

Let's Dance

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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On Our Cover

Happy Holidays
from Let's Dance



NEW INFORMATION:

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



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President's Message

I had a wonderful time at the Fresno Harvest Festival. It was great to see some familiar faces and also reconnect with some acquaintances from the Federation, South. Every year at both the Fresno Festival, and at Statewide, a small group of people also known as the North/South Committee meet to encourage communication and cooperation between California's two folk dance federations. At the latest meeting, we discussed something that is of concern to all dancers interested in the future of International Folk Dance: teachers. Folk dance teachers are the people who encourage us, inspire good dancing and share their love of dance with their friends in the folk dance world.

The discussion at the North/South meeting got me thinking about how I have seldom heard folk dancers bring up the subject of training new teachers. But, training new teachers is just what we should be thinking about. The people who will be teaching folk dance in the year 2000 (that's only two years away!) will be people who are folk dancing NOW. That means that all folk dancers should think seriously about becoming teachers. I strongly encourage you to bring this issue up in your folk dance club and talk about it with your friends. Ask your teachers about their first step into teaching.

Think about your club's repertoire. I am absolutely sure, given the huge body of dances done in the International Folk Dance community, that there is a dance you like which is seldom done at your favorite club. Pay attention to that dance. Get a copy of the dance description for that dance and ask your teacher questions about it. Then consider teaching it in a "review session" at your club.

Not everyone wants to or is able to become a folk dance teacher, but people who would never want to be teachers may not know the impact they can have on someone who might want to teach. Some things you can do: * be patient with your teachers when you learn a dance and avoid disparaging comments. It's possible that you are discouraging potential teachers who could decide against spending their hard-won free time learning to teach if they think they also will be treated badly for their best efforts. *be alert to opportunities for the budding teachers in your midst to practice in non- threatening environments. Then offer those opportunities and provide encouragement.

And finally, who were your teachers? Thank them. Ruth Ruling taught me most of the dances I know. Thank you, Ruth!

Barbara



Golden Gate in Ninety-Eight

Statewide International Folk Dance Festival 1998

May 22nd , 23rd , 24th , 25th

Institute, Saturday, May 23rd

Learn New Dances

from

Ned and Marion Gault

and

Louie Tucker

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San Francisco

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Make you reservations early.

Be sure to say you are a Folk Dancer.

Four Days of Dancing:

International, Balkan, Country Western

Beginner, Intermediate, Advanced

Couple, Non-partner

Wonderous Folk Dance Cruise

Image a great Norwegian Fjords folk dance cruise that begins in wondrous Copenhagen and goes all the way up to Archangel and Murmansk in Russia. Then consider that the trip will be on a small Finnish owned ship that will have between 150 and 200 English speaking passengers, small enough to go into small fjords and ports. As if that were not enough, add an expert dance leader that is also well versed on Norwegian folk dance and folk lore. These are the main ingredients for Mel Mann's June 18, 1998 Dance on the Water folk dance cruise.

Mel sailed on the this ship June 15, 1997 to check it out. Mikko, the captain and owner of the MS KRISTINA REGINA, said at the welcome aboard cocktail party, "this is a Finnish family owned and operated ship and you our passengers are part of the family." And he wanted us to call him "Mikko" not captain. The informal friendliness of this small ship was wonderful compared to many mega big cruise ships now plying the waters. Mikko's father was a passenger on my trip. He started the company and was the ships captain until turning it over to his sons who now operate the ship. Mikko invites passengers to enjoy his "Open Bridge" policy rather than the typical bridge tours of most ships. I spent many hours enjoying the view from the bridge entering and or leaving ports, talking to officers and learning about the navigation equipment.

The Norwegian coast and fjords that I saw were spectacular, unfortunately on my trip we did not go all the way up the whole coast of Norway. During the June 18th trip we will sail the whole coast of Norway stopping most days in various ports and also visit Solofsky Island in the White Sea as well as Murmansk and Archangel in Russia before ending our trip in Kirkenes, Norway. We will experience excellent Continental and Finnish meals that are served by friendly smiling Finnish staff. The ship has many open public areas including a library, Cafe Minttu (open 24 hours with free snacks and drinks), a lounge, saunas, a large meeting room, two separate dining rooms and a well equipped children's playroom.

