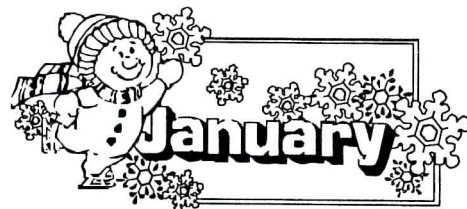


Let's Dance

JANUARY 1998 • \$1.50



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

INTERNATIONAL FOLK DANCE FESTIVAL

Honoring Our Polish Heritage



Friday • January 16, 1998
Saturday • January 17, 1998

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

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TABLE OF CONTENTS

President's Message	3
Polish Heritage Festival	4
Folk Dancers to Remember	7
Classified Ads	10
Council Clips	10
Dance Descriptions:	
Gaida (Aroman, Romania)	11
Avant-Deux des Touches (Bretagne, France)	13
Events South	14
Calendar of Events	15
Maria Dare	16
Folk Dance News	17
Dance List by Council	18
Dance on the Internet	22

On Our Cover
Polish Heritage
Festival



Happy New Year!

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

Last month I wrote about something that will be crucial to bringing new folkdancers into the Folk Dance Federation of California: teachers. This month, however, I'd like to bring up a subject that will be crucial to the survival of our folk dance clubs: leaders. I'm not talking about elected officers and Festival chairs, as vital as those people are. What I'm talking about are the individuals that know a dance and can get a group started doing it.

I'm willing to bet that everyone reading this message has experienced at least one time where all the most knowledgeable dancers are all out of town, ill, or busy fulfilling another commitment. What happens is that it turns out there are some dances the club does frequently that just can't be carried out because the dancers there just don't know it well enough.

Why does this happen? I can point to two reasons in particular: One is that many dancers have come to rely on the knowledge of a few to carry them through each dance. Of course, it takes years to learn the repertoire of any club, but even mature dancers slip into this habit. The second is that the position of lead dancer often goes to the same small set of individuals without thought.

To increase the pool of leaders, each individual should be given the opportunity to lead a dance—maybe starting with Lesnoto, Vranjanka or another similarly easy dance. People unaccustomed to leading a dance may be very uncomfortable assuming that position, and most will not ask for it because they want to avoid 1) embarrassment 2) messing up the line and 3) appearing to claim themselves as a better dancer. To help other members of your club develop confidence as leaders, the traditional leaders must ask others to lead a familiar dance, and then provide the "strong second" dancer to support them and keep them from getting lost. After a few such opportunities, your club will have another person who can lead that particular dance.

I would also encourage everyone to pick a few of their favorite dances and learn them well enough to be a leader or at least a strong supporter so that everyone can remember and enjoy the dance. We must become knowledgeable dancers and help others to become knowledgeable so that we can all do the dances we love.

Barbara

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**Happy New
Year!**

**from
Wes Takara**

INTERNATIONAL FOLK DANCE FESTIVAL

Honoring Our Polish Heritage

Friday • January 16, 1998

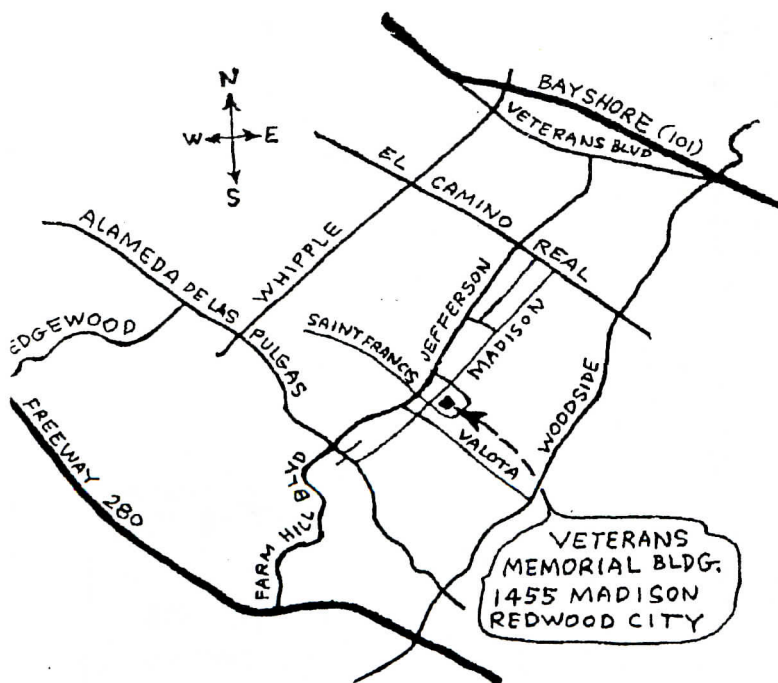
7:45 to 11:45 pm: Folk Dance Party

Saturday • January 17, 1998

130 to 4:30 pm: Institute: Polish,
Swiss and Macedonian Dances

8:00 to 11:30 pm: Folk Dance Party
and Exhibitions

• \$5.00 donation for each event •



Sponsored by the Peninsula Council and the Folk Dance Federation of California

INTERNATIONAL FOLK DANCE FESTIVAL

Honoring Our Polish Heritage

CALLING ALL DANCERS !

Save Jan. 16 & 17, 1998

The Peninsula Folk Dance Council invites all dancers to the 1998 Heritage Festival honoring our Polish heritage. The Friday night party will start at 7:45 pm on Friday, January 15, with Marcel Vinokur as the MC. Festivities continue on Saturday, January 17. As with last year, there will be no Federation meeting, but there will be an Institute on Saturday starting at 1:30 pm. The Saturday night party begins at 8:00 pm, with exhibitions about halfway through the evening. Refreshments will be available at both parties.

All events will take place at the Veterans Memorial Building, 1455 Madison Ave., Redwood City. Plan to join us for a fun filled weekend! The Peninsula Council extends a warm welcome to you all.

