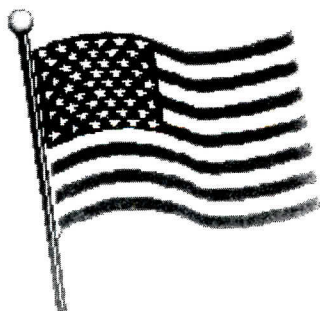


JULY/AUGUST, 2003 - \$3.00

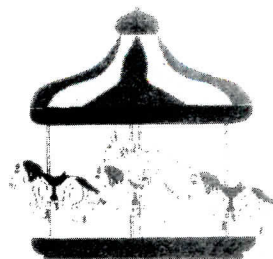
Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



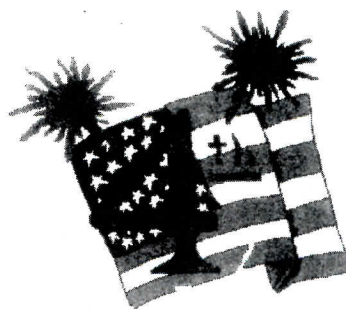
God Bless America and Bring our
Armed Forces Home Safely.



SUMMER CARNIVALS.



Join us at the Little Festival of the
Redwoods.



HAPPY FOURTH OF
JULY!

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

Editor: Nadine Mitchell, ggmnadine@cs.com
Council Clips: Nadine Mitchell, ggmnadine@cs.com
Publications: Joel Bruxvoort, joel@folkdance.com
Address Change & Membership:
Sidney Messer, tspolaris1@aol.com
Calendar: (*Temporary*) Nadine Mitchell,
ggmnadine@cs.com
Website: www.folkdance.com

JULY/AUGUST CONTRIBUTORS

Laila Messer	Naomi Lidicker
Nadine Mitchell	Joyce Ugcla
Elsa Bacher	Cheryl Fuller
Barbara Bruxvoort	Vick Vickland
Bobi Ashley	Jacqueline Mills
Irene Oxford	Mel Harte

FEDERATION OFFICERS, NORTH

PRESIDENT, Laila Messer
VICE PRESIDENT, Vacant
TREASURER, Paul Nyberg
REC. SECRETARY, Vick Vickland
MEMBERSHIP, Sidney Messer
PUBLIC RELATIONS, Mel Mann
HISTORIAN, Vacant
PUBLICATIONS, Joel Bruxvoort
EDITOR, Nadine Mitchell

FEDERATION OFFICERS, SOUTH

PRESIDENT, Sylvia Stachura
VICE PRESIDENT, Karen Wilson-Bell
REC. CORRESP. SECRETARY, Lynn Bingle
TREASURER, Gordon Wall
MEMBERSHIP, Rick Bingle
HISTORIAN, Julith Neff

Website:

<http://us.geocities.com/FDFedSouthInc/>

ARTICLES & INFORMATION **FOR LET'S DANCE SUBMISSION**

DEADLINE:

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



TABLE OF CONTENTS

	<u>PAGE</u>
President's Message.....	3
Calendar of Events.....	4, 5, 6 & 7
Happy Birthday, Changs, Part 2.....	8, 9 & 10
Dancing on the Water.....	10
<u>DANCE DESCRIPTION</u>	
Osogovka.....	11 & 12
Little Festival of the Redwoods.....	13 & 14
Sit'N'Dance.....	14 & 15
Hope for the Future of Folk Dancing.....	16
Folk Dance Federation Past Presidents Pin.....	17
Council Clips.....	18 & 19
A Funny Thing Happened, etc.....	19
Gene Fuller's Dance Library	20
The Maria Clara Dress.....	21 & 22
Stockton Folk Dance Camp 2003.....	23

Requirements for submitting ads, flyers, & printed information to Editor:

Information submitted should be received by the Editor 2 months prior to the issue concerned, no later than the 5th of the month. Electronic submission should be in Microsoft Word. This material must be on white paper, camera-ready with one-inch margins all around the page. This includes flyers, which should contain location and address information and directions, as well as the name and telephone number of the contact person. All material mailed that does not require retyping must be accurate and mistake-free as it will have to be scanned and therefore cannot be edited. Any material submitted in other forms, i.e., typewritten, handwritten, etc. must be discussed with the Editor prior to submission. Anything not sent in the proper format or discussed previous to mailing will be returned.

ON OUR COVER: **Celebrate Summer!**

SUBSCRIPTION RATE:

\$17.50 per year (magazine only)
\$22.50 per year (Associate Member)

APPLICATIONS TO:

Sidney Messer
P. O. Box 561
Sausalito, CA. 94966

PRESIDENT'S MESSAGE

What is the seed from which a love of folk dancing grows? A few years ago I did an informal survey to find out. At clubs, festivals and Camp, I'd ask, "How were you first introduced to folk dancing?"

"My father took me to see a Croatian Dance performance," said a man at Camp. "My eyes fell on one dancer. At that moment I knew I wanted to do that. And the music hadn't even begun!" Four years ago a seven-year-old girl was waiting for a bus when she saw a poster of a Spanish dancer. "I want to do that," she told her mother. That was all it took, just a poster at a bus stop. Something seemingly insignificant and totally unpredictable changed the lives of those two young people.

Men's answers often had to do with girlfriends or wives. "My wife loved folk dancing so I went to a beginners class to please her. I hated it. But by the fourth lesson it was fun." Another said, "I wanted to meet a girl and get married so I took up folk dancing." He smiled broadly. "Now we have a son." Later I saw him happily dancing with his little boy in his arms.

Music is a powerful seed. Years ago, my husband was walking in the Civic Center. Some Russian music coming from the auditorium made him go off his course towards the sound. In the building he saw hundreds of costumed people dancing. One man stood out from the crowd. A bald head, a Russian shirt of red satin, and elegant dancing made a powerful impression. The seed had sprouted and his life took on a new direction. A gift of recorded Macedonian music was the seed for one woman. "The more I listened to it, the more I felt the music had to be danced to." She began a search and found folk dancing.

Sometimes the seed is a person. "A friend asked me to go with her to her folk dance class. I didn't really want to but I went to please her." The seed sprouted. Another seed was planted when a friendly folk dancer said to the new people next door, "Come with us tonight, you might find it interesting."

Dance class at school was a first experience for many. "It was in kindergarten," laughed a man at a festival. He began to sing. "Put your little foot, put your little foot, put your little foot right there...I still remember that." For another it was the need to fulfill a college P. E. requirement. A folk dance class was the **only** class that fit her schedule. She was decidedly unhappy. Nevertheless, that seed sprouted and her displeasure soon turned to enjoyment. Years later, she recalled the fun she had had and returned to folk dancing and went on to take swing classes...and salsa lessons!

Unfortunately, few schools today offer dancing of any kind. Some of those voids are being filled by folk dancers. Four Federation dancers presently teaching folk dancing to elementary and high school students, even to home-schooled children, are Bobi Ashley, Art Babad, Teddy Wolterbeek and Gary Hughes. They are planting the seeds of many future dancers. Enjoy their articles. This issue contains the first one. And remember, we all have "seeds" we can plant.