Dancing will be led by Lee Otterholt a prominent professional dance leader choreographer. Lee' Norwegian parents lived in Wisconsin when he was born. When he was in his twenties he emigrated and has made his home in Norway. He is employed as a teacher of ethnic and folkloristic dance at the Norwegian National Ballet School and the Norwegian College of Music. He has led and founded many recreation and performing dance groups, choreographed many dance performances (e.g. Lillehammer Olympics) and authored several books and manuals about folk dance. He will bring a wide breath of experience about Norway and folk dance to our cruise. He has spent several sabbaticals learning and dancing in the Boston and Southern California areas and is familiar with the recreational folk dances we enjoy. As always on these Dance on the Water cruises we plan to have both lesson and all request sessions enjoying a wide variety of International line, couple and set dances. And of course he will introduce us to some unique Norwegian dances (but we will not be limited to Scandinavian dances.)

There will be about 150 to 175 passengers on this trip. Most of the other groups will be from University Alumni groups who will be bringing University professors along who will be offering lectures. We have been invited to attend their presentations.

The cruiseline is offering this 13 night trip including flight from New York, transfers and cruise at reasonable prices beginning at \$3099.00 and one can (without added fees) extend their stay in Europe before and or after the cruise. There are single cabins available and Mel helps to arrange "shares." For more information contact Mel Mann % Berkeley Travel Company, 1301 California St. Berkeley, CA 94703 (510) 526-4033 FAX (510) 524-9906 or E-Mail meldancing@aol.com



FOLK DANCERS WE SHOULD REMEMBER

by Larry Getchell

Grace Nicholes

For this month's recognition of "Folk Dancers we should remember", the honor goes to one of our most deserving, Grace Nicholes. In Grace Nicholes we are really writing about a legend in her own time. Although having been an important factor in folk dancing and the movement longer than anyone of whom we are aware, she has until just recently continued teaching on a modest scale. To appreciate what Grace has meant to the folk dance movement we must dust off the files of that early father of the movement, Song Chang. Those who own a copy of the recently published History of the Folk Dance Movement in California know that during February, 1938 Song Chang, his wife Harriet and a few friends met at Bryl Wyneck's small studio in San Francisco's Montgomery Block where Song Chang taught them several folk dances. Gracie did not attend that first meeting but joined them shortly thereafter while they were meeting at Bryl Wyneck's studio. She continued dancing with this early group who soon found it necessary to find larger quarters. Gracie, whose name at the time was Grace Churcher, previously as had others in the group, attended "Mama Gravandar's School of Swedish Applied Arts. Here, following the showing of their art objects, visitors were invited to assemble in the basement for an evening of Swedish dancing. Following those meetings in Bryl Wyneck's studio friends from there began telling friends about this new dance movement.

The groups first move was to the Green Lantern, a bar and restaurant. By now Song Chang was in need of teaching helpers and his first two were Grace Churcher and Virgil Morton. Then their stay at the Green Lantern was suddenly terminated. Grace thinks it was because the dancers were thrifty and didn't spend a lot on drinks.

Late in 1938 they moved to 415 Broadway and started functioning as a club, adding new members, one being Buzz Glass. Members began doing various jobs. There were no dues but to cover expenses they passed the hat. In 1939 some of the Chang dancers did exhibitions at the 1939 Golden Gate International Exposition, (World's Fair). The result was an explosion in the club's membership. This writer, then not a folk dancer, remembers seeing one of those exhibitions and was impressed.

October, 1939 they moved again, this time to 2226 Filmore Street. They felt it was now time to adopt a set of bylaws and elect officers. Gracie, now Grace Perryman, was the first elected President of Changs International Folk Dancers. They moved again in 1941 to Maple Hall at 1514 Polk Street. Interest was now such it became necessary to split classes into two sections with Grace and Virgil still the teachers. As many as 100 dancers attended each class.

