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Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



OFFICIAL PUBLICATION OF THE FOLK DANCE FEDERATION OF CALIFORNIA, INC

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LET'S DANCE DEADLINES

January 2003 due date:	November 5, 2002
February " " "	December 5, 2002
March " " "	January 5, 2003
April " " "	February 5 "
May/June " " "	March 5 "
July/August " " "	May 5 "
September " " "	July 5 "
October " " "	August 5 "
November " " "	September 5 "
December " " "	October 5 "
January 2004 " " "	November 5 "

ON OUR COVER:**SEASONS GREETINGS!****ARTICLES & INFORMATION****FOR LET'S DANCE SUBMISSION****DEADLINE:**

Deadline for each issue is the 5th of
 2 months previous (i.e., the January
 2003 deadline is the 5th of November).
 Send to Nadine Mitchell, 1941
 Danvers Way, Sacramento, CA. 95832

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APPLICATIONS TO:

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OFFICIAL PUBLICATION OF THE FOLK DANCE FEDERATION OF CALIFORNIA, INC.

PRESIDENT'S MESSAGE

The year 2002 is fast ending. Many of us realize that the year has given us many hopes and desires that have been granted and others that have not. I, for one, know that I have not accomplished everything I had wished to do, leaving me with a feeling of disappointment, at times. However, a new year awaits with new opportunities.

I don't know how all the other past Federation presidents have found things to talk about in their President's Messages but I sure have a heck of a time. I've tried over my year and a half in office to advise everyone of things that I thought were important for all to know.

Although I realize that there may be those who do not always appreciate my ideas my prime goal was to be informative and involve all Federation associate members in the activities of this organization.

Christmastime is coming and I reflect on the happy times that we all have had with our family when the children were youngsters, the smiles on their faces, the excitement in the air and the smell of good things cooking in the kitchen. It makes you realize that you can't go back in time to the enjoyment that you once had. As time goes by, some individuals tend to think about the past and I tend to do that myself, sometimes.

I had hoped that we could have had one of our Federation Councils host Statewide 2004 but so far I have had no luck obtaining anyone to take on this duty. I am still looking for someone to come forward and assume the Federation North's responsibility to have Statewide in 2004. If you have any suggestions I would like to hear them. If not, I'm afraid that I will not be able to appoint a Chairperson or persons to head the planning of this important event. I realize that many of us who have been around a while and have assumed these duties in the past no longer feel they want to take this job on again. I cannot blame anyone who feels that way. My hope is that some other folk dancers who have not been involved in the past will now do so.

I want to wish everyone a happy holiday season filled with the love of your family and friends and I hope to see you at the Federation Treasurer's Ball. I realize that by the time you read this perhaps the Treasurer's Ball will be past and you'll be looking forward to the Heritage Festival in San Carlos in January.

Greg Mitchell

December CALENDAR OF EVENTS

Send future upcoming events information to Manuel Castaneda, 3911 Winding Creek Road, Sacramento, California 95864, (916) 487-7759, email: CarmelitaWCarm@aol.com

Deadline for January 2003 issue is December 5, 2002

Note: Information must be received before the above date or it will not be published.

Plan ahead! Save these dates for upcoming Federation and other events.

- December 1, 2002** *Treasurer's Ball. Veterans Bldg., 126 I St. West, Sonoma, CA. Council Presidents Meeting, 11 AM. Assembly Meeting, 11:30 AM. Dancing 1:30 5:30 PM. Contact Page Mason, 707-833-4181.
- January 10 & 11, 2003** *Heritage Festival. Mahaney Hall, Community United Church, 1336 Arroyo Ave. at Elm St., San Carlos, CA. Friday night Warm-Up Party 7:45-? Saturday Institute: 1:30 PM. Instructors: Suzanne Rocca-Butler, Al & Teddy Wolterbeek. Exhibitions. General Dancing: 8:00 PM. Each event costs \$6.00.
- February 9, 2003** Sweetheart Festival. Napa Community College, Napa, CA.
- February 20-23, 2003** NFO (National Folk Organization) Annual Conference, Univ. of Utah, Salt Lake City, Utah.
- March 8 & 9, 2003** *Camellia Festival. CSUS, Sacramento CA. (Second weekend in March).
- April 2003** Cherry Blossom Festival. Sonoma, CA.
- *Blossom Festival. Date unknown.
- May 23-26 2003** *Statewide Memorial Day Weekend. Claremont, CA.
- June 2003** Rose Festival. Santa Rosa, CA.
- August 2003** Little Festival of the Redwoods. Guerneville, CA.
- *FEDERATION EVENTS**

COUNCIL CLUB PARTIES

Redwood Council

Napa Valley Folk Dancers Party. Grandview Mobilehome Park Clubhouse, 4130 Byway East, Napa, 94558. Classes every Tuesday, 10:30 AM-12:00 Noon. Advanced: Thursdays, 10:30 AM-12:00 Noon. Beginners: Fri 10:30 AM-12:30 PM. Women's Group.

Every Wednesday Novato Folk Dancers. Lynwood School, 1320 Lynwood Drive, Novato, CA. 94947. Time: 8:00-10:00 PM. Contact 415-892-9405.

Every Wednesday Novato Folk Dancers. Lynwood School, 1320 Lynwood Drive, Novato, CA. 94947. Time: 8:00-10:00 PM. Contact 415-892-9405.

Redwood Council (Continued)

December 21, 2002 **Petaluma International Folk Dancers Parties. Christmas Party**, Hermann Sons Hall., **2:00-6:00 PM.** 860 Western Ave., Petaluma CA. Contact: 707-546-8877.

Every Wednesday **Santa Rosa Folk Dancers.** 1:45-3:45 PM, Willowside Hall, 5299 Hall Rd., Santa Rosa, CA. **Parties, Dec. 18.** Contact Frank and Elsa, 707-546-8877.