Hank Sturtevant
Peninsula Council President

\$5.00 donation
for each event

Sponsored by the Peninsula Council and the Folk Dance Federation of California

FRIDAY NIGHT FOLK DANCE PARTY

January 15, 1998 • 7:45 - 11:45 PM • MC - Marcel Vinokur

Trganala Rumjana	Bulgaria	Ma Na'avu	Israel	Mishol Hapereh	Israel
Gerakina	Greece	Orijent	Serbia	Gjuševska Râčenica	Bulgaria
Doudlebska Polka	Czech Republic	Stabberinglender	Norway	Čačak	Serbia
Bavno Oro	Macedonia	Jovano Jovanke	Macedonia	Ada's Kujawiak #3	Poland
Alunelul	Romania	Makazice/Bela Rada	Serbia	Joc de Leagane	Romania
Milondita Tango	USA	Dayagim	Israel	Shiri Li Kineret	Israel
Mayim	Israel	Misirlou	Greece	Bare Necessities	England
Ciuleandra	Romani	Vlaško	Bulgaria	Joc Batranesc	Romania
Vrtielka	Slovakia	La Bastringue	Fr. Canada	Jove Male Mome	Bulgaria
Mari Mariiko	Bulgaria	Dospatsko Horo	Bulgaria	Stav Lavan	Israel
Dodi Li	Israel	Haroa Haktana	Israel	Imate Li Vino	Macedonia
Godečki Čačak	Serbia	Bohemian Nat'l Polka	Bohemia	Florica Olteneasca	Romania
Salty Dog Rag	USA	Ali Pasa	Turkey	Rørspols	Norway
Četvorka	Macedonia	Rustemul	Romania	Šhoof-Ni	Israel
Tsiganotchka	Russia	Csardas Z	Slovakia	Šopsko Horo	Bulgaria
Shir Al Etz	Israel	Vulpita	Romania	Reel of the Royal Scots	Scotland
Karamfil	Bulgaria	Sitna Zborenka	Bulgaria	Iste Hendek	Turkey
Arnold's Circle	England	Hambo	Sweden	Somogyi Karikazo	Hungary
Šestorka	Serbia	Sapri Tama	Israel	Atzay Hatsaftsafot	Israel
Dedo Mili Dedo	Macedonia	Bičak	Bulgaria	Četvorno Horo	Bulgaria
Ada's Kujawiak #1	Poland	Polharrow Burn	Scotland	Cimpoi	Romania
Šetnja	Serbia	Sweet Girl	Armenia	Swing	USA
Horehronsky Csardas	Slovakia	Pasarelska	Bulgaria	Erev Ba	Israel
Postie's Jig	Scotland	Corrido	Mexico	Ovčepolsko	Macedonia
		Dobrudžanska Reka	Bulgaria	Waltz	USA
		Rumelaj	Macedonia		

SATURDAY NIGHT FOLK DANCE PARTY

January 16, 1998 • 8:00 - 11:30 PM

Zemer Atik	Israel	Lech Lamidbar	Israel	Sankt Gilgen Figurentanz	Austria
Ivanice	Macedonia	Rørspols	Norway	Vrapcheto	Bulgaria
Dunantuli Ugros	Hungary	Trip to Bavaria	Scotland	Polish Mazur	Poland
Marklaender	Germany	Înî Vituî	Romania	Mic Mac Rotary	Scotland
Tarina de la Abrud	Romania	Institute Dance		Bučimiš	Bulgaria
Waters of Holland	England	Levi Jackson Rag	England	Maple Leaf Rag	U.S.A.
Alexandrovka	Russia	Polonez	Poland	La Salamandre	France
Shir	Israel	Rustemul	Romania	Rumelaj	Turkey
Kerchief Kujawiak	Poland	Double Sixsome	Scotland	Last of the Lairds	Scotland
Black Mountain Reel	Scotland	El Gaucho Tango	USA/Argentina	Livavteenee	Israel
Ikariotikos	Greece	Institute Dance		Hambo	Sweden
Little Man in a Fix	Denmark	Kostursko Oro	Macedonia	Kvar Acharay Chatzot	Israel
Contras		Squares			

Folk Dancers We Should Remember

by Larry Getchell

Bev and Ginny Wilder

Our selection this month for "Folk Dancers We Should Remember" are Bev and Ginny Wilder. They are being referred to as a team as that is how Bev wants it and also because his late wife's contributions to the folk dance movement certainly warrant it. As you will discover after reading Bev's following interesting article, he has chosen this year, 1997, to retire from most of his folk dance activities. As one of the leading disciples of the old Contra Dance Master, Ralph Page, let us hope today's folk dancers have the opportunity to enjoy, if even on a reduced scale, Bev's excellent contra dance calling. Following is the "Wilders' Folk Dance History, according to Bev.

Blame it on my wonderful wife, Ginny!! Back in the late 1940's we moved to Walnut Creek. An annual celebration there was the Walnut Festival, held on the Greensward of the city park. Ginny suggested we take a picnic lunch, our son Douglas, and eat at the park and watch the activities, among which were exhibition folk dances in which my sister Anne Skopecek and her husband Hap were participating. When I commented how nice the exhibitions were, Ginny asked casually if I would go to a folk dance class if she could find one locally. Thinking I was safe, I said I would. Dumb me! It turned out she had already signed us up for Berry and Harold Austin's new class in Danville. We loved the Austins, the dancing and the people. This class later became the Walnut Whirlers of which we were charter members and remained with the group until we left the area, in 1967. Some time after we also joined Clarence and Carol Crooks' class in Lafayette.

About this time we were invited to dinner at the Austin's. It was here they told us Harold was transferring to London and asked that we take over their class for Concord Recreation. We told them that we weren't teachers, but they assured us that with the upcoming institute we would get enough material for a while and could supplement it with dances we were learning from the Crooks. They gave us their records, phonograph and some notes. We accepted and finished out their contract with Concord. Then we started teaching for the new Walnut Creek Recreation Department, for whom we taught until we left the area in 1967. Always our teaching was a dual responsibility. We shared the teaching.

Somewhere along here I started taking square dance callers lessons from Bill Castner and subsequently became a charter member of the Square Dance Callers Association of Northern California. Upon leaving California I stopped calling squares and restricted myself to calling Contras.

We started going to Folk Dance Camp in Stockton in 1951 and one or the other of us have attended every camp since. Through this camp we met many great master teachers, learning many techniques we incorporated in our teaching and made many life-long friends. In 1962 I was asked to join the Committee that operates the Camp. At the end of Camp this year I retired from that Committee so that a new, younger and more active person could be found to replace me.

During our stay in Walnut Creek we belonged to 3 folk dance clubs: Walnut Whirlers, Circle Four, and Suburban Swingers. Also the Dancin' Dudes, a square dance club of callers and their respective "spice".