With all this interest it is not surprising that new clubs began to make an appearance. Having served her term as President of Changs, Grace began to think of a class of her own. She decided on an exhibition group which she named "Folk Arts". Soon her exhibition group was performing at Festivals. They were in frequent demand and it was not long before they were exhibiting dances that even called for the use of castanets. Gracie was so proficient at the art her playing covered any weakness from members.

Gracie was, some might say, rather a "free spirit". She insisted her dancers have fun as she herself always did. So you missed a step or two - forget it, that was the spirit of folk dancing. As proof of this we might mention the Folk Art exhibition of the Lithuanian Quadrille at the first Ojai Statewide. Three days earlier a couple had to drop out. My wife and I had recently joined her group. She prevailed upon us to take the place of the other couple although we had never seen the dance and actually had to perform after just fifteen minutes of practice at Ojai. They split us as a couple and pushed us through. The lights were dim out there on Ojai's Main Street and our mistakes were not noticeable or so we hoped.

When the Folk Dance Federation was formed in 1942, Grace contributed in many ways. She was elected to many offices and appointed to various committees. She contributed many articles to the folk dance magazine LET'S DANCE. She also offered and taught many new dances, most with Latin roots. When in 1948 the folk dance camp started at Stockton's College of the Pacific, Grace was a staff member year after year. In addition to folk dance teaching at camp she held classes in the field of the arts. Those latter classes were interesting and included such things as learning to play castanets.

As time rolled on, just like "Old Man River" Gracie rolled right along with it in the folk dance world. During the Sixties and Seventies her exhibition group, the Terpsichoreans, exhibited up and down the State.

A bit later she became associated with San Francisco City College, teaching and performing for their folk dance group, the Corn Mashers. Each year the exhibition group of the Corn Mashers exhibited at the Palace of Fine Arts Ethnic Festival. Following her retirement from San Francisco City College around 1985, she has been honored by having her picture featured on Ethnic Festival programs each year since in recognition of her fine contributions.

Gracie's latest folk dance class was San Francisco's Circle Woman's Club from which she retired in 1995, turning over the teaching to Stela McCoy. To the latter we owe thanks for some of the above information.

Folk Dancing owes a lot to Grace Nicholes. We feel safe in saying, we continue folk dancing today because of the contribution from such dedicated people as Grace Nicholes.

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.

DAY CLASSES - With Millie von Konsky, 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 Konsky Dancers, Austrian/Bavarian, 8:00 p.m., Davis & Clark Streets, San Leandro.

COUNCIL CLIPS

Greater East Bay Folk Dance Council

The Berkeley Folk Dancers will host their annual New Year's Eve Party at Live Oak Park, 1301 Shattuck at Berryman, Berkeley. All request program will start at 9 PM and end at midnight. Come celebrate the end of an old year and welcome the new year! Donation, \$4.00 members and \$6.00 non-members. Naomi Lidicker

Sacramento Council

Sacramento Council Clubs will surely be having Christmas dance parties but the Sacramento Council itself does not plan any December parties. President Irene Oxford is busy working on the January party, entitled "Welcome '98" which will be a pot luck dinner-dance this year. In years past, the Council's New Year's Party was always a combined pot luck dinner-dance and was a very special event. Irene wants to reive that enthusiasm this new year. The party will be held on Saturday, January 10, 1998, at the Babcock School, 2400 Cormorant Way, Sacramento.

Regarding the Memorial Auditorium/Camellia Festival issue, no word has been received from the person responsible for helping us in this endeavor. We know time is running out so we hope to get things resolved very soon. Nadine Mitchell.

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Szot Madziar

(Poland)

Szot Madziar (shawt MAH-djar) is a couple dance influenced by the Walachs culture, some elements of which have survived until today in the western Carpathian Mountains - the Silesian Cieszyn area in southern Poland.