Laila Messer

July/August CALENDAR OF EVENTS

Send future upcoming events information to Nadine Mitchell,
1941 Danvers Way, Sacramento, California 95832-1226, (916) 665-1588,
e-mail: ggnadine@cs.com

Deadline for September 2003 issue is July 5, 2003

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

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

- July 4, 2003 **Family Picnic Down on the Farm** with Max & June Horn, 600 Alhambra Ave., Martinez, CA 94553, Ph.: 925-228-8598. 10:00 AM - Dark. Coffee and cinnamon buns from 10 AM. Pot Luck Barbecue at 1:00 PM. All request dancing or bring a tape, some teaching
- August 17, 2003 **Little Festival of the Redwoods.** Guerneville, CA.
- September 1, 2003 **Family Picnic Down on the Farm** with Max & June Horn (address, etc., above). Cinnamon buns and barbeque. All request dancing and the best from the camps.
- September 7, 2003 ***Fiesta de Sonoma.** Veterans Building, Sonoma. (Note correction from last month's issue). **EDITOR'S NOTE:** This is the *correct date* for this Festival. Please disregard former listings.
- ***Treasurer's Ball.** Date and location to be announced.

*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: Friday, 10:30 AM-12:30 PM. Women's Group. Party: Every 4th Saturday, 10:30 AM to 12:30 PM.

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

July 12, 2003 **Petaluma International Folk Dancers Party.** Hermann Sons Hall, 860 Western Avenue, Petaluma, CA. 7:45 PM - ? PM. Phone Contact: 707-546-8877.

NOTICE: *Regarding photos sent to me for printing in the magazine, I try to do the best I can with what is submitted. If the photos are dark or fuzzy and the quality is less than good, I can do no better than what I am provided. If the reader(s) is/are unhappy with the published result, this is my explanation. Rather than omit the material completely, in most cases I choose to go ahead and print it, even if the quality is not up too standard. However, in the future, I may choose not to print material that is substandard. Please send me material that is clear, sharp and photo-ready.*

Thanks, EDITOR

Redwood Council (Continued)

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

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.

2003 **First Two Fridays** of each month. Teaching: 8:00-9:30 PM. Teacher: Craig Blackstone. General Dancing: 9:30-10:30 PM.

2003 **Third Friday** of each month. Teaching: 8:00 - 9:30 PM. Refreshments and General Dancing.

Fourth Friday of each month. General Dancing: 8:00-10:30 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 Thursdays are always Party Nights. Contact Edith or Paul at 415-648-8489.

San Francisco Dance Circle. Meets every Wednesday, 10:00 - 11:00 AM at the Harvey Milk Recreation Center, 50 Scott Street, San Francisco. General dancing. Beginners welcome! Free. Contact Mabel Doss: 415-467-9208. Easy parking. Public transportation.

Peninsula Council

July 12, 2003 **Council Party.** St. Bede's Church, 2650 San Hill Road at Monte
August 16, 2003 Rosa, Menlo Park. Contact Al Lisin at 408-252-8106.

June 7, 2003 **Palomanians Party.** First Methodist Church, Broadway at
Brewster, Redwood City. Contact Ron Bueno at 408-353-9430
or Al Lisin, 408-252-8106.

July 19, 2003 **Menlo Park Folk Dancers.** Menlo Park Recreation Center, 700 Alma
August 23, 2003 at Mielke, Menlo Park. Contact Marcel Vinokur, 415-327-0759.

Sacramento Council

Selective Saturdays **Balliamo!** Sierra Two Community Center, 24th St. and 4th Ave.
2003 Contact Doris Beckert, 916-482-867

First Saturdays **Reno Folk Dancers.** Studio 214, 214 California Avenue,
2003 Reno, Nevada. Contact Penney Ohnstad at 775-358-6762.

July 5, 2003 **Kolo Koalition.** Balkan Party: 8:00 PM - ? YLI Hall, 27th
August 2, 2003 & N Streets. Contact Laura Leonelli at 916-739-6014.

Sacramento Council (Continued)

- First Saturdays** **El Dorado Scandinavian.** 3100 Ponderosa Road, Shingle Springs.
Contact 530-672-2926.
- First Saturdays** **Reno Folk Dance Co-Op.** 7:30 - 9:30 PM. 214 California Avenue. Contact
774-358-6762.
- July 26, 2003** **First & Last Dancers.** Saturday, 8:00 PM. Wimpy's Marina, New Hope
Landing, Thornton Road, Walnut Grove, CA. Contact Eda Scheuffele at
916-682-2638.
- July 27, 2003** **Pairs & Spares Family Picnic.** Herald Park, 12 Noon. Theme: "Picnic in
the Park." Contact: Chuck Paulsen, 916-428-6992.
- Third Saturdays
2003** **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.
- Saturdays** **Sacramento Country Dance Society.** Contact 916-739-8906.
- Second & Fourth
Saturdays, 2003** **Royal Scottish Country Dance Society.** YWCA, 17th & L Streets,
Contact 916-739-8906.
- 2003** **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 Live Oak Park Recreation Center, 1301 Shattuck
Avenue, Berkeley, CA. 7:45 PM-9:45 PM. ***Please, first call:*** Naomi
Lidicker, 510-524-2871.

August 22 **Berkeley Folk Dancers Post-Camp Dance.** Live Oak Park Recreation
Center. 7:45 PM-10:30 PM. Contact Bill Wenzel, 510-525-5135.

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	Henry Koopmann; Yaqi Zhang. 510-525-1865
Fridays	Requests	7:45-10:30 PM Contact Ed Malmstrom, 510-525-3030

Fresno Folk Dance Council


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 and 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.
- August 30, 2003** **Fifth Saturday Dance.** Lafayette Social Hall. Call Fran at 559-255-4508.

Modesto Folk Dancers & Village Dancers of Modesto

- Every Wed. Night** **Modesto Folk Dancers.** Group meets at The Modesto Court Room, 2012 McHenry Blvd., Modesto. Cost: \$3 per person. Contacts: Floyd Davis and Barbara Summers. Phone: 209-847-4439.
- Every Fri. Night** **Village Dancers of Modesto.** Group meets at The Modesto Court Room, 2012 McHenry Blvd., Modesto. Cost: \$3 per person. Contacts: Don and Judy Kropp; Floyd Davis and Barbara Summers. Phone: 209-847-4439.

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

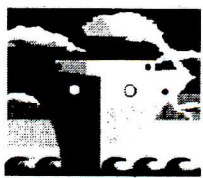
**Copy Pacific**
Where Customer Service is Our #1 Priority!

- Authorized Shipping
- Offset Printing
- High Speed & Color Copies
- Finishing Services
- Desktop Publishing
- Computer Rentals
- Internet Access
- ... and much more!

**PURCHASE \$10 OR MORE AND
RECEIVE 20% OFF WITH THIS AD**

1090 B Street, Hayward, CA 94541
FAX (510) 886-3044 EMAIL copypacific@aol.com
(510) 886-4443

Happy Summer!



Wes Takara

HAPPY BIRTHDAY, CHANGS

by Laila Messer

Part 2 - Conclusion

According to names listed in the Morton article, some of the teachers came from ethnic dance groups. "Vasha Skouratoff taught a very elaborate exhibition *Hopak*...Aron Tomaroff, former partner of Pavolova, taught a graceful version of *Pad Espan*...a visitor from a Ukrainian folk dance group in New York, Romeo Rolette, taught *Korobushka* (his version was altered into the progressive dance by Song Chang, and this is the version still generally used in California.)" In the November 1941 club newsletter is a translation of three verses of the *Korobushka* and claims there exist 40 verses.

In 1941 "Song and Harriet Chang were devoting their entire efforts to teaching other groups which they had formed." Virgil, too, was teaching other groups and helping start new ones. The first San Francisco groups were *The Fun Club* and *The Alpineers*. Folk dancing groups were organized in Berkeley, Sacramento, in Marin County and the Peninsula. In order to keep true to the form and character that had been learned from their ethnic sources, Grace Nicholes and others began to write descriptions of all dances taught. These were sold for a nickel each.