As folk dance parents we had a "teen" demonstration group for 4 years while our son Douglas was in high school. This was a work of love and very rewarding to see how the public appreciated their work.

Ginny and I also served the Federation in several ways. I served on the Research Committee, leaving that to serve as President, 1955-56. Ginny was my secretary and replaced me on the Research Committee, a job she held until her death in 1990. She also assisted Ruth Ruling preparing and editing the Folk Dance Camp syllabus. She became quite celebrated for her assistance to Atanas, Yves, and others in writing their dance descriptions. While in Chicago, we also assisted them.

We moved to Chicago in 1967 and were there until 1973 when I retired from U.S. Steel and returned to California. We were active in folk dancing there, both of us serving terms as Chairpersons of the Leadership Council, running its June camp for two years, also teaching a beginners class for that council. We took over leadership of Horwitz Center Sunday Night Folk Dancers in 1968 and directed it until we left in 1973. While in Chicago we had the opportunity to attend Ralph Page's Year-End Camps & Stowe Weekends. Here we associated with great teachers, making many new friends. Ginny and I have taught in Camps and Workshops in Illinois, Wisconsin, Ohio, Michigan, Maryland, Texas and California. I stress that we always taught as a team. Because through her research work Ginny became an expert on non-partner dances and techniques, she usually taught this type of dance, whereas I taught partner dances.

In 1968 the Lawton Harris Collection was started at College of the Pacific from materials Lawton had collected and on his death turned them over to the Folk Dance Committee. The Committee turned them over to the now University Library with the understanding that they be made available to the public at no charge during normal library hours, that the University would properly house and take care of the collection if the Committee would furnish the expertise to classify the items. At first a committee did this but that committee is now myself and I have served as Curator through this year.

It is the largest collection of its kind in the Western U.S. perhaps in the U.S. —of the Library of Congress. Since its inception its size has doubled through the thoughtful donations of folk dancers.

After retiring and returning from Chicago in 1973, Anatol Joukowski asked me to teach at San Francisco State, where I taught folk dance for 3 semesters. This was a great experience for me, working with Anatol and college students - I loved it. We lived just across the street in the Park Merced highrise - a six minute walk to class.

After retiring again to our new home in Ben Lomond, I was asked to step in and teach the remainder of a semester at Cabrillo College, the local Cabrillo Junior College. Eight years later I again retired as a result of a cutback in staff. It was 8 years of great joy.

In the meantime Ginny and I had started a Senior group at Mid-country Seniors Center in Capitola. This next year it will have its 18th anniversary. I attend , but only spot-teach and fill in now. I have turned it over to the younger, more capable hands, Norma Jamison.

Folk dancing and folk dance teaching was a great joy to both Ginny and myself. It was a mutual interest that we shared and something we could share with others. We loved the discipline of learning new material and styles. We particularly loved to learn about the people and surroundings of the dances in their native habitat and early on learned that Californians tended to "standardize" dances that in the native situation weren't standardized. We appreciated that standardization made it possible for many from different groups to dance together, i.e., that standardization was a compromise needed to allow people from different areas to socialize together.

Now my interest is toward getting folk dance re-taught in the grade schools a part of the social studies of the schools, so that the children see that others have cultures that are equally important as ours. The use of an ethnic dance in a school can be the center around which all the social study classes can focus - geography, economics, religion, the arts, etc. Aman has done it, Milwaukee has done it, now let's get others to doing it!!

So much for preachment - so much for the long and involved history of Bev and Ginny Wilder. Happy Dancing!

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

PENINSULA FOLK DANCE COUNCIL

The Council is pleased to announce that Denise Heenan will be teaching Maitli Schottische, a Swiss dance taught by Carmen at Camp. She will also teach Indijski Cocek, a Macedonian Gypsy dance presented by Steve Kotansky.

Also at the International Festival to be held on Jan 16th and 17th Teddy and Al Wolterbeek will teach Bialy Mazur and Walc Sadezki, Polish dances.

SACRAMENTO COUNCIL

Happy New Year to everyone! We hope everyone had a Merry Christmas. As mentioned in the last LET'S DANCE, the Sacramento Council is working enthusiastically on the "Welcome '98" Party to be held on Jan. 10, 1998 at the Babcock School, 2400 Cormorant Way, Sacramento beginning promptly at 7:00 PM, to welcome the new year. Since this is a dinner dance, it adds a little more interest, we think, as it is reminiscent

of past years when the New Year's Dance was always a combined pot luck dance. We are looking forward to this special event.

We are disappointed to report that the use of the Memorial Auditorium is not possible for the Sunday portion of the March 1998 Camellia Festival. Enough financial backing was not found but we are shooting for March, 1999 and haven't given up on that dream yet! It just means working longer and harder to achieve it. We will be having our Camellia Festival on Saturday and Sunday, Mar 14 & 15th, 1998 at a location to be announced soon. So, plan to come. NADINE MITCHELL

SAN FRANCISCO COUNCIL

CHANGS will be closed on Jan. 2. There will be teaching by Ruth Ruling and Elsa Bacher from 8:00 - 10:00 and general dancing from 10:00 - 11:00 on Jan. 9. On Jan 16 they will have their party and on Jan. 23 their 4th Friday program.

Gaida (Aroman, Romania)

Gaida (GAH-ee-dah), the Greek word for bagpipe, is the name of this old men's dance from the Aromanian villages of the Pindus Mountains of mainland Greece. It was presented at the 1997 Stockton Folk Dance Camp by Theodor Vasilescu, whose source was George Marcu, a native Aromanian ethnomusicologist and researcher at the Folklore Institute in Bucharest.

In what were once Balkan territories of the ancient Roman Empire, including Greece, Albania, Macedonia, and Bulgaria, minority communities that speak languages of Latin origin related to Romanian are called "Aromanian" and "Macedo-Romanian". Locally they are known as Vlachs and Cutzo-Vlachs in Greece, Rëmër (meaning Romans) in Albania, and Megleniti or Vlachs in Bulgaria. After World Wars I and II, many of these settled in Romania, especially in approximately fifteen villages of Dobrudgea. Their traditional cultures are a symbiosis from several civilizations:

- A native Dacian-Getic civilization, a northern part of the pre-Roman Trakian culture.
- A predominantly Latin-speaking civilization from the ancient Roman period.
- The Byzantine civilization, first Greek speaking, and then Slavonic speaking.