Music: CD: Dance Poland, 1977 Band 14 4/4 meter

Formation: Cpls at random about the area, ptrs facing with R hands joined and L hand on hip.

Steps and Styling: Side Step (2 to a meas): Moving to L: Step on L ft sdwd to L, straightening knees (ct 1); close R to L, taking wt and bending knees (ct 2); repeat cts 1,2 (cts 3,4).
Moving to R: Use opp ftwk and direction.
Note: Each Side Step is preceded by a bend of the knees on ct 4 of the meas before.

Triangle (R ft active): With wt on L ft, touch toe of R ft in front of L (ct 1); touch R toe out to the side (ct 2); close R ft to L taking wt(ct 3); hold (ct 4).

Triangle (L ft active): Same as Triangle (R ft) with opp ftwk.

Hands: When free, make into loose fists and place on hips.

Clap: (M only) Turn L palm up about waist level while raising R hand up about head height. Bring R hand down in a CCW arc and strike R palm on L palm.

Measures 4/4 meter

PATTERN

INTRODUCTION None. Just before the music starts, bend knees.

I. SIDE STEPS AND ELBOW HOOKS

- A 1 Beg M L and W R dance 2 Side Steps.
- 2 Dance a Triangle pattern with M L and W R toe doing the touching. At the end, bend knees (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Both beg L, hook R elbow and circle 1/2 CW with 4 steps, changing places with ptr. M clap hands on 1 and then raise L hand up diag sdwd L with elbow straight. W left hand is still on hip.
- 6 Releasing R elbows, both beg L ft and walk an individual circle to own L (CCW) with 3 steps (cts 1,2,3); hold (ct 4). Hold L hand in front about waist level, arm rounded and palm facing the body. R hand is on hip.
- 7-8 Repeat meas 5-6 with opp ftwk and direction (R hand still claps against L). At the end, bend knees (meas 8, ct 4).

II. SIDE STEP WITH A CROSSING STEP

- A 1 With R hands joined, beg M L, W R and step sdwd to M L, straightening knees (ct 1); with M R, W L step across in front of the other ft, bending knee (ct 2); repeat (cts 3,4).
(cts 3,4).
- 2 Repeat Triangle with M L ft, W R ft active. At end, bend knees (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Repeat Fig I, meas 5 (Hook R elbows and exchange places).
- 6 With hands on hips, turn R (CW) in place with 3 steps (cts 1,2,3); hold (ct 4). End facing ptr.
- 7-8 Repeat meas 5-6 with opp ftwk and direction. At end, bend knees (meas 8, ct 4).