On December 7, 1941, an afternoon exhibition at Aquatic Park was scheduled. News of the Pearl Harbor bombing came over the radio that morning but the exhibition was performed. Several members left to serve in the Armed Forces; those who remained managed to keep the Club going.

A few days after Pearl Harbor, the Club was asked to vacate Maple Hall. In January 1942 they moved to the Italian Athletic Club at 1630 Stockton Street on a temporary basis. Tuesday and Friday nights were social nights for members and their guests. Classes were on Wednesday and Thursday nights, still being taught by Virgil and Grace who were now "...paid on a per capita basis of ten cents per student." According to a March 1949 roster, there were 197 members with 34 on the three-month probationary list! Membership was limited to 300 by building capacity regulations. The more experienced dancers were hired to teach exhibition material. Correct national costumes were required. The team performed for USO camp shows at military posts, in Veterans Hospitals and for party nights at other folk dance venues.

Clubs had been formed in many places. According to a brief history on a 1945 application form, "...visiting and picnic-swapping had become so prevalent between folk dancers as far away as Palo Alto, Lodi, San Jose and Sacramento, that a federation became a practical necessity to avoid competition and overlapping." Song Chang had been an early promoter of the idea that the clubs unite. At a meeting on May 16, 1942, the *Federation of Folk Dance Groups of Northern California* was unanimously approved. In attendance were many Changs's members

Happy Birthday, Changs (Continued)

and teachers as well as representatives and members of most of the clubs that had been started by Song as well as schools and colleges involved in folk dancing. Member Henry (Buzz) Glass acted as temporary Chairman. At a June picnic in Golden Gate Park, he was elected first president of the Federation which is now known as *The Folk Dance Federation of California, Inc.*

The temporary basis on which 1630 Stockton Street was rented lasted for 22 years! But once again, by the end of May 1964, the Club had to move because the Italian Athletic Building was to be remodeled. It was the beginning of frustrating times finding a suitable place. The first move was to another hall available for only two nights a week. Madelynne Greene, dancer/teacher extraordinaire, donated use of her dance studio for the Advanced Class. The Exhibition Team met in another place.

Many members were dissatisfied with the arrangements and the hunt for yet another location began. At Taraval Hall they met twice a week for less than two years. Next they moved to Commodore Sloat School where they were able to meet three nights a week. However, poor attendance in the beginners class cut meetings to twice a week. When the school was scheduled for earthquake refit, the group had to move again. And again. And again. In 1975 alone, they moved three times in eight months. George Pavelka, who persevered as President during these perilous times, is still, to this day, a bona fide member of *Changs*.

The Club continued to survive in spite of the turmoil of the past moves, plus an additional four moves and declining membership. And it continues to survive. At present, 21 of its 43 members joined since 1990 with five new members just this last year. On the membership roster are four devotees who have been members since the 1940s. They no longer come to dance but continue to pay dues out of nostalgia, their love for *Changs* and their love of folk dancing.

We meet the first four Friday nights of each month: teaching on the first two Fridays, a party night on the third Friday, and general dancing on the fourth Friday. Members share the duties of an evening's program: setting up the room, planning and running the program and operating the equipment. The membership also shares the responsibility of warmly welcoming visitors and encouraging their participation. Every host/emcee adjusts the program to make sure the visitor, particularly someone new to folk dancing, will have the opportunity to experience folk dances of the kind that make smiles appear on faces.

The 50th Anniversary in June 1988 celebrated the fact that the Club had succeeded in fulfilling the purpose of its existence: "...the promotion and enjoyment of international folk dancing." In her article, "A History", Philomena Pavelka wrote: "Despite a marked lack of public interest it has survived for 50 years which is something of a miracle."

Happy Birthday, Changs (Continued)

Now, fifteen years later, the Club is again celebrating its existence, still promoting and enjoying international folk dancing. Song Chang died in 1974 but what he began lives on. *Changs* celebrated its 65th Anniversary June 20, 2003, with live music by the Vecerniza Orchestra, a big birthday cake and 65 balloons and, best of all, dancing. Those who attended the party brought their hopes that the Club will celebrate a 75th and even a 100th anniversary.

What happened to all those DANCE ON THE WATER ads and articles? Are those dance cruises still around? Has Mel Mann finally retired? There is no mystery here, just a change. Mel had planned two trips for the year 2003, one on the Yangtze River and visiting China and (for the 18th year in a row) the Alaska Inside Passage.

The China one sold out fast and then Mel got a few extra spaces (at this time there is still space available.)

The Alaska trip had twenty-two signups when Mel heard from the company that they had no ship and were closing down operations for the year 2003. Mel returned all deposits in full. The background on this goes back several years.

The Alaska trip was a cooperative joint use of a cruise ship. A Chinese shipping magnet (along with Chapman College) many years ago developed the concept of a floating University to help college students appreciate the many societies and cultures of the world. Then the sponsorship was shifted to the University of Pittsburgh. The University ran two 100-day semesters and during the summer vacation turned the ship over to World Explorer Cruise Line to run educational/cultural summer cruises for adults. The programs flourished for over 20 years. In 2002 the University of Pittsburgh decided that they wanted the exclusive use of the ship year round.

World Explorer Cruises searched for a ship that they could lease to continue the program. They found a ship and were negotiating a lease. They felt that everything was going well and that the lease would be signed. They printed up a brochure for the year 2003 and told Mel to go ahead and, once again, have a group of dancers on the ship.

Months later, just as the lease was to be finalized, the owners of the ship added an objectionable condition to the lease and all negotiations broke off. Mel got a call from World Explorer of the cancellation of the program for 2003. They said that they hoped to use the year 2003 to find another ship and be back in operation in 2004. That may happen but some people feel that it may never happen. Time will tell and Mel hopes to be able to continue that wonderful tradition.

Mel is now exploring folk dance trips for 2004 and has several possible areas to visit in mind. On that list are a trip to San Francisco and Los Angeles to (and around) Hawaii and back, a riverboat trip on the Mississippi River and/or a cruise on the lower Danube River from Prague to the Black Sea. There are many other locations and Mel is willing to accept suggestions from the folk dance community. When plans are finalized those familiar DANCE ON THE WATER ads will resume. If any of these trips interest you call (510) 526-4033 or e-mail (meldancing@aol.com) and ask Mel to be put on his mailing list to be notified when the plans are completed.

In the meantime, Mel always encourages that you enjoy happy dancing like he does.

MEL MANN

Osogovka (Macedonia)

Osogovka (oh-soh-GOHV-kah) is named for the mountain Osogovo, which rises above the Ovcepole plain in eastern Macedonia. In the many villages at the foot of the mountain, variations of this dance (traditionally for men only) are performed at weddings, religious and other festivities, with active competition and a high level of spiritual expression of emotion. It is a popular performance dance of the Tanec and Lado ensembles of the former Yugoslavia. The dance has been taught by Atanas Kolarovsky at the 1969 Stockton Folk Dance Camp and Kolo Festival '69, Billy Burke at Mendocino Folklore Camp '76, Michael Ginsburg at KF '97, Steve Kotansky at SFDC '99, and Kete Ilievski at SFDC '02 and KF '02. This description covers Kete's steps and variations.