The result is a rich oral tradition, expressed in stories, legends, songs, dances, and ceremonies, which accompanies the whole cycle of life from birth until death.

Cassette: Theodor Vasilescu, Romanian Folk Dances, U.S.A. 1997, Side A/8

2/4 meter

Formation: Open circle of dancers facing center, hands joined down in V-pos.

Measures 2/4 meter

PATTERN

8 meas INTRODUCTION. No action

I. HOP STEPS AND FALL

Supporting knee is bent throughout Figure I.

- 1 Hop on L, raising R leg to R with knee bent (ct ah); take a big step on R to R (ct 1); hop on R, raising L leg with knee bent in front of R (ct 2).
- 2 Continuing to face ctr, repeat meas 1 with opp ftwk and direction.
- 3 Repeat meas 1, cts ah,1 (cts ah,1); moving in LOD (CCW), step on L behind R (ct 2).
- 4 Repeat meas 1, but end by turning to face diag R of ctr.
- 5 Continuing to move in LOD, take a big step on L in front of R (ct 1); raising R leg fwd, pivot CCW on L to face diag L of ctr (ct 2).
- 6 Moving in RLOD, step on R across L (ct 1); turning to face diag R of ctr, step on L in RLOD (ct 2).
- 7 Step on R behind L (ct 1); step on L in RLOD (ct 2).
- 8 Step on R behind L (ct 1); turning to face ctr, step on L to L (ct 2).

- 9 Close R sharply to L (ct 1); hold (ct 2).
- 10 Facing ctr with feet together and body initially erect, fall fwd onto R (ct 1); leap bkwd onto L (ct 2).
- 11-39 Repeat meas 1-10 three times. Replace last meas of final repeat with:
- 40 Continuing to face ctr, step heavily on R to R (ct 1); hold (ct 2).

II. SLOW GRAPEVINE WITH PIVOTS

- 1 Facing slightly R of ctr and moving in LOD, step heavily on L in front of R, while bending knees (ct 1); pivot CCW on ball of L ft to face ctr, as knees straighten (ct 2).
- 2 Step heavily on R to R (LOD) while bending knees (ct 1); straightening knees, pivot CCW on ball of R ft to face slightly L of ctr (ct 2).
- 3 Step heavily on L behind R while bending knees (ct 1); straightening knees, pivot CW on ball of L ft to face ctr (ct 2).
- 4 Step heavily on R in LOD while bending knees (ct 1); straightening knees, pivot CW on ball of R ft to face slightly R of ctr.
- 5-8 Repeat meas 1-4.
- 9 Bending knees and turning sharply to the left, take a big step on L in RLOD (ct 1); step on R in front of L (ct 2).
- 10 Facing ctr, step on L in RLOD (ct 1); hop on L, swinging R leg across in front of L (ct 2).
- 11 Turning to face diag R of ctr, step on R in LOD (ct 1); hop on R, bringing L ft in front (ct 2).
- 12 Bending R knee and twisting body and R leg CW, stamp L in front of R without wt (ct 1); straightening R knee, twist body and R leg CCW to face nearly ctr (ct 2).
- 13-14 Repeat meas 12 twice.
- 15-19 Repeat Figure I, meas 5-9.
- 20 Repeat Figure I, meas 40.
- 21-39 Repeat (Figure II) meas 1-19.
- 40 Repeat Figure I, meas 10.

SEQUENCE: Dance pattern as written twice, ending with stamp on R beside L.

Avant-Deux des Touches

(Bretagne, France)

Avant-Deux des Touches (ah-vahn-DOO day TOOSH) is from the Nantes area. Germain and Louise Hébert learned the dance from Huguette Bochez and also saw it danced by Triskell in Montreal. Germain taught it at the 1997 University of the Pacific Folk Dance Camp at Stockton, California. The dance uses the same music as *Avant-Deux de Travers*.

Cassette: "Si on dansait" French Dances Side B/3. 2/4 meter

Formation: Line of cpls facing a line of cpls, 2 meters (7 ft) between the lines. When hands are free, W hold skirts and M put back of hands on waist or tuck a thumb into an armhole of his vest.

WM WM WM WM WM (W's line)
Head of Hall
MW MW MW MW MW (M's line)

Steps: Chassé (2 to a meas): Slide the ball of ft in desired direction, taking wt (ct 1); close other ft to supporting ft, taking wt (ct &); repeat exactly (cts 2,&).

Buzz Step (2 to a meas): Step on the designated ft, bending the knee (ct 1); step on the ball of the other ft near the heel of that ft (ct &); repeat exactly (cts 2,&).

Basic Pattern (1 to 2 meas): To the L: Touch ball of L ft on floor in front of R (ct 1); beg with L ft, chassé 2 steps to L side (cts 2,&,1,&); step on L ft to L side (ct 2); hold (ct &). To the R: Opp ftwk and direction from Basic Step to L (Touch R ft and beg with R ft, chassé to R side.)

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

Measures	2/4 meter	PATTERN
----------	-----------	---------

8 meas	<u>INTRODUCTION</u>	No action.
--------	---------------------	------------

I. CHASSÉS LATÉRAUX (shah-SAY lah-teh-ROH)

1-2 All the M in the M's line and all the W in the W's line dance 1 Basic Pattern to M L, W R (twd head of hall). On the 1st chassé, move a little diag fwd so as to slide in front of the inactive dancers.

3-4 Repeat meas 1-2 with opp ftwk and direction

5-8 Repeat meas 1-4.

II. PIVOTS ET CHASSÉS

- Same dancers as were active in Fig I.
- 1-2 M, beg L, dance one Basic Pattern and on the chassé steps buzz turn in place once to own L (CCW). W use opp ftwk and buzz turn in place once to own R (CW).
- 3-4 Beg M R, W L dance 1 Basic Pattern moving twd foot of hall on the chassé steps.
- 5-6 Repeat meas 3-4 with opp ftwk and direction.
- 7-8 Beg M R, W L repeat meas 1-2 but turn only 1/2 (W CCW, M CW) on the buzz turn so as to end facing ptr.

III. PIVOTS

- All dancers are active.
- 1-8 In shldr-waist pos* with ptr, both beg R ft and dance 16 buzz steps turning CW. On the last of the buzz steps release M L, W R hands and take open-ballroom pos*, ending in 2 lines facing each other as in Fig I.

