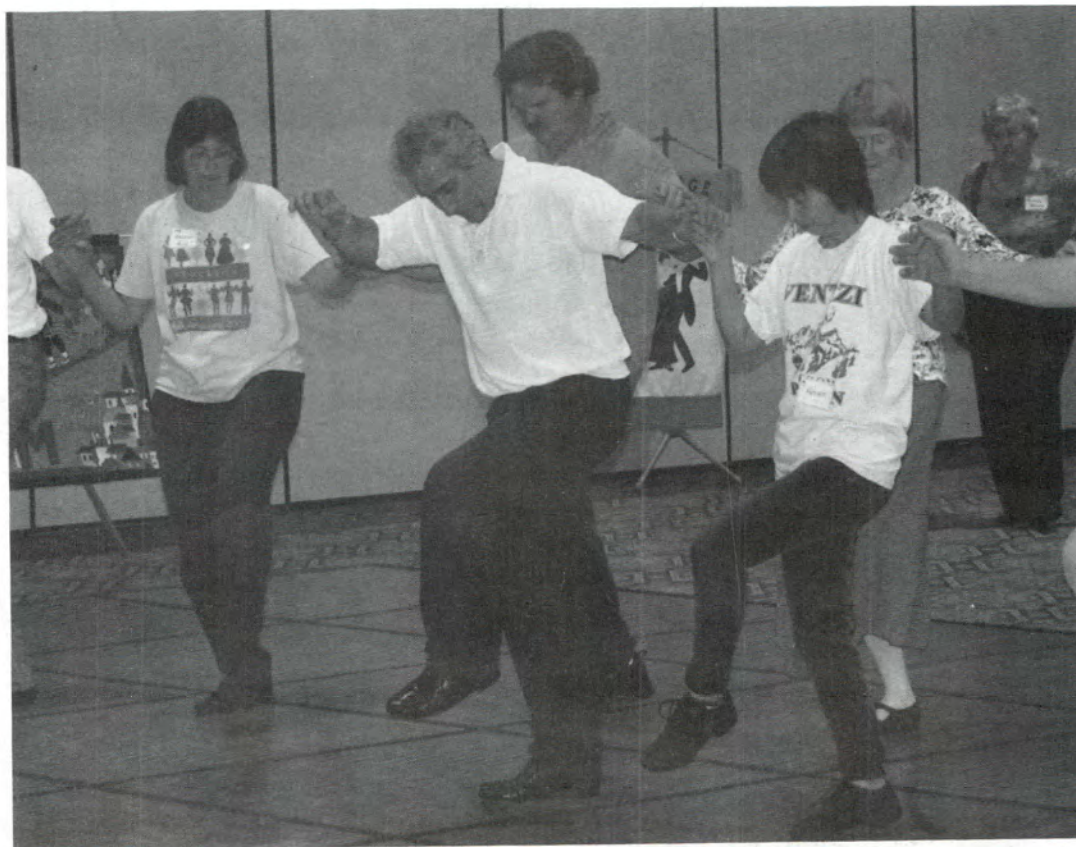


Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING • May/June 2005



Camellia Festival 2005

Ventzi Sotirov leading
Fusae Senzaki and line
in a Romanian Dance



English Country Dance at
Bruce Hamilton's institute

(Photos by Editor)

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

Let's Dance!

Volume 62, No. 5
May/June 2005

Editor: Gary Anderson

wildwood_press@comcast.net

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FDFedSouthInc/

You can now post your folkdance event flyers on the Federation's web site: www.folkdance.com. If you need assistance, contact Dick Rawson at drawson@gilia.com.

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The deadline for Let's Dance! is one month prior to publication.

Material for the July/August issue must be received by June 1.

Please send to: Gary Anderson, Editor

Box 548, Woodacre, CA 94973

email: wildwood_press@comcast.net

Opinions expressed in Let's Dance! are not necessarily those of the Federation/North or of the Editor.

Join now:

Membership rate is \$22.50 per year (plus \$5.00 for foreign)
(Associate member)

Mail applications, renewals & checks to:

Let's Dance Magazine

Sidney Messer, Membership

P.O. Box 561

Sausalito, CA 94966

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email: tspolaris1@aol.com

DANCING MATTERS

Dancing really matters. Without it, our lives would indeed be diminished.

During the last two years as president of the Federation, I've become impressed with the number of people it takes so we can experience the happiness we get from dancing. There are legions of volunteers at all levels, club, council and Federation, who make it all possible.

To begin with, there are the people who arrive early to unlock the rooms wherein we dance, put out chairs, water and perhaps some snacks. There are people who set up the sound systems, play the music, design flyers, handle publicity, keep track of funds, pay the bills, handle insurance, provide information where to dance, organize institutes, take minutes, put on regional and Statewide festivals, provide dance descriptions, keep track of membership, handle scholarships, try new ideas, and the editor who designs and assembles *Let's Dance* magazine. And, of course, there are the teachers which topic needs its own article.

My happiness was increased these last two years working with the Executive Board and members of the Assembly who helped give a sense of direction and purpose to meetings. They made being president very nice for me. To them, from the bottom of my heart, special thanks and appreciation.