- Music:** CD: Boris Ilievski - Kete, Macedonian Dances, Band 6.
Cassettes: Michael Ginsburg, Dances of Former Yugoslav Republics, Side B/6;
Steve Kotansky, Stockton 1999, Side B/4.
- Rhythm:** 11/16 meter=2/16+2/16+3/16+2/16+2/16, counted here as q,q,s,q,q or 1,2,3,4,5.
- Formation:** Open circle of men facing ctr in T-pos, W behind in a separate line face ctr in W-pos.
- Styling:** Vigorous and enthusiastic, but controlled.

Measures

Pattern

INTRODUCTION M only.

During the 45 seconds of warm-up music from the gaida, the leader walks briskly CCW around the hall, waving a kerchief in his R hand.

- 1-4 When the gaida begins playing the appropriate rhythm, the leader stops and the other men begin to form a line behind him, all facing LOD.
- 5 Moving in LOD, M leap onto L, bringing R arm in front of chest, with elbow bent and L arm down and back (ct 1); with reversed arms, leap onto R (ct 2); continuing in LOD with arms moving in opposition to ft, leap fwd onto L, R (cts 3,4-5).
- 6-8 Repeat meas 5 three times, as the other M catch up with the leader, all turning at the end of meas 8 to face ctr in T-pos.

I. BASIC STEP

- 1 Facing ctr in T-pos (W in W-pos), touch ball of L ft fwd (cts 1-2); bouncing on R, raise L leg in front of R, knee bent (ct 3); step on L behind R (cts 4-5).
- 2 Facing R of ctr and moving in LOD, step on R (ct uh); step on L (cts 1-2); bounce on L, raising R fwd with knee bent (ct 3); turning to face ctr, step on R in LOD (cts 4-5).
- 3 Step in LOD on L (cts 1-2); bounce on L, raising R leg fwd with knee bent (ct 3); turning to face ctr, step on R in LOD (cts 4-5).

II. BASIC WITH LEAP

- 1-2 Repeat Fig I, meas 1-2.
- 3 Moving in LOD, leap onto L (ct uh); step on R, L (cts 1,2); bounce on L, raising R fwd with knee bent (ct 3); turning to face ctr, step on R in LOD (cts 4-5).

III. POINT AND SWITCH

- 1 Facing ctr, touch ball of L ft fwd (cts 1-2); bouncing on R, straighten L knee, extending L ft fwd low (ct 3); switch leg positions sharply, so that bent L leg supports wt, with straight R leg extended fwd low (cts 4-5).
- 2 Sharply switch leg positions again, turning CW so that L ft touches floor in LOD (ct uh); step on L in LOD (cts 1-2); bounce on L, raising R fwd with knee bent (ct 3); step on R in LOD (cts 4-5).
- 3 Repeat Fig. II, meas 3.

IV. DIP AND PUSH

- 1-2 Repeat Fig. I, meas 1-2, but end with most of wt on R heel fwd, R toe raised, L ft touching floor behind, both knees bent and body bent fwd at the waist.
- 3 Beginning with a wt shift back onto L (ct uh), repeat Fig. II, meas 3.

V. TWIST CCW AND CW

- 1 Repeat Fig I, meas 1.
- 2 Facing R of ctr and moving in LOD, step on R (ct uh); step on L (cts 1-2); turning to face ctr, twist hips CCW and raise bent R knee across in front of body (ct 3); twisting CW, step on R beside L (cts 4-5).
- 3 Facing ctr, alternate twisting CCW and CW, stepping L, R, L, R (cts uh,1-2,3,4-5).

Note: The responses of the pleated skirts to the swings of the hips and lower parts of the body provide a spectacular picture.

FINALE

- 1 On the final measure of the dance, Kete continued twisting with the steps and rhythm of Fig V, meas 3, while moving twd ctr L, R, L, stamp R (cts uh,1-2,3,4-5). On the final stamp R fwd, he threw his arms (or R arm only) fwd and up.

Sequence: Figure changes are signaled by the leader; Kete used a handkerchief. After the INTRODUCTION there are 88 measures of music. Kete danced the five three-meas figures as follows: Fig I, 8 times; Fig II, 8 times; Fig III, 5 times; Fig IV, 3 times; Fig V, 5 times. The last measure was for the FINALE.



LITTLE FESTIVAL OF THE REDWOODS

Sunday, August 17, 2003

PETALUMA & NOVATO INTERNATIONAL FOLK DANCERS
invite you
to our annual Festival of Fun

Potluck Picnic 12:00 noon & 5:30 p.m.

Place: ARMSTRONG REDWOODS STATE PARK
Guerneville, California

Bring: YOURSELF, Your own table service,
a HOT DISH, SALAD or DESSERT

International Folk Dancing 1:30 - 5:00 p.m.

Place: Guerneville VETERANS MEMORIAL Bldg.
First & Church Streets, Guerneville

Donation: \$5.00

All request program of YOUR favorite dances

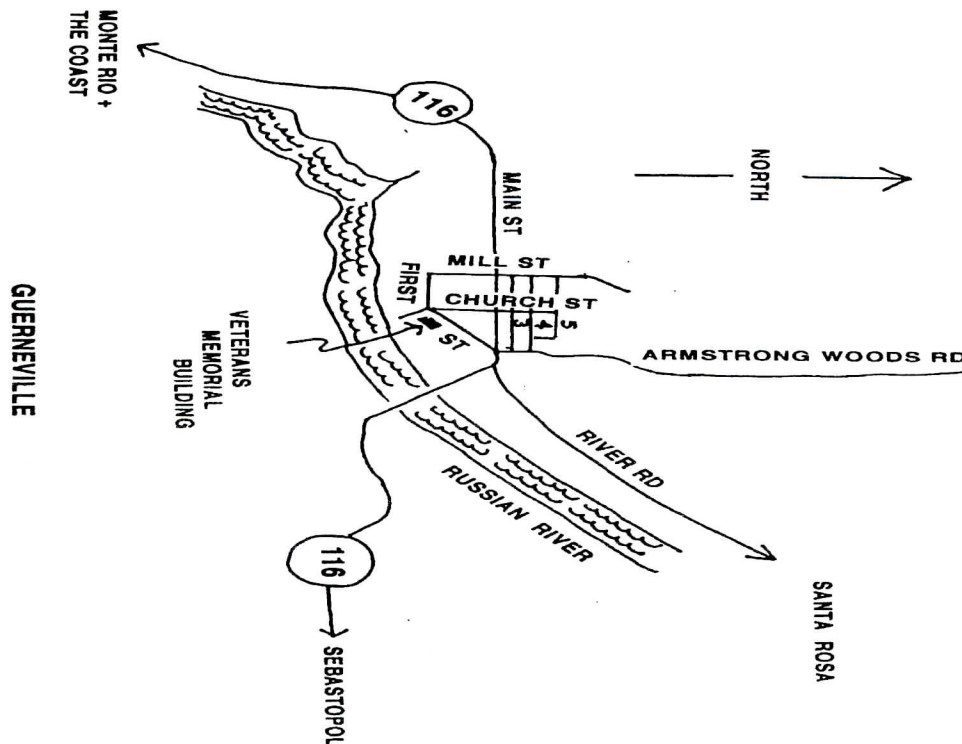
Music - Frank Bacher

We allow no guest to be hungry,
thirsty or unhappy!

GUERNEVILLE



MAP AND DIRECTIONS TO THE LITTLE FESTIVAL OF THE REDWOODS



Teaching People in Wheelchairs to Dance Again By Jacqueline Mills, Folk Dance Teacher, Calgary

This is no ordinary dance class. It is located in a Calgary nursing home and about half of the dancers are in wheelchairs, the others are seated in chairs with their walkers behind them. These people are participating in a Folk Dance program adapted for sitting down.