IV. AVANT-DEUX

- 1-2 All beg with outside ft (M L, W R). Dance 1 Basic Pattern moving fwd twd other line on the chassé steps.
- 3-4 Repeat meas 1-2 but begin with the inside ft and move bkwd to place on the chassé steps.
- 5-8 Repeat meas 1-4.

SEQUENCE: Dance pattern as written. On the first repeat, the M in the W's line and the W in the M's line dance Fig I and Fig II. Ftwk remains the same but the chassés move twd the foot of the hall on Fig I, meas 1-2 and twd the head on meas 3-4. As before, all the dancers are active during Fig III and IV. This recording has enough music to dance 3 complete sequences (Introduction plus 6 times 32 meas).

Events South

JANUARY

- 9-11 Polkafest, Palm Springs. Info:
(406) 698-1454
- 17 Klezmer Conservatory Band.
Irvine Barclay Theater. Info:
(714) 553-2422.

- 18 Klezmar Conservatory Band, 8
pm at Alex Theater, Glendale. Info: (800)
422-9440.
- 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.

CALENDAR of EVENTS

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

Jan 3 Sat	SACRAMENTO	Kolo Koalition Balkan Party. 8 PM YLI Hall 27th & N Sat 1400-29th at N. 916-485-1324
Jan 9 Fri	SAN JOSE	SCVFD Party. First Christian Church 408-739-0500
Jan 10 Sat	SACRAMENTO	RSCDS Adult Class, YLI Hall 27th & N, 7:30 PM
Jan 10 Sat	SACRAMENTO	Pairs & Spares. 8 PM Babcock School
Jan 10 Sat	RENO, NV	Reno Folk Dance Coop Party. 7:30-9:30, 214 California St., Reno
Jan 10 Sat	PETALUMA	Folk Dance Party at Hermann Sons Hall. 8-11:30 PM Bacher 707-546-887
Jan 16 Fri	SAN FRANCISCO	Changs International Folk Dancers Party. 8-11 PM 415-661-9426 & 510-933-1263
Jan 16 Fri & Sat	REDWOOD CITY	FOLK DANCE FESTIVAL & INSTITUTE. (Information in this issue of Let's Dance)
Jan 17 Sat	SANTA ROSA	Folk Dance Party 1:30-4:30 PM Bacher 707-546-8877
Jan 17 Sat	SACRAMENTO	BBKM 8 PM YLI 916-923-1555
Jan 24 Sat	SAN CARLOS	Docey Doe Folk Dance Party. Elm at Arroyo 415-368-7834
Jan 24 Sat	EL CERRITO	Berkeley Folk Dancers. Dancers Inaugural Ball 510-234-2069
Jan 24 Sat	MENLO PARK	Folk Dance Party.. Recreation Center. 700 Alma at Mielke. 415-327-0759
Jan 25 Sun	SACRAMENTO	Scandinamans. YLI Hall. 1:30-5 PM
Jan 25 Sun	SUNNYVALE	Dance to the World's Music. Sunnyvale Community Center
Jan 31 Sat	GALT	First & Last Dancers. Valley Oak Grange. 5th & D St. 8-12 PM
Jan 31 Sat	SAN CARLOS	Folk Dance Party . United Community Church. Elm at Arroyo. 415-368-7834
Feb 22 Sun	OAKLAND	FESTIVAL OF THE OAKS. 50 years of International Redwood Heights Recreation Center. 3883 Aliso Ave. Redwood Road at Warren Freeway. Admission \$4.00.

For further information call:
East Bay

Santa Rosa Area
Sacramento Area

Peninsula
Fresno
Reno Area

Pereira 510-814-9082 or Horns 510-228-8598
Rohlfing 510-649-3080 (family and senior folk dancing)
Bachers 707-546-8877
General Folk Dancing 916-392-7357
Balkan 916-485-1324 or 916-739-6014
Al Lisin 408-252-8106
Fran Ajoian 209-255-4508
Vera Barr 702-829-9553
Derise Wigand 702-677-2306

SERVICE WILL HONOR DANCER MARIA DARE

By: Bob Hicks of the Oregonian staff

She was barely five feet tall and built like a bird, but my, she could roar.

"She could take on a 250-pound man and turn him into milquetoast if she wanted," recalled Rozanne Faulkner, her longtime student. Not that Maria Dare wanted to very often. And even when she roared, her students rarely took it the wrong way. Listen to them speak, one by one and their affection is as plain as a plie. Their affection, and their sense of loss.

Maria Dare, for more than 40 years a quiet legend among Portland dancers, died from natural causes a week ago Thursday at age 86. A memorial service is set for 5 p.m. Sunday at Imago Theatre, 17 S.E. Eighth Ave.

First, last and always, Dare was a teacher. She taught a class the day she died. Two of her students concerned because she hadn't turned up for another class, went to her Northwest Portland apartment and discovered her body.

"I've described her as the teacher of teachers," said Faulkner, a dance teacher who owns Quest Ballet Academy in Seaside. She drove into town regularly for her own sessions at Dare's studio.

That studio, a little walk-up at 409 S.W. 13th Ave. was called simply The Ballet House. Dare ran a little ad in the Yellow Pages, and that was about as formal as it got. "For years there was no sign on the door," dancer Brynna Hurwitz said. "You just had to know."

The studio, and a larger, earlier one, saw a lot of history and some giant names in the years Dare taught. Nureyev rehearsed here. Jose Molina gave workshops. Ruth St. Denis, Leon Fokine and Robert Jeffrey gave master classes. So did Ballet Russes stars Anton Solin and George Coritch, and Michael Solin, who was Margot Fonteyn's partner in the Royal Ballet before Nureyev came along.

"That was the golden age," said Carol Shults, Oregon Ballet Theatre's retired historian. "Because the big companies were all still touring around, and they would stop down in Portland for days."

When they did, they went to see the Dares. Maria was married to Donald Dare, a dancer from Chicago who went by the professional name of Sergei Dare, and together they ran the studio. Her husband, who died in 1967, had danced with Ruth Page, the longtime queen of dance in Chi-

cago. He also had friends at the Ballet Russes.

He was married when he came to Portland, and Maria at least 20 years his junior, was a student, and eventually they went together to Los Angeles, where they ran a studio for a while in Hollywood. Maria also studied Spanish dance there with the famed Cansino family, one of whose members became a celebrity under the name of Rita Hayworth.

