texas, be sure to bring your dance shoes.

Elaine O'Gara/Bob Shapiro  
7801 Shoal Creek Boulevard, #153  
Austin, TX 78757  
512-419-1334; 512-419-1987 (fax)  
E-mail: rshapiro@fiat.gslis.utexas.edu



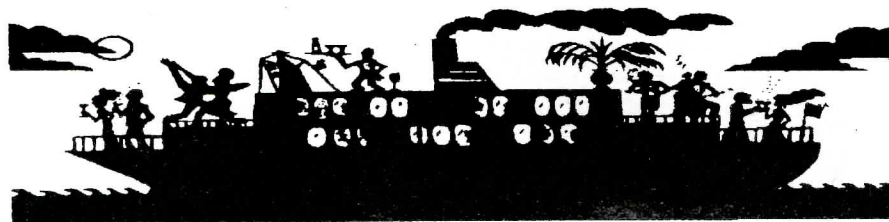


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