San Francisco Council

Changs International Folk Dancers, Inc. Meets the first four Fridays of each month at the Social Hall, 7th Avenue Presbyterian Church, 1329 7th Avenue, San Francisco. Contact Sidney Messer, 415-332-1020.

First Two Fridays of each month. Teaching 8:00-9:30 PM. Teachers Craig Blackstone and Stela McCoy. General Dancing: 9:30-10:30 PM.

Third Friday of each month. Party Night: 8:00-11:00PM. Refreshments and General Dancing.

Fourth Friday of each month. General Dancing: 8:00-11:00 PM.

Mandala Folk Dance Center. Meets every Thursday at St. Paul's Church Hall, 43rd & Judah San Francisco, 7:30-8:15 PM. Request dancing, 8:15-9:00 PM. Intermediate teaching from 9:00 - 9:45 PM. Request dancing from 9:45-11:00 PM. First and last Thurs. are always Party Nights. Contact Edith or Paul at 415-648-8489.

Peninsula Council

December 7, 2002 **Palomanians.** First Methodist Church, Broadway at Brewster, Redwood City, CA. Contact Denise Heenan, 408-249-6104.

December 13, 2002 **Santa Clara Valley Folk Dancers.** First Christian Church, 80 South 5th St., San Jose, CA. Contact Al Lisin, 408-252-8106.

December 14, 2002 **Menlo Park FD.** Menlo Park Rec. 700 Alma at Mielke Street Menlo Park, CA. Contact Marcel Vinokur, 650-327-0759.

December 28, 2002 **Docey Doe Folk Dancers.** Community United Church, Arroyo at Elm Streets, San Carlos, CA. Contact Bruce Wyckoff, 650-368-7834.

December 31, 2002 **Council New Year's Eve Party.** Community United Church, Arroyo at Elm Streets, San Carlos, CA. Contact Al Lisin, 408-252-8106.

December 31, 2002 **Menlo Park Folk Dancers New Year's Eve Party.** Menlo Park Rec. Center, Menlo Park. CA. Contact Marcel Vinokur, 650-327-0759.

Sacramento Council

Selective Saturdays **Balliamo!** Sierra Two Community Center, 24th St. and 4th Ave. Contact Doris Beckert, 916-482-8674.

Sacramento Council (Continued)

- Selective Saturdays** **El Dorado Scandinavian Dancers.** 3100 Ponderosa Road, Shingle Springs, CA. 2:30-4:30 PM. Workshop, 7-11:00 PM. Party. (Live music). Contact Marida Martin, 530-672-2926.
- First Saturdays** **Reno Folk Dancers.** Studio 214, 214 California Ave., Reno, Nevada. Contact Penney Ohnstad at 775-358-6762.
- December 7, 2002** **Kolo Koalition.** Balkan Party 8:00- ? YLI Hall 27th & N Streets. Contact Laura Leonelli at 916-739-6014.
- December 14, 2002** **Pairs & Spares Party Christmas Party.** 8:00-11:00 PM. D. W. Babcock School, 2400 Cormorant Way, Sacramento, CA. Classes: Thursdays 7:30 to 9:30 PM. Contact Chuck Paulsen, 916-428-6992.
- December 21, 2002** **BBKM.** YLI, 27th & N Streets. Meets 3rd Saturday of the month, 8:00 PM -? Contact Barbara Bevan, 916-923-1555.
- December 31, 2002** **First & Last Dancers New Year's Eve Dinner Dance Over night.** Valley Oak Grange, 5th and D Streets, Galt, CA. Reservations: Contact Eda Scheuffele, 916-682-2638.
- Third Saturdays** **Sacramento Cape Breton Step Dancers.** St. Francis School Lunchroom, 2500 K St. Classes first Sunday of the month & third Saturday. Contact Bob Schuldheisz, 209-745-9063.
- 2002** **Royal Scottish Country Dance Society.** YLI Hall, 27th & N Sts. Contact Cherilyn Larsen, 916-429-9170.
- 2002** **Nevada County Folk Dancers.** Methodist Church, 433 Broad St., Nevada City, CA. Selected Fridays. Call for dates. Contact David Unterman, 530-272-2149.
- Berkeley Folk Dancers** All classes are held at Hillside Montessori School, 1581 Leroy Ave., Berkeley, CA 7:45-9:45 PM.. Contact Naomi Lidicker 510-524-2871.
- December 21, 2002** **Berkeley Folk Dancers.** Open Teaching Night, 7:45-10:45 PM. Contact Ed Malmstrom, 510-525-3030.
- December 31, 2002** **Berkeley Folk Dancers New Year's Eve Party.** Hillside Montessori School, 9:00-PM-Midnight. Contact Emily Stoper, 510-655-9332.

Club Weekly Class Schedules

Mondays	2 nd year	Claire & Al George 510-841-1205
Tuesdays	Beginners	Lone Coleman & Mark Anderson
Wednesdays	4 th year	Louise & Bill Lidicker 510-528-9168
Thursdays	3 rd year	Yaqi Zhang, 510-525-1865
Saturday	Requests	7:45-10:30 PM Contact Ed Malmstrom 510-525-3030

Fresno Folk Dance Council

December 31, 2002 **New Years Eve Party.** Lafayette Social Hall Fresno CA. Contact Fran Ajoian, 559-255-4508.

Where to Dance in Fresno

Tuesdays **Fresno Danish Dancers.** Clovis Senior Center. 6:30-9:00 PM. Contact Wilma Anderson, 559-292-3176.

Central Valley-CAFY. Lafayette Center. Preston Street, West of Blackstone. Contact Fran Ajoian, 559-255-4508.

Wednesdays **McTeggert Irish Dancers.** Beginners 5:30-6:30 PM. Intermediate & Advanced, 7:00-8:00 PM. Contact Maureen Hall, 559-271-5200.

Saturdays **Fresno International Folk Dancers.** Pinedale Senior Center; contact Kent Peterson, 559-226-5010.