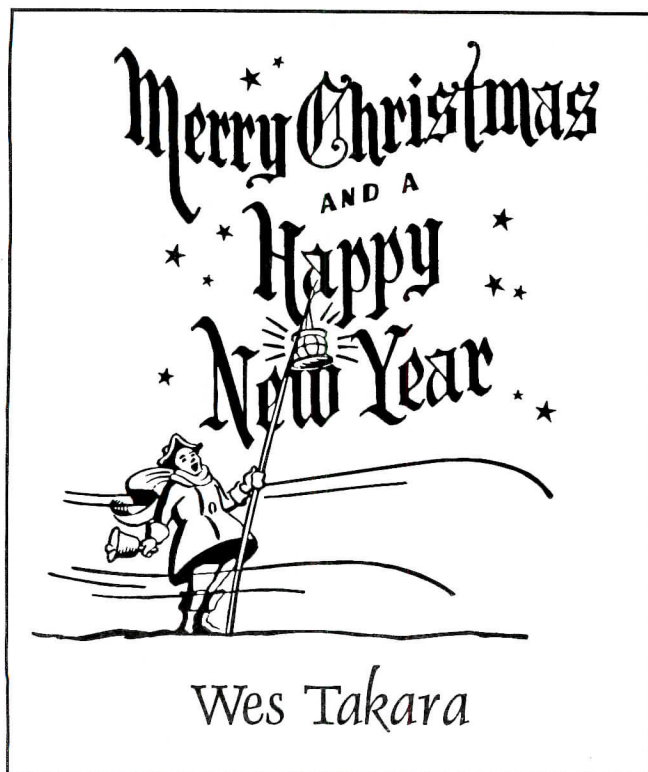
III. SIDEWARD AWAY FROM PARTNER

- B 1 With hands on hips dance 2 Side Steps to own R.
- 2 Repeat Triangle with R ft active. At end, bend knees (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction. Omit knee bend at the end of meas 4.
- 5 Beg R, turn CW once while moving sdwd R with 3 steps (cts 1,2,3); step on L beside R (ct 4).
- 6 Repeat Triangle with R ft active.
- 7-8 Repeat meas 5-6 with opp ftwk and direction. At end, bend knees (meas 8, ct 4).

IV. SIDEWARD AND CHANGE PLACES

- B 1-4 Repeat Fig III, meas 1-4.
- 5-6 M make fists and hold out to sides about head level. Both beg R, change places in CW direction with 4 slow steps (1 step to 2 cts). M make fists and hold out to sides about head level. M cross over with 2 steps and then turn L (CCW) to face ptr. W may make a CW or CCW turn on last 2 steps. End with ptrs facing.
- 7 M: Bend knees, lean fwd and slap R thigh with R hand (ct 1); L thigh with L (ct &); clap hands in front about chest level (ct 2); hold (ct &); repeat (cts 3,&,4,&).
W: Make a R (CW) turn in place with 4 steps (1 to a ct).
- 8 M: Kneel on R knee (R knee close to L heel, R toe extended so that top of R ft is on floor) and spread both arms to side (ct 1); hold (ct 2); rise (ct 3); place hands on hips (ct 4).
W: Dance Triangle with R ft active.

SEQUENCE: Dance pattern as written three times.



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TAKE THE TEST AND FACE THE TRUTH!

by Loui Tucker

Is dancing taking over our life? Have you heard whispers that you're becoming addicted to dance? Are you afraid that you or a loved one is becoming a dance-aholic? Take this simple test, or take it on behalf of someone you care about. However painful it might be, it's time you faced the truth.

Count 1 point for every YES answer.

1. You listen to dance music at times when you cannot possibly dance -- i.e. on your car stereo, with headphones while taking public transportation, on airplanes.

Give yourself an additional point if you have actually taken your hands off the steering wheel while driving in order to clap your hands at the spot in the music where you would clap if you were dancing.

2. More than 50% of the t-shirts in your wardrobe are dance-related. Give yourself an extra point if any of them are no longer the right size or are too worn to wear, but you keep them anyway for sentimental reasons because they remind you of a special dance event.

3. When you are debating whether or not to buy a new article of clothing, a chief factor in the decision is whether or not you can wear it dancing.

4. You go to non-dance social functions with other dancers but you cannot carry on a conversation for longer than 15 minutes without talking about dance. (This includes gossiping about people at dance class!)

5. You have to explain at least once a week that you missed some over-hyped television program, a business function or social event because it conflicted with dance class.

6. What you eat for dinner depends on whether you're going dancing afterwards (nothing too heavy, no garlic or onions).

7. Even though you are an advanced dancer, you drop in on the beginners classes at least once a month just in case they are doing a beginner dance you've never learned.

8. At least once a month you phone or e-mail another dancer to find out whether he/she is going to a dance class.

Give yourself another point if, when you find out he/she is not going dancing, you go anyway.

9. You subscribe to more than one dance-related magazine or newsletter -- The Grapevine, Rokdim, Nirkoda, Let's Dance, New Zealand Israeli Folk Dancer, etc.

10. At least two gifts per year (received or given) are dance-related -- clothing, music, video, money for dance camp, etc.

11. The photos on your desk at work include at least one of you at a dance-related event.

12. You plan business trips and vacations so as to avoid missing *your favorite* local dance classes, i.e. leaving the morning after the class and/or arriving the afternoon before the class.