When the golden age ended, Maria Dare kept right on going. Her own style was very pure traditional ballet, but she was keenly interested in all kinds of dance, and many of her students were modern, contemporary or experimental dancers.

Carol Triffle, co-director of Imago Theatre remembers fondly that Dare was funny, sometimes without knowing it. A whole class could break into the giggles at any given time. Her easy style attracted older students, who found Dare's techniques gentle on their bodies. "I could dance like a 19 year old in her studio," Faulkner said.

Dare smiled and she laughed and she quietly cajoled, and she is gone. What will her students do now? "There's a real void," Hurwitz said, "I don't know."

FOLK DANCE NEWS

FREE—Lithuanian Folk Dance Manuals (yes, in Lithuanian, Very authentic), including "Iskilmingasis Kadrills." If you can give these manuals a good home, please call Gail Barton at 650-367-1242.

ASHKENAZ – Our Folk Dance Cafe is now open daily, except Monday, Summer fundraising dances helped raise \$13,000. However, we have a long wait to go in order to keep the doors open. Volunteers and donations are urgently needed: call Jane Barker at 510-841-2448.

BRAZILIAN CAMP – '98 Brazil International Folk Dance Camp in Sao Paulo, January 27 to February 1. Many familiar teachers. For more information in the US, call 310-

568-8426, or 800-533-3423 or FAX 310-641-0031.

GREEK FOLK DANCES – with Anne Efstathiou, Monday 8-10 p.m., Fort Mason Center, Building C, 3rd Floor. Fun exercise to great music, beginners welcome, no partners required. For more information, call 510-339-8357 or 415-365-5969.

HOLIDAY CAMP – Don't forget the Holiday Camp, December 26-29 at Pilgrim Pines with Mihai David and Richard Duree, in the beautiful San Bernardino Mountains in Southern California. For more information, call Richard at 714-641-7450 or Diki Shields at 714-458-7825.

Teachers Committee Dance List - September 1997 - By Council

NUMBER OF DANCERS ----->	FEDER- ATION 1885	EAST BAY 391	FRESNO 54	MARIN 65	PENIN- SULA 369	RED- WOOD 367	SACRA- MENTO 158	SAN FRAN- CISCO 228	OTHER 253
BEGINNING DANCES									
NON-PARTNER:	%	%	%	%	%	%	%	%	%
Adjon az Isten	36	6	56	20	41	80	9	0	60
Ajde Jano	43	67	0	71	44	32	28	0	71
Ajde Lepa Maro	25	33	0	0	43	0	51	0	44
Alunelul	72	82	56	100	80	47	65	55	96
Alunelul de la Urzica	28	17	56	0	36	58	28	0	16
Arap	40	20	0	0	67	74	19	14	39
Armenian Misirlou	28	3	56	29	41	18	19	29	65
At Va'ani	55	47	56	29	63	73	32	31	77
Biserka-Bojerka	50	53	56	80	17	50	78	26	86
Boereasca	20	6	0	20	0	32	41	0	59
Buŕcansko	34	20	0	71	59	36	28	0	47
Čoček	26	13	0	0	43	32	28	9	38
Dhivaratikos	38	33	56	29	11	89	0	20	48
Dobra, nevesto	21	6	28	20	5	58	28	0	24
Erev Ba II	68	69	56	100	66	46	78	25	132
Ersko Kolo	60	31	56	80	71	47	38	34	139
Guhneega	26	0	28	0	49	32	41	14	28
Ha'shual	29	7	56	0	59	41	32	0	26
Hineh Ma Tov	22	0	28	0	44	36	9	0	34
Hiotikos	32	6	0	80	17	89	0	5	47
Hora mare	28	18	0	29	0	47	38	20	67
Hora pe gheată	22	25	0	0	43	0	32	21	24
Idam, ne Idam	26	28	0	29	25	11	51	20	38
↑↑ vitu↑	29	23	28	29	32	43	9	29	26
Ivanice	59	35	56	100	52	89	78	25	74
Jovano Jovanke	46	67	56	71	67	0	38	20	72
Karagouna	39	42	56	51	28	62	9	0	62
Ketri-Ketri (Kotansky)	25	6	0	0	53	32	9	0	46
Körtánc	30	7	56	0	8	41	44	29	75
Kostursko Oro	47	60	28	100	23	54	28	31	66
Kvar Acharay Chatzot	25	23	28	29	20	47	0	35	8
Le Maître de Maison	34	19	56	20	8	80	51	35	20
Lesnoto	71	76	28	100	69	89	60	29	88
Ma Na'avu	63	40	56	49	77	57	87	34	100
Makazice	25	16	28	100	43	11	19	20	22
Makedonka	25	35	28	80	15	11	9	20	40
Makedonsko Devojce	27	33	0	20	15	42	9	0	55
Mari Mariiko	40	19	56	49	50	43	87	20	34
Mayim	55	50	56	29	90	47	9	25	85
Milanovo Kolo	34	16	28	29	13	47	60	20	76
Misirlou	65	50	56	29	82	54	87	37	100
Never on Sunday	37	50	56	29	24	25	68	9	58
Novoselsko Horo	30	20	0	20	54	58	0	20	6
Opsa	32	13	28	49	43	43	37	20	34
Pinosavka	31	31	0	0	43	35	47	0	38
Pleskavac	23	6	0	51	13	11	51	21	61
Pogonísios (Sta Dyo)	22	13	0	71	17	42	28	0	24
Popovičanka	27	6	0	51	43	58	19	6	12
Pravo Horo	40	45	0	20	59	47	47	0	40
Promoroaca	36	6	56	29	55	85	0	39	0
Ridée (Bannielou Lambaol)	42	43	56	80	27	53	41	26	48
Robin Ddiog	24	0	56	20	0	32	68	0	74