The 26 dancers are learning a dance from Kenya. The styling is different from the Irish dance they just finished doing and their instructor is encouraging them to loosen up their shoulders as they move to the catchy rhythms. The dancers enthusiastically "jazz it up", flexing their shoulder and back muscles, some of them singing along with the tune.

The Story of Sit'N'Dance

About 6 years ago a supper guest, who had just recently started using a walker, was asking me about the folk dance classes I taught. As I described the program, my friend became very animated, reminiscing about the many times she and her husband had gone out to balls and dance parties. Her eyes sparkled as she enthusiastically talked about polka, two steps and waltzes; her joy in reminiscing about dancing vividly obvious. It was wonderful to see how much happiness these memories were giving her. Then, quite suddenly, her mood changed. She paused, and her whole body seemed to shrink as she whispered to me, "I can't dance anymore now." We were both quiet for a while before I had the presence of mind to change the topic.

Later, thinking about this disturbing conversation, the thought occurred that there must be many thousands of people, who, like my friend, had loved to move to music and as they aged, had been robbed of the ability to dance.

A few days later, while teaching a sit-down version of the Sailors Hornpipe to kindergarten students (one of several creative variations suggested by the instruction booklet that had come with the tape) it occurred to me that an entire dance class could be done sitting down. Perhaps it would be possible to adapt a regular adult Folk Dance program for people in nursing homes. After a little experimentation in modifying dances at home, a trial program was ready. It wasn't too hard to locate a group to act as guinea pigs. A nursing home where our Scottish Country Dance group had done some demonstrations was very willing to try a new activity. That was the first sit down class.

Today there are classes running in nursing homes, seniors lodges, long-term care facilities, and Adult Day Programs, all over Calgary. Sit'N'Dance is taught using the same format as a regular folk dance class with the exception that the dancers are seated in a circle. Classes start with a simple warm-up dance, followed by some new material, some old favorites, occasionally requests and then a closing dance. Just as in a regular Folk Dance class, it is a balanced program with variety in styles, tempos, and so forth. Although some of the dances are based on children's folk dances, a large part of the material would be familiar to many adult Folk Dancers. Such favorites as Doudlebska Polka, Jiffy Mixer, Mayim, and Bal de Jugon are dances that have been adapted. The modifications are often quite straight forward. Some dances which use a lot of arm movements, (e.g. Hawaiian or Japanese), don't need much adapting at all. Some need a little change. For example, in dances such as La Raspa, which has a bleiking step, the exact step can be done sitting down instead of standing. Some dance movements require more creative adaptations. For instance, in La Bastringue, dancers move into the center and back. The sit down version of this movement has the participants all join hands and, while tapping their feet to the rhythm, move their hands and arms into the center and back. There is a definite need for adaptation of the dances, but every effort is made to keep the dance as close as possible to the original.

Because the dancers are ill or weak they are cautioned not to do any movements that cause pain and to rest when necessary. Students are also encouraged to adapt the movements if they have specific medical problems necessitating this. Participants recovering from strokes, for instance, may not be able to move an arm. If they need to clap as part of a dance they can adapt the clap by clap by slapping their knee or chest with one hand.. The program has proved to have many advantages for participants. There are physical benefits as the dances demand quite a range of movements. Residents tap feet, kick, sway, swing arms, hold hands, and for some dances, work with items such as ribbons or tambourines. There is also mental stimulation, learning movement sequences, changing styles for different countries and gradually learning more difficult dances. Specific groups such as dementia patients really seem to enjoy moving to the music and their caregivers say that they are a lot calmer and quieter after a class.

But the overall benefit for the participants is that they simply have fun. Dancing a lively Irish Jig, shimmying to a jazzy piece of music, or swinging arms gracefully to a waltz is pure pleasure for many people who spend most of their days confined in a wheelchair.

Response from nursing homes has been so positive that, with the support of a grant, there is now a kit available to teach therapists and other facilitators how to coordinate sit-down dance classes.

It is wonderful to think that the older lady who was so wistful at our dinner table, is no longer barred from a much loved activity. As one of the students recently summed it up, "I feel young again."

NOTE: There is a web site at www.sitndance.ca if anyone is interested in a summary of what Jacqueline is doing.

Hope for the Future of Folk Dancing

By Bobi Ashley

The NFO Conference in Salt Lake City, February 20-23, was exciting, vibrant and fun. A big part of what made the whole experience so special was the active participation of many high school and college students. Young people made presentations, participated in meetings and workshops, shared tables with us at the banquet, and performed for us. There were talented young musicians, folk dancers, square dancers and cloggers who performed for us Friday night. On Saturday night the BYU Folk Dancers put on a fabulous concert that included clogging, Hungarian, Bulgarian and Ukrainian suites. During the Richard Powers workshops we all did the Big Apple, Shag and Lindy Hop together. The energy level for all four days was high. There was lots of shared laughter, many happy smiles and new friendships forged. A good time was had by all.

There was an excellent presentation on Afro-American Steppin' by Kristine Handy and her talented and energetic son, Clayton. If you ever wanted a folk dance form that could catch the imagination and enthusiasm of young men, check out Steppin'! Once they're hooked on one type of folk dance, they're willing to give other kinds a try. Clayton also looked great and had fun doing the Shag, Big Apple and Lindy Hop.

There is so much joy and hope for the future in seeing young people involved in folk dance. Thanks to the efforts of Al and Teddy Wolterbeek, we have had a growing number of high school and college students attending Stockton Folk Dance Camp over the last couple years. I've heard more than one of their students say they have so much fun at camp that they never want to miss it. Last year we also had a whole dance team of forty students from Hong Kong attend camp. What a thrilling concert they performed - and how wonderful to have them participate in dance classes and at *Once Over Lightly*.

We know from experience that not all of these young dancers will continue with folk dance. However, some of them will become our future teachers. As Laila Messer likes to say, "We're planting acorns." Every time we teach young people a folk dance they enjoy, we're planting a seed for the future. Of my current adult class of dancers, every one of them remembers the first folk dance they ever learned - way back when. If it hadn't been an enjoyable experience then, they wouldn't be giving it another chance now.

With all the current budgetary cuts in education, it is even less likely children will be getting folk dance in school. Librarians, Music, Art and PE Specialists are the first to go when elementary schools are looking at their bottom line. We all need to be Folk Dance Missionaries. Our mission is to spread folk dance wherever we see an opportunity. Don't be afraid to create an opportunity for folk dance. It could be in a recreational setting, or at a school, or even a church. Don't be afraid to give it a try. Instead of asking yourself, "Can I do it?", ask yourself, "If not me, then who will do it?" Like Al and Teddy, we all need to take every opportunity to plant those seeds.

For those who feel they really are not able to teach, there are other things you can do. If you see a young person come to a dance, let them know how glad you are to have them there. Make them feel welcome and part of the group. (We should do this with ALL new dancers - regardless of their age or ability!) You might also consider sponsoring a young person to attend camp.

For folks who would like to try teaching some simple folk dances, and for experienced teachers looking for new material, we have a new daily workshop at Stockton Folk Dance Camp called: "Dances for Children of All Ages." Four days each week there is a one-hour workshop where experienced folk dance teachers share their knowledge and skills. Another place to get new material is to become involved with Sanna Longden's Pourparler. The next meeting for that event will be held in Seattle, Washington, in September.

There is hope for the future. Young people are folk dancing. The more acorns we plant, the larger thicker and stronger will be our forest.