13. You get information about dancing in the area of your vacation or business trip, and pack dance clothing so you can dance while you're there.

Two extra points if you pack extra dance gear on business trips just in case your returning afternoon flight is delayed and you have to drive from the airport directly to class instead of going home to change clothes.

14. Your car is adorned with (1 point for each)
 - a. Dance-related personalized license plate
 - b. Dance-related bumpersticker
 - c. Dance-related license plate holder
15. You have, at least once in the past year, spent more time driving to a dance event than you knew you would actually spend dancing, i.e. one hour each way commuting to dance less than two hours.
16. You use your computer for dance-related activities. (1 point for each)
 - a. You netsurf for dance-related websites.
 - b. You have e-mail relationships with other dancers in which you write about dance-related activities
 - c. You check "alt.rec.folkdance" for news of dance events
 - d. You subscribe to a mailing list organized around dance-related topics.
 - e. You maintain a dance-related website.
 - f. Your e-mail address, password, or screen-saver is dance-related!
17. If you have pets, at least one of them has a dance-related name -- a cat named Debki, a dog named Yoya, a bird named Polka.
18. If your company offers you a promotion in another city, do you check out the folk dancing scene before deciding whether or not to accept the position?
19. Did it take you two extra semesters to get through graduate school because one of the required courses was offered on the same night as your favorite night of dancing?
20. Was a celebration of a significant life event -- your wedding, house-warming party, graduation party, etc. -- a folk dance party?
21. Have you left instructions in your will to have folk dancing at your wake/funeral/memorial service?
22. You don't know the last name of at least five dancers, but refer to them descriptively instead as something like "David Who Usually Dances with Michelle" or "Rachel The Tall Blond Who Wears Leggings and Long T-shirts."

SCORING:

20 or more. Mayday, mayday. Houston, we have a serious dance problem. Don't be surprised if your friends organize an intervention to confront you with your addiction. You can deal with problem directly by checking your phone book for the local 12-step-hop program in your area.

15-19. You're a borderline dance-aholic. With some effort on your part you can take back control of your life without outside help. It may be enough to cut out dancing between dance classes.

9-14. Not to worry. You're one of those social dancers. You can take it or leave it. You can walk off the dance floor anytime. Dance-aholics view you with suspicion.

1-8. Are you kidding? Are you taking this test as a joke? You probably don't know a step-hop from a pivot. Get outta here -- you wouldn't even watch dance-related television programs!

CALENDAR of EVENTS

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

Dec 5 Fri	SAN FRANCISCO	Balkan night at 60 Onondaga 415-242-9500
Dec 6 Sat	REDWOOD CITY	Palmoanian Party 415-333-2210
Dec 6 Sat	SACRAMENTO	Kolo Party, YLI Hall 1400-27th at N 916-485-1324
Dec 6 Sat	RENO, NV	FD Party, 214 Calif. St. 7:30-9:30 \$3.00 702-829-9553; 702-677-2306
Dec 7 Sun	SEBASTOPOL	TREASURER'S BALL Veterans' Bldg 2825 High St 707-833-4181
Dec 12 Fri	SAN JOSE	SCVFD Party 408-739-0500
Dec 13 Sat	PETALUMA	Folk Dance Party 707-546-887
Dec 13 Sat	SACRAMENTO	Folk Dance Party 916-428-6992
Dec 13 Sat	MENLO PARK	Folk Dance Party 415-327-0759
Dec 17 Wed	SANTA ROSA	Folk Dance Party 1:30-4:30 PM 707-546-8877
Dec 19 Fri	SAN FRANCISCO	Changs Xmas Party 415-661-9426 & 510-933-1263
Dec 20 Sat	SACRAMENTO	Kolo Party 916-923-1555
Dec 20 Sat	MENLO PARK	Peninsula Council FD Party 408-252-8106
Dec 27 Sat	SAN CARLOS	Folk Dance Party 415-368-7834
Dec. 27 Sat	NAPA	Folk Dancing at Grand View Mobile Home Park 1-5 PM 707-258-0519
Dec 31 Wed	New Years' Eve Parties	
	San Carlos	408-252-8106
	Menlo Park	415-327-0759
	Fresno	209-255-4508
	Berkeley	510-526-2643
	Ashkenaz	510-525-2054
	North Bay Area	
	Papa's (Greek) Taverna	
	Call Kathy Reed	510-272-9143 (home)