For information on other Federation activities call 510-558-6862.

VIEWPOINTS.....

Dear Editor:

I'm delighted to see some recipes in the November issue of Let's Dance in time for Thanksgiving. Eating is an important part of every culture. Also, the magazine printing is much clearer since the September issue. Nice. Thanks. Elsa Bacher

Izručàna

(Bulgaria)

Izručàna (eez-roo-CHAH-nah), a men's dance from the village of Manastirište, is one of the most beautiful and most difficult in Northern Bulgaria. The fact that the musical phrase has four or eight measures, while the dance figures are seven measures long, makes Izručàna an interesting example of periodic synchrony between music and dance. Not only are the dance figures and the music cross phrased, but in Figure II, and again in Figure III, a single pattern 2 1/2 measures long is danced twice during measures 3-7, so that the repeated dance pattern is shifted by one count with respect to the musical accents.

Music: CD: ILBD#8 "Bulgarian Folk Dances - Summer 2001," Band 4.

Cassette: ILBD#8 "Home is Where the Heart Is," Side A/3.

Formation: Dancers mixed in an open circle led from the right, hands joined down in V-pos.

Styling: Lively and energetic with crisp and well-defined movements.

Meas	2/4 meter	Pattern
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INTRODUCTION. No action during slow melody. Begin dance after four bells.

I. TO THE RIGHT, FORWARD AND BACK

- 1 Facing ctr, step squarely on R to R as straight arms move fwd sharply to about 45 degrees (ct 1); hop on R (ct 2); step onto L beside R as arms move down (ct &).
- 2 Repeat meas 1, but extend straight arms fwd to about 90 degrees on ct 2.
- 3 With straight arms fwd, leap fwd onto R, L (cts 1-2).
- 4 Hop on L, touching ball of R ft diag R fwd (ct 1); hop on L, raising R sole sharply across in front of L ft (ct 2).
- 5 Leap bkwd onto R, L, R, while lowering arms in an arc (in, up, fwd, down) (cts 1,&,2).
- 6 Leaning slightly fwd, leap fwd onto L, pushing straight arms back and bending R knee to raise ft behind thigh (ct 1); scuff R heel fwd beside L, while straightening body and beginning to raise straight arms fwd (ct 2).
- 7 Raising straight arms fwd to 90 degrees, hop bkwd on L (ct 1); stamp R heel beside L, no wt, and begin lowering arms (ct &); leap bkwd onto R, L as arms are lowered to sides (cts 2,&).

II. TO THE RIGHT AND CIRCLE CCW TWICE

- 1-2 Repeat Figure I, meas 1-2.
- 3 Facing ctr with straight arms extended fwd at 90 degrees, leap diag fwd R onto R (ct 1); leap fwd twd ctr onto L (ct 2).
- 4 Leap onto R across in front of L (ct 1); leap bkwd onto L (ct 2); stamp R heel beside L, no wt (ct &).
- 5 Lowering straight arms smoothly, leap bkwd to R onto R, L (cts 1,&); raising straight arms fwd to 90 degrees, leap diag fwd R onto R (ct 2).
- 6 Leap fwd twd ctr onto L (ct 1); leap onto R across in front of L (ct 2).
- 7 Leap bkwd onto L (ct 1); stamp R heel next to L, no wt (ct &); Lowering straight arms smoothly, leap bkwd to R onto R, L (cts 2,&).

III. LEAPS, CLICKS AND HOPS IN PLACE

- 1-2 Facing ctr, repeat Fig. I, meas 1-2, but in place with arms down.
- 3 Step on R in place, while moving flat L ft slightly to L (ct 1); click inside L sole to R ankle (ct &); hop or lift on R in place (ct 2); step on L beside R (ct &).
- 4 Step on R in place (ct 1); step on L in place (ct &); hop or lift on L in place (ct 2); stamp R heel beside L ft, no wt (ct &).
- 5 Step on R in place (ct 1); step on L in place (ct &); step on R in place, while moving flat L ft slightly to L (ct 2); click inside of L sole to R ankle (ct &).
- 6 Hop or lift on R in place (ct 1); step on L beside R (ct &); step on R in place (ct 2); step on L in place (ct &).
- 7 Hop or lift on L in place (ct 1); stamp R heel beside L ft, no wt (ct &); step on R in place (ct 2); step on L in place (ct &).

SEQUENCE: Figure changes are called by the leader. Ilana danced these in the following order:
Fig I, thrice; Fig II, thrice; Fig III, thrice; these were repeated;
then Fig I, thrice; Fig II, twice; and Fig I, five times as the music speeds up to end the dance.

The music then returns to the slow melody of the INTRODUCTION.

La Java

(France)

La Java (lah zhah-VAH), a vintage French dance, was a mazurka from rural Auvergne, whose emigrants at the end of the nineteenth century, especially to the Bastille and Montmartre districts of Paris, led to the creation of many Bal Musettes. These were the dance halls of the working class, where the waltz, polka, one step and java were danced to the music of accordians, saxophones and guitars. Parisian social dancers adopted the distinctive style of La Java, which was exhibited in cabaret entertainment as a rough "apache" style *Java Vache*. The dance was not noticed by the popular press until 1919, after decades in the Bal Musettes. The name and pronunciation *Java* reflect the reaction by the amused and mildly contemptuous Parisians to countrified Auvernoise for *ça va!* The dance was taught by Richard Powers at Mendocino Folklore Camp 2000 and Stockton Folk Dance Camp 2001.

Music: "Finotte Java" original recording by Deprince et Son Orchestre, Paris, 1933.

CD: Dance Music, Richard Powers, Stockton 2001, Band 3.

Cassette: Dance Music, Richard Powers, Stockton 2001, Side A/3.