FOLK DANCE FEDERATION PAST PRESIDENTS PIN

Many of our Federation members and subscribers to *Let's Dance Magazine* may not be aware of some of the long-standing traditions held by our organization. One of the important ones is to honor our outgoing Presidents with a very special sterling silver pin to show appreciation for their dedicated service. Some Presidents hold their office for a two-year term which is the maximum consecutive time allowed by our bylaws. These beautiful pins, featuring a folk dance couple, are engraved with the recipient's name and years of presidency on the back.

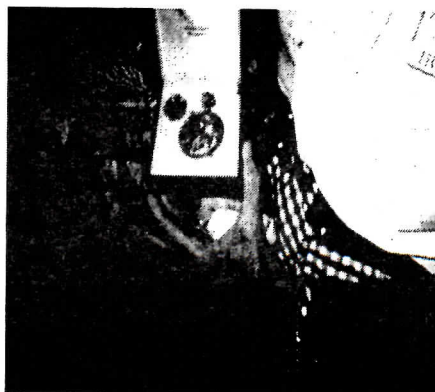
I feel privileged to have served for the past three years as the installing officer of the incoming Board of Directors for the Folk Dance Federation/North. This event occurs annually at the Statewide convention installation brunch. In this capacity, it was only natural for my friend Milli Riba to approach me with a most generous suggestion. She felt that her late husband Elmer's memory would be carried on if his Past Presidents pin could be worn again by Greg Mitchell at the end of his term. Before having the jeweler personalize this by adding Greg's name and service years, I asked Greg if he would be offended by not receiving an original pin. He said he would be honored to accept and proudly wear Elmer's pin. Elmer was an outstanding President whose shoes were hard to fill. He served as Federation President in 1970-1972.

Regretfully Elmer passed away in October 2000. I attended his beautiful memorial service at which his Native American friends participated with stirring flute solos. Elmer and Milli were docents at Chow'se Indian Grinding Rock State Historical Park, and also Amador-Whitney Museum. Elmer retired as Chief Master Sergeant with the U. S. Air Force, which attributed to his impressive military bearing for which he is remembered.

On behalf of the Federation I express our gratitude to Milli for her most gracious sharing of a very special memento of a very special person. Thanks, Milli!

Keep Smiling,
Irene Oxford

North/South Committee Chairperson



COUNCIL CLIPS

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

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

Deadline for September 2003 issue: July 5, 2003

BERKELEY FOLK DANCERS

We are dancing all summer except for FRIDAY, 4TH OF JULY and LABOR DAY, MONDAY, SEPTEMBER 1. Join us at the Farm in Martinez on those days.

Besides our summer review classes, on Saturday, July 19, BFD will hold our almost bi-monthly Fun Night. Our Beginners Class will host it. Join the fun and meet our newest members. Donation will be \$5 for members and \$7 for non-members.

Friday, August 22, BFD will host a Post-Camp Dance. We'll demonstrate our favorite dances that we learned over the summer at different folk dance camps. We'll try to persuade others that the dances would be great for our repertoire. This is a fun way to see the best dances and do them once again. Join us. Donation will be \$5 for non-members.

July and August are important months for BFD. We work feverishly to recruit new dancers for International Folk Dancing. Again, we ask for the help of everyone. You have made a difference. Our Beginners Class will start in September, on Tuesday, the 8th, to be exact. Our energetic and enthusiastic Claire and Al George will be the instructors. Please tell everyone who might be interested. The September issue will have more details.

NAOMI LIDICKER

PENINSULA FOLK DANCE COUNCIL

More than 50 members of the Palomarians, Docey Does and Santa Clara Valley Folk Dancers met on Tuesday, April 1, at the American Legion Hall in Campbell for a surprise 50th anniversary party for Don and Maxine Burnham. After the hall was decorated with streamers and balloons, the dancers hid their cars and went back to wait in the dark hall. When the Burnhams arrived to unlock the hall for class, they were surprised at the reception. The evening was complete with great dances, snacks and three cakes. Denise Heenan was the guest MC. Among the guests were the Burnham's children, Sue, Pat and Jim. An accomplished violinist, Pat accompanied us for Misirlou and Never On Sunday. Don and Maxine were really surprised and Maxine said she didn't know that dancers could be so sneaky as they were preparing for a regular class. The event was planned by Margarete Kimberly, with help by Tony and Gerry Ban, Sharon Wadman and Gordon Elliot. Several class members were there to decorate and surprise Don and Maxine.

REDWOOD COUNCIL

Join us for the **Little Festival in the Redwoods**, Sunday, August 17, in Guerneville. Meet at the picnic grove in Armstrong Redwoods State Park for a potluck picnic at 12:00 noon sharp. Bring a main dish or salad or dessert to share and your own beverage and table service. We carpool to the Veterans Memorial Building in downtown Guerneville for all-request dancing from 1:30 PM to 5:00 PM. Donation for dancing is \$5.00. Then we return to the Redwoods for a twilight potluck supper at 5:30 PM and finish up the leftovers. Most of the public has gone home but the majesty and serenity of the Redwoods remain to us.

Petaluma International Folk Dancers holds its 2nd Saturday party July 12 at Hermann Sons Hall, 7:45 PM - 10:45 PM; they host the Redwoods Festival in August; their September party at Hermann Sons Hall is September 13.

Santa Rosa Folk Dancers are on vacation for the summer. They resume classes and parties on Wednesday, September 3.

Fiesta de Sonoma is Sunday, September 7, at the Veterans Memorial Building in Sonoma. There will be a Council Presidents Meeting at 11:00 AM, an Assembly Meeting at 11:30 AM; dancing from 1:30 PM to 5:30 PM.

ELSA BACHER

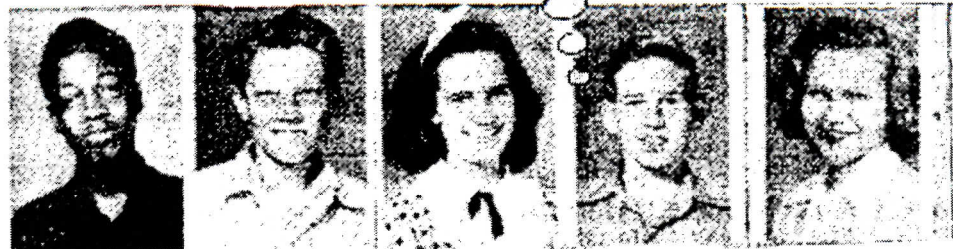
A FUNNY THING HAPPENED ON THE WAY TO THE FOLK DANCE FEDERATION