Events South

Note: Federation events are in bold
*** Call to confirm all events

DECEMBER

- 5 Bulgarian Voices, plus Throat Singers of Tuva. Irvine Barclay Theater. Info: (714) 553-2422.
- 6 Bulgarian Voices, plus Throat Singers of Tuva. 8 p.m., Wadsworth Theater, UCLA. Info: (310) 825-2101.
- 26-29 **Holiday Camp, Pilgrim Pines, Oak Glen. Mihai David and Rich Duree. Info: (714) 458-7825.**
- 27 **Scandia Holiday Dance; Women's Club of Orange. Info: (714) 533-3886.**

1998 JANUARY

- 17 Klezmer Conservatory Band. Irvine Barclay Theater. Info: (714) 553-2422.
- 25 **Pasadena Festival. 1:30-5:30 at Scottish Rite Cathedral, Madison & Walnut, Pasadena. Council mtg at 10:30 a.m. Info: (818) 300-8138. *** NOTE CHANGE OF DATE *****

FEBRUARY

- 6-8 **Laguna FD Festival. Ensign Jr. High School, Newport Beach. Institutes with Steve Kotansky and Marilyn Smith; concert, parties. Info: (714) 494-7683.**
- 14 Tziganka Russian Dance Co. Orange Coast College, Costa Mesa. Info: (714) 432-5880.

- 18-21 Cloud Gate Dance Theater. Cerritos Center. Info: (562) 916-8501.

- 20-22 **Westwood Co-op's Hess Kramer weekend. Malibu. Info: (310) 391-7382.**

MARCH

- 7 **AMAN Institute, Mayflower Ballroom, Inglewood.**
- 14 **Las Vegas Festival. Council meeting at 10:30 A.M.**

- 14 Victorian Ball. 7:30 Masonic Lodge, Pasadena. Info: (818) 342-3482.

- 19-22 **Georgian State Dance Co. Cerritos Ctr for Perf .Arts. Info: (562) 916-8501.**

- 25-29 La Tanya Flamenco Co. Irvine Barclay Theater. Info: (714) 553-2422.

- 28 Klezmer and Eastern European Music with Miamon Miller and Bucovina band. 8 p.m., Valley Jewish Comm. Ctr., Sherman Oaks. Info: (818) 786-6310.

APRIL

- 5 **Westwood Festival. Veterans Memorial Auditorium, Culver City. 1:30-5:30, Council meeting at 10:30 A.M. Info: (818) 998-5682.**

- 25 Sephardic and Middle Eastern Music with John Bilezikian. 8 p.m., Valley Jewish Comm. Ctr. Sherman Oaks. Info: (818) 786-6310.

JULY

- 12 **Festival hosted by San Diego Int'l FD Club. 1:30-5:00; Council Mtg at 10:30. Balboa Park Club. Free. Info: (619) 422-5540.**

NORTHERN CALIFORNIA

- 12/7 Treasurer's Ball. 1:30 Sebastopol Veterans Mem.Bldg. Info: (707) 546-8877.
- 5/22-25/1998 Statewide Festival. Russian Center, SF

OUT OF STATE

HAWAII

- 7/16-19/98 50th Birthday of Yves Moreau, with Jaap Leegwater, Nina Kavardjikova, Joe Graziosi, Hironobu Senzaki. Honolulu. Info: (514) 659-9271.

NEW YORK

- 12/5-7 Int'l FD Weekend with Yves Moreau, Ya'akov Eden, Ellenville. Info: (516) 921-4820.