3/4 meter; tempo 170 beats per minute

Formation: There is considerable variety in acceptable couple positions, including normal ballroom, or close ballroom with WR hand pressed against ML shoulder, elbows down. M may dance with L hand on hip or in pocket, as WR hand holds skirt or is placed on hip. Other possibilities include shldr-waist and shldr/shldr-blade positions; with more familiarity W may extend her arms around M's neck.

Styling: The dance is lively. Styling is described below for the individual figures.

Footwork and direction are for M; except where noted these are opposite for W.

Measures	3/4 meter	PATTERN
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4 meas INTRODUCTION

I. JAVA MARCHE (one-step, also called *pas courus* and *java promenade*)

1 Facing LOD, walk fwd L,R,L flat footed with a slight sway of the upper body in the direction of the supporting ft (cts 1-3).

2-4 With alternating ftwk, repeat meas 1 three times.

II. JAVA GLISSÉE (side steps, also called *pas de côté* or *la marche de côté*)

1 Continuing to face LOD, and swaying as in Fig I, move twd ctr with side step on L to L (ct 1); close R beside L with wt (ct 2); step on L to L (ct 3).

2 Continuing to move twd ctr with side steps, close R beside L with wt (ct 1); step on L to L (ct 2); close R beside L with wt (ct 3).

3 Repeat meas 1.

4 Stamp R, L with wt (cts 1-2); hold (ct 3).

5-8 Repeat meas 1-4 with opp ftwk and direction.

III. LA PAS MARQUÉ (rocking steps, also called pas de habanera)

- 1 Leaving R ft on floor, step fwd on L slightly to L (ct 1); step back on R in place (ct 2); step on L slightly in front of R (ct 3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

IV. VALSE MARCHÉE (lock steps)

- 1 Step fwd on L slightly to L (ct 1); step fwd on R, locking R instep tightly behind L heel (W step on L in front of R) (ct 2); step fwd on L (ct 3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Repeat meas 1.
- 4 Stamp R, L with wt (cts 1-2); hold (ct 3).

V. LA BERCEUSE AND VALSE MUSETTE (cradle (lullaby) step or l'arrêt balance)

- 1 (La Berceuse) Turning CCW as a couple, step slightly fwd to R on R (W take a large step to L on L) (ct 1); completing the small rotation, touch L fwd, no wt (W touch R ft behind L) (ct 2); hold (ct 3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 (Valse Musette) Step fwd in LOD on R, pivoting CW (ct 1); step with shared wt on L beside R (ct 2); continuing pivot, shift wt back to R (ct 3).
- 4 Step bkwd on L in LOD, continuing CW pivot (ct 1); step with shared wt on R beside L (ct 2); shift wt back to L, completing CW turn to end facing LOD (ct 3).
- 5-8 Repeat meas 1-4.
- 9-12 Repeat meas 1-2 twice.
- 13-16 Repeat steps of meas 3-4 twice, turning 1 1/2 times CW to end facing RLOD.
- 17-19 Beginning by stepping bkwd in LOD on R and pivoting CCW, dance three measures of Valse Musette, alternating ftwk and completing 1 1/2 CCW turns to end facing LOD. During Valse Musette net progression is in LOD.
- 20 Stamp L, R with wt (cts 1-2); hold (ct 3).

VI. POLKA MAZURKA

- 1 In semi-open ballroom pos, step on L to L (twd ctr), bending L knee as upper body sways to R (ct 1); step on R with instep beside L heel as upper body straightens (ct 2); bouncing on heel, bend L knee and raise L heel twd R ankle, as upper body sways to R (ct 3).

La Java—page 3

- 2-3 Repeat meas 1 twice.
- 4 Stamp L, R (no wt).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

SEQUENCE: In the choreographed version described here, the dance as written is repeated once, then Fig 1 is repeated once more. Alternatively, with the steps beginning on either ft, all the Figures may be danced freestyle.

Tfilati

(Israel)

Tfilati (tfee-lah-TEE) is a non-partner dance choreographed by Avner Nain. The name means "my prayer." The lyrics, music, and singing are by Naomi Shemer who received the Israeli Award for her contributions to the folklore of Israel. She wrote many famous Israeli folk songs in addition to this one. Tfilati was taught by David Edery at the 1998 Stockton Folk Dance Camp, and we acknowledge with thanks his help in preparing this description.

Music: Record: album by Naomi Shemer
Cassette: Israeli Folk Dances by David Edery, Side B/3.
CD: Israel Dances, Greatest Folk Dances, ID 1001, Band 7; Marganit 1 by Avner Naim; Keff by Moshe Eskayo, No. 12, Band 6. 3/4 meter

Formation: Closed circle with hands joined in V-pos.

Steps and Styling: Grapevine*, Waltz Balance*.
Yemenite (R): Step on R ft to R side (ct 1); step on L ft next to R ft (ct 2); step on R ft across in front of L (ct 3).

* Described in the "General Glossary" of Steps & Styling (rev 1996), published by the Folk Dance Federation of CA, Inc.

Meas	3/4 meter	Pattern
8 meas	<u>INTRODUCTION</u> No action.	
	I. <u>YEMENITE STEPS AND HEEL BRUSHES</u>	
1	Facing ctr, dance Yemenite step to R.	
2	Step back on L, bending fwd a little at the waist (ct 1); step on R ft in place or slightly to the R (ct 2); step on L across in front of R turning to face LOD (CCW) (ct 3).	
3-4	Step fwd in LOD on R ft (ct 1); brush L ft next to R, lifting on ball of R ft (ct 2); step fwd on L ft (ct 3). Repeat meas 3.	
5-8	Repeat meas 1-4.	
	II. <u>TURNS AND GRAPEVINES</u>	
1	Moving in LOD and releasing hands, make full CW turn to R (R, L, R).	
2	Continuing the flow of movement in LOD and regaining hand hold if convenient, dance a 3-step Grapevine, starting with L across in front.	
3-4	Repeat meas 1-2.	