TEACHERS COMMITTEE DANCE LIST - SEPTEMBER 1997 - BY COUNCIL

	FEDER- ATION	EAST BAY	FRESNO	MARIN	PENIN- SULA	RED- WOOD	SACRA- MENTO	SAN FRAN- CISCO	OTHER
BEGINNING DANCES (cont'd)	%	%	%	%	%	%	%	%	%
NON-PARTNER (cont'd):									
Sadi Moma	27	19	56	71	46	32	19	0	18
Sapri Tama	22	13	28	0	51	32	19	0	6
Sarajevka	27	20	0	71	16	41	60	26	10
Savila Se Bela Loza	60	38	56	100	63	89	19	44	82
Setnja	73	76	56	100	77	96	19	32	95
Sham Hareh Golan	31	12	0	29	51	50	0	20	43
Sulam Ya'akov (Jacob's Ladder)	54	23	56	29	69	57	87	39	74
Sweet Girl	72	60	56	100	77	93	78	39	72
Syrtós	72	76	56	71	81	83	87	14	85
Tropanka (Moskoff)	33	54	56	71	34	37	0	0	30
Trugnala Rumjana	60	67	56	71	64	80	41	36	45
Tsámikos	54	63	56	71	61	78	51	0	38
Izadik Katamar	72	85	56	100	71	57	87	43	90
Varnenska Tropanka	25	13	0	0	24	74	19	9	6
Vranjanka	58	69	56	71	57	46	60	34	75
Vrapcheto	67	50	56	100	55	99	87	35	74
Zemer Atik	41	22	28	0	76	36	22	7	83
COUPLES:									
Alexandrovska	25	40	28	29	13	21	27	40	5
Bal de Jugon	22	31	56	29	20	11	9	43	10
Castle Schottische	23	7	28	29	14	43	40	29	10
Corrido	43	54	28	29	51	53	27	47	10
Cotton Eyed Joe	25	3	28	29	17	20	9	76	38
Couple Hasapiko	31	74	56	29	8	21	37	26	11
Körcsárdás	22	33	0	100	8	11	0	29	38
Louisiana Saturday Night	28	0	56	29	24	46	0	42	48
Milondita Tango	31	44	28	29	43	11	27	41	15
Road to the Isles	45	14	56	29	70	50	49	31	64
Salty Dog Rag	68	57	28	49	77	96	53	35	85
MIXERS:									
Allemanmsmarsj	39	67	100	100	8	47	22	29	24
Bal in da Straat	31	63	56	29	16	21	53	29	5
Das Fenster	29	50	28	29	60	11	0	20	5
Doudlebska Polka	57	53	100	80	60	47	49	44	76
Kohanotchka	25	57	28	29	5	15	9	29	23
Korobushka	61	59	56	100	72	51	62	38	70
La Bastringue	76	91	56	100	77	88	49	46	76
Little Man in a Fix	22	35	72	80	16	11	0	0	32
Niguno Shel Yossi	22	41	28	29	8	15	0	39	18
Oklahoma Mixer	30	63	28	29	25	14	27	29	17
Oslo Waltz	33	44	72	29	60	11	27	29	11
St. Gilgen Figurentanz	33	44	100	49	16	53	27	29	5
Swedish-Finn Mixer	53	72	100	100	30	46	27	38	77
Talgøxen	35	41	72	80	11	43	40	29	32
Tango Poquito	32	50	100	29	24	21	27	47	10
Ve' David	52	38	56	29	71	57	40	29	76
SETS:									
Cumberland Square	24	28	0	29	52	11	13	15	18
Grand Square	26	31	28	29	24	21	34	42	9
TRIOS:									
Troika	38	28	0	0	64	41	9	9	70
Western Trio Mixer	25	44	56	29	24	11	27	29	5

TEACHERS COMMITTEE DANCE LIST - SEPTEMBER 1997 - BY COUNCIL

	FEDER- ATION	EAST BAY	FRESNO	MARIN	PENIN- SULA	RED- WOOD	SACRA- MENTO	SAN FRAN- CISCO	OTHER
INTERMEDIATE DANCES	%	%	%	%	%	%	%	%	%
NON-PARTNER:									
Abdala	25	6	0	0	42	20	28	57	18
Al Sadenu	18	0	0	0	59	32	0	0	5
Ali Paşa	67	81	56	49	51	80	37	50	91
Bapardess Leyad Hashoket	34	10	56	29	23	53	68	29	43
Bavno Oro (Boxell)	48	54	56	71	59	32	38	0	83
Baztan-Dantzä	27	9	0	100	43	11	19	46	28
Bela Rada	24	23	0	29	43	11	9	20	34
Belasičko	50	61	56	100	54	37	65	34	40
Beratis	15	0	0	51	0	58	19	0	0
Čerešničky	29	35	28	29	51	11	9	41	14
Ciuleandra	69	76	56	100	75	85	19	40	76
Dospatsko Horo	39	39	28	71	58	37	38	0	40
Drmeš iz Idenčina	21	0	0	51	27	30	38	0	40
Eleno Mome	31	20	28	71	51	26	28	11	39
Gerakina	25	10	56	29	35	17	9	20	53
Gocino Kolo	28	26	28	0	43	58	28	0	0
Godečki Čačak	46	58	0	100	70	23	38	34	37
Harmonica	19	7	28	0	35	36	0	0	24
Haroa Haktana	35	14	28	0	51	62	28	22	34
Hasápiškos (slow)	49	39	28	49	54	73	9	20	81
Hora Agadati	30	7	28	0	49	36	9	6	72
Hora Fetelor	49	63	56	71	63	47	68	0	34
Hora miresii	18	19	28	20	7	32	19	0	27
Horehronsky Chardas	46	35	0	49	70	69	41	20	28
Ikariotikos	37	44	0	49	59	49	0	20	18
Imate Li Vino	37	52	0	29	47	43	28	20	18
Joc bătrânesc din Niculițel	44	52	56	80	64	23	32	34	40
Joc de leagane	47	78	0	71	39	58	9	31	34
Karamfil	70	61	56	100	78	83	78	25	84
Kasapsko Horo	17	6	0	0	51	11	9	0	18
Kol Dodi	19	14	0	51	43	0	0	0	43
Kol Nederal	23	0	0	29	16	43	0	34	48
Kriči, Kriči, Tiček	16	6	0	0	35	0	9	18	38
Le Laridé	27	6	28	0	61	26	9	0	55
Lech Lamidbar	27	7	28	29	43	47	0	20	28
Lemonia	48	65	28	71	54	63	19	29	24
Ne Félj Lányom	16	6	0	0	9	32	9	0	46
Nino	15	19	0	20	12	32	0	0	11
Opsaj Diri	31	69	0	71	50	0	9	6	24
Orijent	56	23	28	100	72	69	65	31	81
Pajduško Horo	42	58	0	71	62	37	38	0	34
Panagjursko Horo	17	0	0	20	39	32	19	0	6
Povrateno	26	20	0	71	51	26	28	0	18
Prekid Kolo	25	20	28	100	16	10	38	0	61
Ravno Oro	38	26	0	71	69	58	38	0	18
Rumelaj	68	76	56	49	68	85	51	20	95
Sandansko Oro	25	13	0	71	51	26	28	0	18
Šestorka	27	13	0	51	58	37	9	0	24
Shiri Li Kineret	38	28	28	80	55	53	0	20	37
Skopski cocek	27	6	0	51	47	62	0	0	18
Somogyi Karikazo	39	10	56	100	53	55	28	31	39
Stara Vljajna (Gajicki)	28	6	28	0	43	42	9	0	61
Svekrvino Oro	25	20	56	29	0	43	56	29	9
Țarina de la Abrud	35	20	56	49	25	38	19	31	76
Țifilah	16	10	0	0	55	0	0	20	5