North Carolina

- 6/24-27/98 National Square Dance Convention. Charlotte

FOREIGN

Caribbean

- 12/28-1/5/98 Dance on the Water cruise with Marianne Taylor. Info: (510) 524-4033.

- 1/6/98-1/20 Dance on the Water cruise, with Sandy Starkman. Info: (510) 524-4033.

Czech Republic

- 12/26-1/1/98 Dvorana, Folk Dance week. Dancing, singing, customs. Benesov (near Prague). Info: Spanielova 38, 163 00 Praha 6, Czech Republic.



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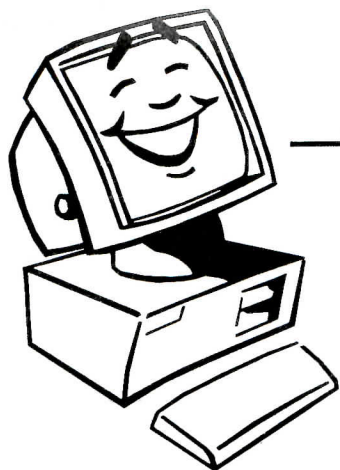
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Dancing on the Internet

by Barbara Bruxvoort (bbrux@wco.com)

Web Pages Featuring Costumes, Textiles and Embroidery

Books on Ukranian Embroidery and Costume <http://www.yevshan.com/b17.htm> This page is an annotated bibliography for books that cover the topic of Ukranian Embroidery as part of the Yevshan Ukrainin Catalog and Production Company. Folk dance recordings and videos are also available (<http://www.yevshan.com/m12.htm>, or visit the home page at <http://www.yevshan.com>).

Textiles through Time <http://www.interlog.com/~gwhite/ttt/tttintro.html> A collection of links to textile museums throughout the world.

Macedonian Folk Embroidery http://www.auburn.edu/academic/liberal_arts/foreign/macedonia/folk-embroidery/index.html A collection of 24 photos of various costume details. Each photo gives the name of the pattern, color and type of thread and links to an index of embroidery techniques where you'll find very clear diagrams of how the stitches are made.

>From Baba's Hope Chest <http://www.interlog.com/~gwhite/ttt/mtgtxtba.html> This site from an exhibit at the Musuem of Textiles, Toronto is a charming tale of the Macedonian women who emmigrated to Canada with their families. Photos and illustrations show the elaborate embroidery on various clothing items from socks to complete special-occasion costumes.

Estonia, Land, People and Culture <http://www.erm.ee/pysi/pernex.html> I highly recommend this site by the Eesti Rahva Muuseum. There are so many things to see here that you may just want go to the index page listed above and spend some time browsing. If you're short on time, the costume highlights are: * A short article on folk costumes, plus examples of costumes from the four regions of Estonia—<http://www.erm.ee/pysi/engpages/costum.html> * Baroque in Estonian Folk Art, a special exhibition of textiles and embroidery with beautiful embroidery details—<http://www.erm.ee/naitus/barokk/baroque.html>

Costumes and Dances from the Lowicz Region of Poland <http://www.execpc.com/~syrena/lowicz.html> Photos and descriptions of costumes from the area, courtesy of the Syrena Polish Folk Dance Ensemble.



HAPPY WEB SURFING

This is Milli Riba

Long-time folk dancers will recognize Milli Riba in this photo taken in July, 1997. She and Elmer are active as docents at Indian Grinding Rock State Park in Pine Grove, California. They are deeply interested in Native American lore and enjoy showing and explaining artifacts and tools used by native people before the Europeans arrived. They gave us a wonderful tour of the Visitor Center and the grounds where we saw the grinding rocks and the round ceremonial building which they helped construct. They continue their interest in folk dancing as well.

Pat and Al Lisin





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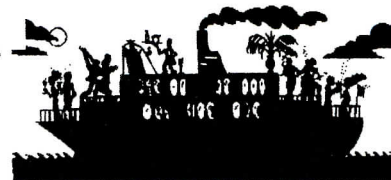
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