- 5 Facing ctr, dance a Yemenite step to R (R, L, R), turning to face slightly L on ct 3.
- 6 Moving in RLOD (CW), make a full CCW turn to the L (L, R, L).
- 7 Starting with R ft, dance a Waltz Balance step into the ctr, raising arms high.
- 8 Starting with L ft, dance a Waltz Balance step bkwd to place, lowering arms to sides.

III. URNS IN LINE OF DANCE; TURN TO CENTER; GRAPEVINE BACK

- 1 Starting with a large step on R, make a 3/4 turn to R (CW) with 3 steps (R,L, R) to end facing RLOD.
- 2 Step bkwd on L (ct 1); step on R next to L (ct 2); step fwd in RLOD on L (ct 3).
- 3 Make a 1/2 turn to R (CW) starting with a large step on R and continuing with L and R to end facing LOD.
- 4 Repeat meas 2 facing LOD.
- 5 Still facing LOD, step on R to R (ct 1); step on L across in front of R, twisting body to face out and bending slightly fwd (ct 2); step back on R (ct 3).
- 6 Make a full turn to L twd ctr (L, R, L).
- 7 Facing LOD, step on R ft across in front of L, twisting to face almost twd ctr (ct 1); step back on L (ct 2); step on R to R (away from ctr) (ct 3).
- 8 Dance a 3-step Grapevine to R (away from ctr and back to line of dance) starting with L ft across in front of R (ct 1); step on R to R side (ct 2); step on L behind R, turning 1/4 to face ctr (ct 3).
- 9-16 Repeat meas 1-8.

Repeat dance twice (three times in all).

On last repeat, Fig III goes only through meas 1-14. End dance in the middle of the circle with both arms raised high twd ctr and hold.

HERITAGE FESTIVAL, 2003

An International Folk Dance Party

YOU are invited to the Peninsula Council's annual Folk Dance Festival to be held in San Carlos on January 10 and 11, 2003. On Friday evening, Marcel Vinokur will host a warm-up party beginning at 7:30 PM. Saturday activities begin at 1:30 PM with an institute sponsored by the Folk Dance Federation of California. Suzanne Rocca-Butler and Teddy and Al Wolterbeek will present dances from Turkey, Bulgaria and Sweden. At 8:00 PM on Saturday evening there will be general dancing with a short break in the dancing exhibitions. Doors open one-half hour before each event. The "donation" for each event will be \$6.00. Free light refreshments will be available both evenings. We will dance on the good wooden floor of Mahaney Hall at the Community United Church, 1336 Arroyo Avenue at Elm in San Carlos.

Look for more program information, a map and other details in the January issue of Let's Dance.

Hope to see all of you in San Carlos.

Al Lisin, President
Peninsula Folk Dance Council and Festival Chair

WARMUP PARTY PROGRAM

Friday, January 10, 2003 - 7:30 - 11:15 PM

Trûgnala Rumjana	Valašský Starodávný	Gjuševska Râčenica
Gerakina	Ivanice	Čačak
Road to the Isles	Vrapceto	Ada's Kujawiak #3
Tzadik Katamar	Livateenee	Bučimiš
Alunelul	Misirlou	Shir
Milondita Tango	Karamfil	Lepa Anka Kolo Vodi
Mayim	Korobuska	Cigany Tanc
Ciuleandra	Dospatsko Horo	Jove Male Mome
Tsiganochka	Lech Lamidbar	Ma Averech
Syrtós	Zillertaler Laendler	Indijski Čočeck
Dodi Li	Rumelaj	Floriciă Oltenească
Orijent	Rustemul	Ręprospols
Salty Dog Rag	Levi Jackson Rag	Shoof-ni
Jovano Jovanke	Tfilah	Belasičko Oro
La Bastringue	Sitna Zborenka	J. B. Milne
Sulam Ya'akov	Hambo	Ali Pasa
Godečki Čačak	Sapri Tama	Somogyi Karikázó
Corrido	Vidinsko Horo	Na'ama
Īnī Vituī	Black Mountain Reel	Simpoy
At Va'ani	Sweet Girl	Četvorno Horo
Arnold's Circle	Pasarelska	Swing
Šetnja	La Vielle Bastringue	Shiri Li Kineret
Horehronsky Čardaš	Dobrudžanska Reka	Ovčepolsko Oro
Rest and be Thankful	Lemonia	Waltz
Tino Mori	Ayalet Ahavim	

Sara King was a Federation scholarship recipient in July 2002. She danced with the Tance Folk Dance Group at the El Dorado High School in Shingle Springs under the guidance of Al & Teddy Wolterbeek. Here is her evaluation of her folk dance experience at Stockton Folk Dance Camp.

Morris Jerome, Scholarship Committee Chairperson

Good afternoon.

To start I must apologize for the prolonged delay that it took for you to receive this evaluation. When I received your letter reminding me I needed to write it I was already in the process of moving and so while I had written the evaluation itself I had managed to misplace the letter with the address I needed to use in returning it to you. My sincerest apologies. Secondly, I gladly give my permission for you to print any of my response that you find appropriate in the *Let's Dance* Federation Magazine. Now, on to the good stuff.

Dance Camp has a way of expanding the mind and talent of any dancer not only in a physical sense but in the mental areas as well. It was almost like being in our own little world, if just for a little while. I learned a wonderful list of dances and met an entirely different group of people. Most people think that after a vacation you should be totally rested up. I came back from dance camp exhausted...but every minute was worth it. Dance classes all day, dance party all night, then tuck into bed around one or two in the morning just to get up at seven or eight. These were the most full and satisfying days I've had in years.

It is especially gratifying for one of my young age to be able to meet with a large group of people who considered dancing great fun because so often in the teenage years folk dancing is not considered "cool" enough for them. It becomes frustrating when you look around and only find people who, if they would just give it a chance, would probably enjoy it just as much as yourself. But, as is so common with teenagers, anything beyond their own knowledge is "stupid" and they very often refuse to even give it a chance. This is one of the reasons Al and Teddy Wolterbeek are so amazing is that they have the ability to not only create a teenage dance group but to keep it going for as long as they have.