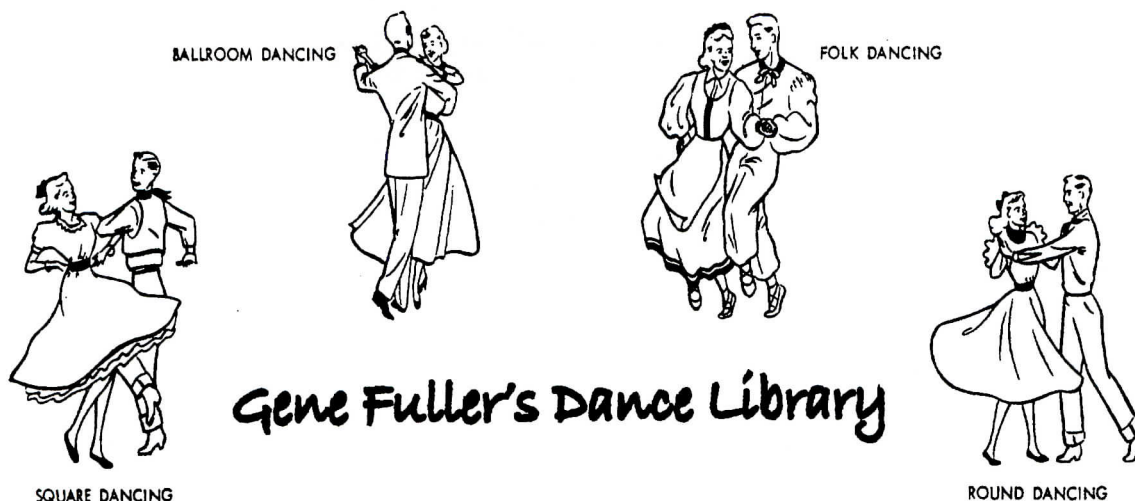
By Vick Vickland

Last year was the first time I went to my Berkeley High School Reunion, the 50th. On the list of graduates who had been located, but were not attending the reunion, was one Laila Voutila Messer. *I know that name!!* I remember Laila from my homeroom, that pretty Scandinavian blond girl. I was much too shy and awkward to even consider asking her out. We were both folk dancing at the time, but didn't know that about each other. I was dancing with a YWCA teen club, while she was going up to Cal, dancing with some guy named Sid. To refresh my memory, I asked my son, the keeper of family records and such, to see if he had my high school yearbook. He didn't have it, but did give me my ninth grade Burbank Junior High School yearbook. I looked for my graduation picture, and there it was, right next to Laila's. For the record, here it is:

*I WOULD DO ANYTHING TO SIT NEXT TO
THAT PRETTY BLOND GIRL ON MY LEFT,
EVEN BE HER SECRETARY!!*

Edna Turner
Calvin Jlen
Dolores Juie
Robert Vickland
Laila Voutila





Gene Fuller's Dance Library

A RARE SALE AND WONDERFUL OPPORTUNITY FOR THAT SPECIAL DANCER/COLLECTOR/TEACHER AND HISTORIAN

My father, Gene Fuller, danced, taught, loved and put his heart into collecting a library of amazing books on dance. Our appraiser made the following comment: "The Gene Fuller dance library is an exceptionally valuable collection for the purpose of teaching dances, historical research and the teaching of dance history. He was extremely careful in acquiring books in very good to fine condition. A remarkable feat for any collection!"

The books are composed of folk, round, square, contras, ballroom, American Indian, modern, sacred and vintage dance. The main focus is folk dancing. There is another extremely valuable section on costume presenting authentic ethnic dance and history of the dance and folk costumes from every country imaginable, some hand painted. His collection spanned 40 years of heartfelt collecting and indexing. Some of the books are very rare. He also wrote over 30 of his own booklets on different dances and different countries, i.e., tap, polkas, may pole, schottische, waltz, contras, Scottish, German, Balkan, Greek and Swedish dances, etc., a booklet on callers, shoes, and many more including a chronological history of dance from primitive man and the ancient world to the present time. The book library alone comprises over 3,000 books that are very valuable.

He also has 45's and 78's records and a cabinet full of albums on folk dances from every country in the world. He has a complete collection of National Geographic Magazines, indexed to references of dance and costume. We have the Folk Dance Federation's Syllabuses from the 1940's to 1996 and all the records accompanying the dances. He has Califone equipment for teaching, record players, microphones, huge dance hall speakers, stands, all working. There is a complete "Viltis" collection of magazines and sets, in order, etc. He also bound in neat binder form every Let's Dance Magazine from January 1949 to December 1992.

I wrote an article in honor of my dad in the July/August 1996 Let's Dance entitled "One Man's Life that Danced Over the Hill." He was Secretary of the Federation in the 1950's.

Anyone interested in more information or viewing the collection of any of the items please email me at: cfull2@aol.com or call 650-726-1069. I would be most happy to show you my father's collection and am willing to bargain reasonably and give away some of the items outside the library and record collection.

Thank You Kindly. CHERYL FULLER

THE MARIA CLARA DRESS: A PHILIPPINE COSTUME

By Mel Harte, Federation Costume Research Committee

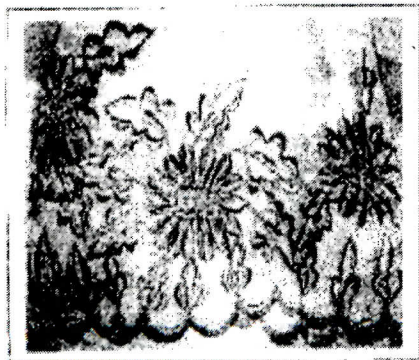
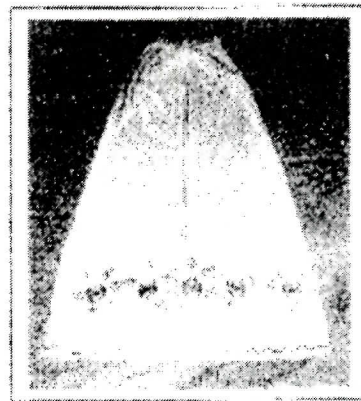
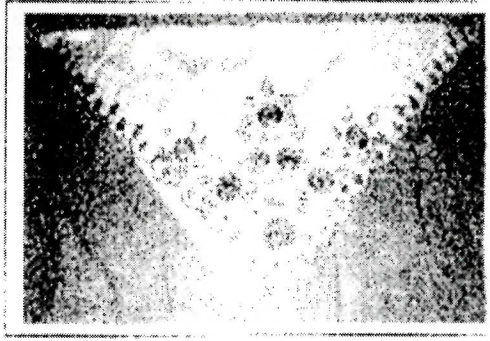
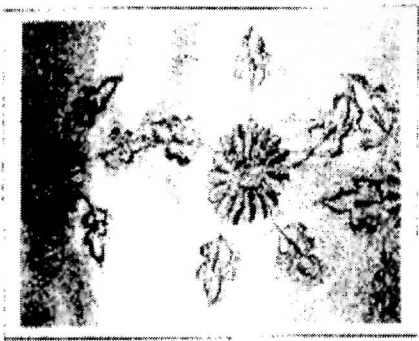
The Maria Clara dress evolved in the late 19th century in the Philippines from an earlier outfit, the traditional *baro't saya*, which basically consisted of a loose, long-sleeved blouse and a sarong-like wrapped skirt. Named after a famous filipina mestiza literary heroine, the Maria Clara is a romantic concoction of delicacy, femininity yet assured identity, evocative of the aristocratic Spanish who then ruled the Philippines. It traditionally consisted of 4 pieces: the collarless waist-length, bell sleeved *camisa*; the bubble-shaped, floor-length *saya*; the stiff, neck-covering *pañuelo*; and the hip-hugging, knee-length *tapis*, or overskirt. The incarnation of the *pañuelo* was the period's concession to modesty - the *camisa* being low necked, and made of the flimsiest fabrics, such as the *piña*, a translucent fabric made from pineapple fiber. Similarly, the addition of the *tapis*, made of opaque cloth such as muslin, as overskirt was to keep the lower torso from showing through the sheerness of the skirt material.

This costume is currently used in philipino folk dance for dances evocative of that period. In fact, the Philippine Performing Arts Company of Tampa Bay, Florida, has devoted a whole suite of dances to this outfit and the period it represents. Included among the dances are various Spanish-type *jotas*; *Polkabal*, a fusion of the polka and waltz; *Putritos*, a courtship dance; *Baston*, a male dance using canes; and *Timawa*, a ladies' parasol dance. You can learn more about this vivacious troupe at: <http://www.geocities.com/Tokyo/Pagoda/4025/home.html>.