Continued Next Month

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Dancing on the Internet

by Barbara Bruxvoort (bbrux@wco.com)

A Tour of Poland

The Syrena Polish Folk Dance Ensemble <http://www.execpc.com/~syrena> >From Milwaukee, this performance group maintains an elaborate web site with costume descriptions and a newsletter. They tell of a project to release a CD of some Polish folk dance music, so you might want to keep tabs on the site for when the CD comes out. The history section has quite a collection of colorful performance photos that you won't want to miss.

http://www.usc.edu/go/polish_music/ Polish Music Reference Center The University of Southern California maintains this site and the library that it references. Although the site seems focused on classical music, you will find information on Polish folk festivals (http://www.usc.edu/go/polish_music/festival/folkfest.html), and did you know that in March there's a Polish National Dance Competition? Last year it was held in Gdansk. The monthly newsletter announces events that, while focusing on classical music, do cover both Northern and Southern California.

Polish Folk Costumes <http://www.ccn.cs.dal.ca/~aa051/pfc.html> An advertisement and preview for the Book "Polish Folk Costumes" by Sheilagh Hunt & Christopher Majka (which is a reasonable \$12.50, by the way), the site contains a number of illustrations, as well as the text of the book's introduction. You can also purchase a custom-made Lajkonik, which apparently is a costume for a person riding a false horse, complete with horse! There's a great picture too (<http://www.ccn.cs.dal.ca/~aa051/lajkonik.html>).

Polish Folk Resources <http://www.ccn.cs.dal.ca/~aa051/polish.html> A compilation by the authors of the Polish Folk Costumes site that points to various dance groups and culture resources.

Map of Poland <http://www.city.net/img/magellan/mgmapsoftheworld/poland.gif> Map and travel information to acquaint you with Poland's geography.

Polish Recipes <http://www.neosoft.com/recipes/polish.html> Often, the tradition that hangs on the longest for descendants of immigrants to America is the special food that reminds us of parents and grandparents. Therefore, a Polish tour would not be complete without a compilation of recipes. Here you'll find Almond Soup, seven different Babka recipes, Pirogis and Porkchops Sourcream, among others. (To those of you who are now hungry for Polish food and live in or pass through San Francisco, don't miss the Old Krakow restaurant on West Portal.)

**International Folk Dance Festival
CATCH THE ETHNIC EXPRESS'
"Arriving Las Vegas"**

**8 – 11pm Saturday, March 14, 1998
2:30-4:30pm Sunday, March 15, 1998 – Open Dancing**

Station: Charleston Heights Arts Center
Platform: 800 S. Brush Street (Behind Arizona Charlie's)
Destination: Las Vegas, Nevada



Fare: \$3.00 Per Passenger
Soft Sole Shoes Only

**Member of: Folk Dance Federation of California South, Inc.
Council Meeting Sunday, 10:30am (Luncheon Provided)**

Bora Gajicki:
Traditional Serbian Dances, Emphasizing Style

Two Workshops \$2.00 Each
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Folk Motif, A Vendor specializing in Costumes, Shoes, Boots, etc.

Contact:
Dick and Donna Killian (702) 732-4871
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Arizona Charlie's (702) 258-5200
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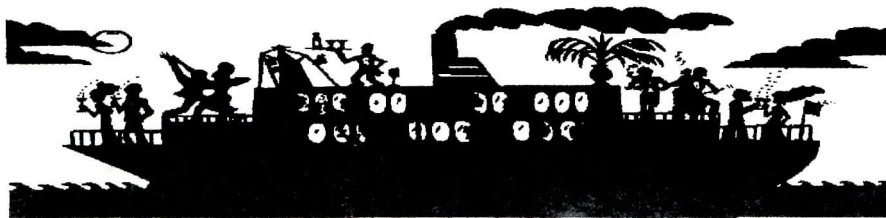


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DANCE ON THE WATER 14th ANNUAL FOLK DANCE CRUISES

NORWAY FJORDS CRUISE June 18-July 1, 1998

13 nights aboard the M/S KRISTINA REGINA Dancing led by LEE OTTERHOLT
CRUISE, AIR ROUNDTrip FROM NY & TRANSFERS FROM \$3699 USD

Join us aboard this informal (175 passenger) Finnish family owned ship. Begin in Copenhagen sail all the way up the coast of Norway, stoping in many ports, meeting folk dancers along the way. Visit Solovskiy Island in the White Sea as well as Murmansk and Archangel, Russia. Dance under the leadership of American born professional dance leader, teacher, coreographer and author now living in Norway. He is planning many enjoyable experiences for us and will lead us in INTERNATIONAL FOLK DANCES with an introduction to Norweigan dances and culture.

ALASKA INSIDE PASSAGE July 21 -Aug 4, 1998

Dancing led by NED GAULT CRUISE ONLY FROM \$2095
14 days aboard the SS UNIVERSE an EDUCATIONAL-CULTURAL EXPERIENCE

This cruise is so popular that many dancers have repeated the trip two, three even four times so they could see it all. It is not a typical cruise ship since it lacks gambling, elaborate shows and all that glitz. Instead five University professors (a historian, anthropologist, oceanographer, bontaist & biologist) will lecture on Alaska. The evenings entertainment will be a string quartet, concert pianist, soloist and a social dance band. We plan to have our own private International folk dance sessions twice a day. Join us visiting and dancing with local folk dancers & native Intuit groups.

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