The people were absolutely wonderful. The mix of cultures from so many countries with no sign of bias or discomfort was nice. I probably learned so many tidbits about other cultures and views that I would never remember them all. Guess I'll just have to come back next year to relearn a few of them, huh? I found that by shifting between the specific genre of each class I could identify differences in the types of dancing between each more easily merely by the fact that they were in such close proximity. The teachers were always pleasant and patient when answering questions not only about their dances but also often of their own country. The camp exposed me to a whole world of culture that thus far in my life has been beyond me.

The candle-lighting ceremony was a very inspiring touch. The symbolism of the single flame spreading outward to light the others was impressive and very true. That is one ring that I hope continues to grow as time goes on. Those who were standing in the most central ring, the people who had been there for so many long years, I must congratulate for such dedication to folk dance. I hope to one day be standing among them.

As you can see, I enjoyed Dance Camp immensely and look forward to returning next year for at least one week, or even better, two, if my schedule permits. Thank you for the scholarship that helped me to attend this past year's event and thank you for going through the effort of putting together such a spectacular week for folk dancers to enjoy. I know the effort that goes into such events is not small, by any stretch of the imagination, and I'm glad to see somebody is willing to exert it to create Damp Camp each year.

Sincerely,

Sara King

WHERE, OH WHERE? DOWN ON THE FARM

By Laila Messer

Where can you see 19 raccoons, 10 fawns, a pea hen who has lost her mate, two geese, chickens, a goat, a couple of horses, squirrels and two desert tortoises?

Where can you see a little house much the same as when it was built in the 1880's? What clinched the decision for the present owners to buy the property was when they went inside the house and found the kitchen ceiling lying on the kitchen counters. "That's it!" they said. "We have to buy this place."

There is also a feed shed, an equipment shed and a tool shed. There is a shed for geese, a shed for the peahen, and a chicken house. There is an enclosure for the raccoons and one for the fawns. There is a horse feeding shed and a horse barn. There is a brooder house and a tank house. There is even a shed the owner can't explain. He knows he built it but now can't remember why.

Nearby are gardens, which cannot be watered by sprinkler hoses because gophers chew holes in them. There is a tractor, a rototiller, a riding mower and a chipper. A small vineyard is on a slope; grassy picnic grounds are on the flat. There are enough tables to seat a hundred people. Even a dance pavilion!

Where can you see all that? On the "The Farm," that's where. "The Farm" is the home of Federation members Max and June Horn. Once part of the original "Rancho Las Juntas" in Martinez, this little farm has become a special place for folk dancers. Other groups, also, like to use the pleasant location for picnics, meetings and dances.

In 1983, Max and June began a "Summer Schedule Down On The Farm" which begins on July 4 and ends on Labor Day. By ten in the morning on those two days, Max and June have coffee and cinnamon buns ready and music playing for visitors. The barbeque is ready by one in the afternoon; the music plays until the last dancer leaves. On the Fridays between those dates, Max has the charcoal ready for a six o'clock barbecue and music is ready for the all-request dance program. People bring their own food and Max and June supply utensils, music and hospitality.

June has her days full taking care of injured or orphaned animals brought to her by the Lindsay Museum of Contra Costa County. The deer and raccoon populations in the area are naturally large and as new housing developments infringe upon their habitat, many are left orphaned. June nurses and feeds them until they are ready to be returned to the wild. The fawns are fed with a baby bottle filled with a formula specially made for California Blacktail deer.

The raccoons are fed cat food and produce. Imperfect or unsold produce...oranges, apples, tomatoes, lettuce, vegetables...is donated for the animals by grocery stores.

The animal population on "The Farm" changes constantly. Most animals are not there very long though it was home to one bobcat for 12 years. Eagles, hawks, owls, foxes, badgers, all have found sanctuary here. June is very careful to keep human contact with these animals to a minimum to facilitate their survival once they leave her care.

"There is a big, big need for volunteer care for these animals," she declares. "We have the space; I am available and...I love animals."

June was born on a homestead in northwestern Colorado, 40 miles from the nearest town. The family moved to Southern California for a while but soon returned to Colorado. She attended grades 7 through 11 in a one-room country school but quit school to take care of her younger sister when her mother died.

After her father remarried, she finished her schooling, married during the war and lived in many different places as the wife of an air force officer. She returned from England, divorced and with two children to raise and settled in Sonoma.

It was in Sonoma that a neighbor raved about her first time folk dancing. "I had so much fun!" The lady was ecstatic. Her enthusiasm inspired June and June's daughter. "We'll all go next week!" they agreed. Of the three, June was the only one who went. She enjoyed herself so much she simply had to continue.

"I loved it!" she said. "And I met Max." The two became active folk dancers and Federation members. June was editor of *Let's Dance* for ten years; Max called squares and contras, was President of the East Bay Council and served on the Bylaws Committee. June, interested in costumes, acquired the June Schaal (a former folk dancer) doll collection of 125 dolls, all in ethnic costumes. "As a child, I never had a doll, so it is fund for me." June keeps adding to the collection, which today numbers over 400.

Max keeps busy repairing sheds, watering the gardens, mowing the grass and calling contras at festivals. He was born in Calipatria, a farming community 220 feet below sea level, near the Salton Sea. Eleven years later he was a mile above sea level when the family moved to the Lake Tahoe area. The student body of his school in Sierraville numbered only about 30-35 students. Three teachers taught all the grades 1 through 12. For high school courses not available there, he drove 14 miles every day to the high school in the town of Loyalton. It was there, in 1940, in his senior year, that he saw a man stand on a box play a fiddle and call a square. That was the beginning of his folk dancing days. Max took it upon himself to learn to call squares and contras...something he does to this day.