The Maria Clara outfit shown here was made for the author in Manila, the Philippines, in 1978, and is a modern version of the original classic: gone is the *tapis*, since the material of the outfit is modestly opaque. A muslin underskirt replaces the *tapis*, modestly shielding the wearer from sunlight that, at the correct angle, could pass through the skirt. The fullness of the original Maria Clara skirt is replaced by one that more closely contours the hips, an influence that developed with Philippine exposure to the outfits of Hollywood stars in the 1940s. The *camisa*, *pañuelo*, and *saya* are all generously machine embroidered in a bronze floral motif, against the creamy white synthetic background. The outfit is in new condition, having been worn once, and is small in size, made for a 5'3" woman between 100-110 lbs. It is for sale, and interested parties can contact Mel Harte at melharte@yahoo.com. Further information about this and other Philippine costumes can be found at the website: www.filipinoheritage.com.

Photos: top, left: detail of *saya* embroidery; middle, left: entire outfit; bottom left: detail of sleeve embroidery; top, right: *pañuelo*; middle, right: *camisa*; bottom, right: *saya*; bottommost, right: underskirt.

See reverse side for photos.





Stockton Folk Dance Camp 2003

Featuring

Jussi Aronen: Estonian
Shmulik Gov-Ari: Israeli
Jerry Helt: Squares
Larry Lynch: Irish
Kamrin MacKnight:
Scottish Ladies Step Dancing

Lee Otterholt: Balkan
Richard Powers: Vintage
Suzanne Rocca-Butler:
Non-Partner Dances
Tineke van Geel: Armenian
Live Music: Chubritza

July 20-26 & July 27-August 2

Join us for our 56th year at the beautiful
University of the Pacific Campus in Stockton, California

www.folkdance.com/stockton

Scholarships: There are many scholarships available. For details, write Folk Dance Camp Scholarships
36676 Viola Meadows Ct, Shingletown, CA 96088 or email cjwright@shasta.com. Deadline for applications: June 1, 2003.

Name (to appear on badge): _____

Address: _____

Number Street City State/Province Country Postal Code

Telephone Number: () FAX Number: () Email Address: _____

Sex _____ Age, if under 18 _____ Roommate Preference (if any) _____ Smoker _____ Nonsmoker _____
Early Bird _____ Night Owl _____

Are you applying for a camp scholarship? _____

I will attend folk dance camp (circle one):

1st Week 2nd Week Both Weeks Year in Camp _____

A. _____ \$590 Tuition, room and all meals

B. _____ \$505 Tuition, room and partial meals (Wed/Sat evening
banquets only)

C. _____ \$330 Commuter camper (tuition only)

Single Room \$35 additional per week

Enclosed is my deposit of \$ _____ (\$50 per person minimum
per week due now, with an additional \$125 per week due by May 15).

Make checks payable to Folk Dance Camp

You may use your Credit Card: Visa _____ or MasterCard _____?

Card Number: _____

Expiration date: _____

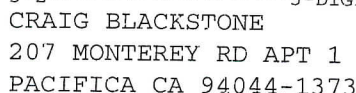
Please CLEARLY PRINT Name as it Appears on the Card: _____

Signature: _____

*No Refunds after May 15, 2003 unless your position is filled by a person
on the waiting list*

Return to: Folk Dance Camp, Jan Wright 530-474-3231 Phone
36676 Viola Meadows Court 530-474-4501 FAX
Shingletown, CA 96088 cjwright@shasta.com

ADDRESS SERVICE REQUESTED



DANCE ON THE WATER

THREE SPECIAL 20th ANNIVERSARY FOLK DANCE CRUISES
HAWAII departing L.A. or SAN DIEGO **LOWER DANUBE**

HAWAII from **LA or SAN DIEGO**
Dec. 8 - 22, 2003
 Dancing led by **SANDY STARKMAN**
Depart & Return LA or San Diego FROM \$1698
14 days aboard the OLYMPIA EXPLORER
 Early sign-ups bonus before 9/30 \$150 ship credit
DO NOT DELAY

ROMANIA, HUNGARY, SERBIA BULGARIA
July 2 -10, 2004
Dancing led by LEE OTTERHOLT
CRUISE, EXCURSIONS & AIR FROM NY \$2848
8 days aboard the RIVER COUNTESS & one night in
BUCHAREST INTERCONTINENTAL HOTEL

**DEPARTING FROM LA OR SAN DIEGO WE
SAIL ABOARD THIS ROYAL OLYMPIC'S FAST
LUXURIOUS MONOHUL CRUISE SHIP**

PORTS OF CALL INCLUDE EISENBERG, MEXICO, KAILUA KONA, SAIL BY KILAHUEA AND VIEW VOLCANO, MAUI, KAUAI AND OVERNIGHT IN HONOLULU THEN SAIL BACK TO YOUR HOME PORT

**DURING THIS WONDERFUL CRUISE WE
WILL HEAR LECTURES BY FAMOUS
PROFESSORS, BE ENTERTAINED**

DAILY DANCE LESSONS AND ALL REQUEST INTERNATIONAL DANCE. WE HOPE TO DANCE WITH LOCAL DANCE GROUPS

**AFTER A CITY TOUR IN BUCHAREST ENJOY
DINNER AND FOLKLORIC SHOW IN A
FAMOUS BUCHAREST RESTAURANT**

**THERE WILL ALSO BE CITY TOURS IN
CONSTANTA, ROUSSE, VELIKO TURNOVO,
VISIN, BELGARDE, KALOCSA (WITH
HORSEMANSHIP DISPLAY) AND BUDAPEST**

**FLIGHTS AVAILABLE FROM OTHER MAJOR
US AND CANADIAN CITIES**

WE MAY BE ABLE TO DANCE OR MEET WITH LOCAL DANCERS

**VISIT FOLKLORIC SHOPS, MUSEUMS AND
SIMILAR HISTORIC LOCATIONS**

NEW ORLEANS FOLK DANCE CRUISE

Dancing led by MARIANNE TAYLOR aboard the AMERICAN QUEEN
Cruise only from \$865 USD Jan. 18-23, 2004 (New Orleans extensions available)
Enjoy folk dancing on the "no rocking" Mississippi River in the elegance of this luxurious
world's largest paddle wheel steamboat. Visit Francisville, Natchez, Baton Rouge

**JOIN OUR GROUP OF LOYAL REPEATERS FOR
COMARADERIE WITH FOLK DANCERS FROM ALL
OVER THE US, CANADA AND BEYOND**

SINGLE SHARES ARRANGED

FOR MORE INFORMATION MAIL COUPON TO

**MEL MANN (folk dancer & group escort)
% BERKELEY TRAVEL COMPANY
1301 CALIFORNIA ST.
BERKELEY, CA 94703
PHONE (510) 526-4033 FAX (510) 524-9906
EMAIL: MELDANCING@AOL.COM
WEB PAGE: FolkDanceOnTheWater.org**

Please add my name to the Dance on the Water L
2003 Hawaii folk dance cruise
2004 New Orleans folk dance cruise
2004 Lower Danube folk dance cruise
Add my name to your future folk dance cruise list
Single share information (female, male)

Name _____

Address _____

City _____ State _____

Zip _____ Phone _____

E-Mail _____

ENSENADA, MEXICO*KILAUEA KONA*KAHULUI MAUI*NAWELIWILI KAUAI*HONOLULU OAHU*

*BUCHAREST 1 NINE IN 5 STAR HOTEL*CONSTANTA*ROUSSE*VIDIN*BELGRADE*KALOZSA*BUDAPEST