Max also had an early love for music. By the time he was in high school he was playing the saxophone and clarinet and helping teachers with their music programs. June shares his love of music. They enjoy going out to listen to music several times a month.

Max is sometimes seen at a festival with an Alpine horn. His name of Horn goes back five generations to Germany where his great-great-great grandfather delivered mail by stagecoach. To announce his arrival, he would blow the "posthorn" so people would know the mail had arrived.

Another postman story Max enjoys telling is about his older brother, the last individual in California to have a contract with the mail service which was to ski mail from Sierraville to Sierra City when no other way was possible. The trip across the ridge of the Sierras took an entire day. People, grateful to get their mail, would put him up for the night. The return trip was the following day, or when the weather allowed. Payment was per delivery. Sometimes a delivery consisted on only one piece of mail!

In 1941 Max enlisted in the Marine Corps. After a tour in the South Pacific, he was assigned to Officer Candidate School and was sent to the University of California at Berkeley. The military people were housed at the "I" House (International House) but it was at the Presbyterian Student Center that Max began teaching square and round dancing. He also worked as an Assistant Recreation Director, all the time learning more folk and round dances and teaching others.

At the University, he met his first wife. After he graduated with a degree in Forestry, they moved to Ukiah where he had a job in a sawmill. When better offers came, they returned to the Bay Area. When his wife died in 1969, Max was left to raise two daughters, ages 13 and 14. He became an Assistant Project Manager for a construction company and worked on the Grace Cathedral, the Bank of America, and the TransAmerica Tower. He still does some project managing but the love of his life is "The Farm" and the many, many "projects" he takes on for his community and for folk dancing.

Just as June takes in orphaned animals, Max takes in orphaned folk dance material. Over the years folk dancers have given Max their collections...their records, their magazines, their costumes,...things once treasured and too full of memories to just toss out. One of the sheds holds hundreds of past issues of *Let's Dance Magazine* and thousands of dance descriptions. Max and June have sorted and organized much, yet a lot remains to be done. For a while, he thought he would have to build another shed for the costumes but three museums took some of them. There are a couple of sombreros still hanging on the wall, though.

There are hundreds and hundreds of records and tapes. Ed Kremers, owner of "Ed Kremers' Folk Showplace" on Turk Street in San Francisco, stipulated in his will that Max be responsible for all the material from his store. This included international folk dance music, foreign records, cassettes, books, handkerchiefs, necklaces, P.A. systems and even shoes.

Max had to build another shed, this time with added insulation. In this shed are boxes stacked on the floor, stacked on shelves, stacked on each other. He built special drawers for records. Completed are eight drawers of 12-inch records, nine drawers of 10-inch records, and 12 drawers of 8-inch records. Each drawer contains about 125 records.

But there remain many, many records still to be sorted.

"There must be about 50,000!" he estimates.

June does a quick calculation. "I say there's got to be at least 60,000." June herself sorted and counted, catalogued and organized about 8,000 45's.

When they can find time, they continue sorting, alphabetizing, organizing and cataloguing. They could certainly use help but at the present time there is so much stuff, there is hardly room for anyone to work in the shed nor have they yet developed a system for having others help.

"I'm very happy to be able to give a home to all these things," says Max. "But it is my hope, and the hope of all the people who have given their stuff into my care, that a permanent home be found for this folk dance material."

What Max and June now have in their guardianship is a nucleus of folk dance material. He has tried to get universities to express an interest in devoting space for this purpose. He wonders if the Federation could qualify to be part of a museum or city performance center where such material would be accessible.

"In the years to come," Max predicts, "there's going to be an increased demand for ethnic material, anything ethnic," he says. "Ethnic information is required by various communities interested in learning their history. People will continue to ask, 'Where did these people come from? What did they do?' People will want to know."

His dream is that the Federation will establish a library or central office, someplace of a permanent nature, where folk dance material--music, dance descriptions, and costume information could be housed and to which dancers, teachers and researchers could go to find what they need. Until that happens, it's all Down on the Farm.

COUNCIL CLIPS

Nadine Mitchell, 1941 Danvers Way, Sacramento, CA. 95832-1226

Phone/FAX: 916-665-1588, e-mail: ggnadine@cs.com

Deadline for January 2003 issue: November 5, 2002

BERKELEY FOLK DANCERS

December is a busy month for BFD. We will have our usual All Request Programs on Saturdays except one night we will be combining our traditional request programs with an Open Teach Night on Saturday, December 21. At Live Oak Park we had Fridays for our Request Nights. With our move to Hillside Montessori School we no longer have Fridays. We had Open Teach Nights on Fridays, and then had our Fun Nights Parties on Saturdays. We know longer have that option so we chose to combine Open Teach Nights for the first half of the evening and requests on the second half. Open Teach Nights gave people a chance to teach a dance they particularly like to see BFD add to our repertoire. We also hope to encourage individuals to practice teaching. Join us on December 21. If you have a dance you would like to teach, call Ed Malmstrom at 510-525-3030. The teaching will start at 7:45 PM at the Hillside Montessori School, 1581 Leroy Avenue, Berkeley, and will be \$5 for non-members.

December has, for many years, ended with our New Year's Party. Of course, that is Tuesday, December 31. Come join us at our new place (Hillside Montessori School) from 9:00 PM to midnight. See the old year out and welcome the New Year in with friends, family and DANCING. The donation for BFD members is \$5 and \$7 for non-members.

In January 2003, save the date of Saturday, January 18, for BFD's Inaugural Ball. The time is 7:30 PM. Advance reservations are required. Further information will be in the January issue of *Let's Dance*.

NAOMI LIDICKER

FRESNO FOLK DANCE COUNCIL

On Tuesday evening, December 31, 2002, the Fresno Folk Dance Council will hold a New Year's Eve Party and Dance from 9:00 PM until 12:30 AM at Lafayette Social Hall. Finger foods are requested.

MARY KEHOE, Secretary



HAPPY HOLIDAYS

FROM

WES TAKARA



SCHOLARSHIP COMMITTEE

I realize that it is only December and the Applications for Scholarships to Stockton Folk Dance Camp will not be due until March 14, 2003; still, you should be thinking about whether this is something you would be interested in. The Folk Dance Federation will pay tuition for one week for two scholarship recipients to Stockton Folk Dance Camp to be held July 20 to August 2, 2003.

You may need to get vacation time arranged, or start a savings plan for the balance of the fee. If you are a folk dance teacher, you should be promoting this program at your dance classes.

Watch for the January issue of *Let's Dance* which will include the application form and requirements.

Happy dancing!

OSCAR FAORO
Scholarship Committee

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The following article was received from Christi Babbitt, who is the Publicity Director for the Springville World Folkfest which will be held in Springville Utah.

USA'S LARGEST FOLKFEST TO FEATURE DANCERS FROM AROUND THE WORLD

Dancers and musicians from countries around the world will be in Springville, Utah, July 12 through 19, 2003, to participate in the largest international folk dance festival in the United States.

The Springville World Folkfest, now in its 18th year, will host troupes from all over the globe. About 250 performers and musicians will present six evening performances during the week. The evening performances will be July 12, 14, 15, 17, 18 and 19 at 8:00 PM. All performances will be at the Spring Acres Arts Park Amphitheater, northeast of Springville High School, 620 S. 1350 East, Springville, Utah.

Tickets for this year's festival are \$8 for adults, \$7 for senior citizens and \$3 for children 12 and under. Tickets can be purchased at the gate or bought in advanced by calling 801-489-2726 or writing to P.O. Box 306, Springville, Utah 84663. Group rates are available.

In addition, a free street dance will be offered to the public during the Folkfest week.

More than 200,000 people have attended Folkfest performances since the first Springville World Folkfest in 1986. In 1999, the Springville World Folkfest was honored by being featured on CBS's national morning television show "Good Morning America."

All of the participating countries will perform during each evening show. Often, the dance groups bring a selection of costumes and perform different dances on various nights of the festival, making each show unique.

Taped music is not allowed at the festival; instead, groups bring musicians who accompany the dancers with lively folk music, using the traditional folk instruments of their countries.

The Folkfest performers and support personnel will be housed in more than 100 private homes in the Springville and Mapleton area. In these homes, the international visitors will be exposed to American customs and family life and the host families will be able to learn first hand about life in other parts of our rapidly shrinking world.

"You get to love them like they were your own family," said Laura Coleman of Springville. "It is such a wonderful experience for our family...you get to learn so much about another culture." Different levels of seating in the festival's outdoor amphitheater allow everyone in the audience to see and hear excellently. New sound and lighting equipment installed at the park during recent years provides remarkable light brightness and clarity of sound. Spectators can sit on bleachers or folding chairs at the Arts Park or bring their own chairs or blankets to spread out on the grass.

The annual Street Dance has become a popular part of the festival, with dancers and musicians teaching the public simple folk dances. People of many cultures join together to dance joyfully to both folk songs and a few top 40 hits, as well. The free Street Dance will be held this year in the parking lot of the Springville Museum of Art, located at 200 E. South in Springville, at 8:00 PM, on Wednesday, July 16. All are welcome to attend.

The Springville World Folkfest has received the highest certification (category "A") from the UNESCO-affiliated International Organization of Folk Art. Additionally, the Folkfest is certified by the National Folk Organization of the USA.

"We want to share the excitement and fun of the festival with all," says Martin Conover, Chairman of the Festival's Board of Directors. "It is wonderfully infectious. Once you participate or just even attend, you want to get more involved."

The festival is non-profit corporation governed by a Board of Trustees and an advisory committee.

For more information, contact Teddy Anderson at 801-489-2726 or 801-489-2700 or visit the Folkfest's web page at www.worldfolkfest.com.

Media Contacts: Christi Babbitt, 801-358-8543
Teddy Anderson, 801-489-2726

.....from the kitchen.

President Greg Mitchell received the following recipe many years ago from a good friend, Gerri Fenton, who is a folk dancer, and thought this would be an attractive and enjoyable dessert for holiday dinners and festivities.

BACARDI RUM CAKE

Ingredients: 1 cup chopped pecans or walnuts.
1 18-1/2 ounce pkg. yellow cake mix.
1 3-3/4 ounce instant vanilla pudding mix.
4 eggs.
1/2 cup cold water.
1/2 cup Wesson oil.
1/2 cup dark Bacardi Rum.

Preheat oven to 325 degrees. Grease and flower a 10-inch tube or 12-cup Bundt cake pan. Sprinkle nuts over the bottom (Greg uses pecans) of the pan. Mix the above ingredients together EXCEPT for the nuts and Rum. Pour batter over the nuts. Bake for one hour at 325 degrees. Cool. Invert over a serving plate. Prick top and drizzle and smooth glaze over the top and sides. Allow the cake to absorb the glaze. Repeat until all the glaze is used up.

GLAZE: 1/4 lb. of butter.
1/4 cup water.
1 cup granulated sugar.
1/2 cup rum.

Melt butter in saucepan. Stir in water and sugar. Boil five minutes, stirring constantly. Remove from heat, stir in the rum.

OPTIONAL:

Greg does the following: sprinkle an inch ring around outside edge of cake with powdered sugar and place maraschino cherries on top of the powdered sugar. This makes a very festive-looking cake plus it is DELICIOUS!

NOTE FROM THE EDITOR: I was informed by the Dance Research Committee that mistakes appeared in the November issue on the dance Izručana. The mistakes occurred during formatting by me. It is reprinted in this issue with an apology.

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Esther and I took this trip in May 2002 and found it a well planned thoroughly enjoyable adventure. We stayed in 5 star hotels, enjoyed excellent varied meals and were shown most major sights and events in China

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