The Executive Board was happy indeed when I scheduled regular Board meetings on the same days as Assembly meetings. Not all appointments or committees were filled but the Federation seemed to work well regardless which suggests that perhaps the organization can be streamlined without suffering consequences.

Another pleasure has been the opportunity to meet a lot of wonderful people I wouldn't have otherwise met. All in all, it's been two years of joy in dancing, joy in serving and joy in making new friends.

Now I look forward to helping develop Family/Community Folk Dancing as a way to promote folk dancing especially among young people. This work is just beginning at my club, Changs International Folk Dancers in San Francisco. In January Changs member Esther Landau suggested that the club provide one evening each month for family dancing. She is inspired by her five-year-old daughter, Ruby, who often joins the dancing on Fridays. Luiselle Yakas, another member, wanted to be involved to help promote folk dancing especially for youngsters. Ann Brown, long interested in family dancing, volunteered to help.

When there's a good idea, the right elements just seem to come together. On February 1, Ann dashed off an announcement about family dancing for the March *Let's Dance*. On Valentine's Day we four had a productive two-hour meeting. The fourth Friday in May was set for the first Family Dance night at Changs. Ann and Luiselle agreed to write articles about the importance of dance for children for the April *Let's Dance* and Esther would write one for another issue. Stuart Moody, a friend of Ann's, long active in dance for children and families, also contributed an article.

In less than a month the wheels were set in motion. As of this writing the first event has yet to happen but we feel a

sense of excitement working to make it a success. To spread the joy of dance to children and families, indeed to everybody, is a wonderful aspiration. I'll report on our progress. Here's to our successful fourth Fridays of Family Dancing.

—Laila

tsplaris1@aol.com

Assembly establishes independent committee to disburse Rayner Fund

The March 19 meeting of the Assembly at the Camellia Festival established an independent committee to disburse the Kenyon Rayner bequest. This committee would be able to make grants of up to \$2000 per grant and up to \$6,000 per year. Amounts in excess would need board approval. The text of the motion, which was approved by a near unanimous vote follows:

Bill Lidicker submitted the following proposal:

"\$50,050 is currently in the Kenyon Rayner Fund, which should now probably be known as the Rayner Folk Dance Promotion Fund.

"Our feeling is that Kenyon Rayner would rather have had the money from her bequest used promptly rather than wait until interest is built up to a sum that could be used effectively. Interest rates are low, and, without jeopardizing the capital, we don't see that much more than \$1000 a year could be earned currently. Of course, if other bequests or donations are made to the Federation, these could be added at any time. Once the Fund is perceived by the folk dance community as a working asset, it should be possible to attract continuing donations. An inactive savings account, on the other hand, seems less likely to appeal to potential donors.

"Therefore, we would like to propose that this Fund be made available for grants to member clubs, Federation committees, or Associate Members for use in promoting international folk dancing. Non-members of the Federation would not be eligible.

"A five-member Grants Committee should be established, composed of three Board members and two other Associate Members from different areas served by the Folk Dance Federation of California. This committee would establish application procedures, subject to Board approval. Individuals and clubs would then be encouraged to submit requests to this committee including specific proposals for use of the money and the amount required. If a grant of more than \$2000 is approved by the committee, the full Board should give the final authorization for that amount. A maximum of \$6000 is to be allocated in any fiscal year unless the Board authorizes greater expenditure. Grantees would be required to submit a final report, including a budget summary, at the conclusion of their projects.

"In summary, this proposal provides for an immediately working fund (the need is now), with safeguards against misuse of the money, flexibility allowing for responses to unanticipated opportunities, mechanisms for accountability, and good prospects for encouraging continuing contributions to the Fund. We think Kenyon Rayner would approve."

MSC (B. Lidicker; G. Mitchell) that this proposal be accepted.

May/June, 2005 Calendar of Events

We reserve the right to edit all submissions and assume no responsibility for accuracy
Send future events information to Gary Anderson, Editor, Let's Dance!,
Box 548, Woodacre, CA 94973 e-mail: wildwood_press@comcast.net (415) 488-9197
The deadline for the July/August issue is June 1

Upcoming Events—

- April 22 –May 1 National Dance Week.** Drop-in classes at various CCSF Campuses, free. See web site for details: www.nationaldanceweek.org
- April 30 Folk and Ballroom Dance Concert and Party.** 7:30 pm concert, 8:30 to 10:00 pm dancing \$4.00. CCSF Ocean Avenue campus, North gym, Dance Studio, 50 Phelan Avenue, San Francisco. 415-452-5353.
- May 13-15 Festival of Greece 2005.** Traditional music, dancing, food and much more. Greek Orthodox Cathedral, 4700 Lincoln Avenue, Oakland. Information: www.ascensioncathedral.com
- May 14-15 Livermore Scottish Games and Celtic Celebration.** 10:00 am to 6:00 pm. Robertson Park, Livermore. Information: www.livermoregames.com
- May 15 Santa Rosa Rose Festival.** Frank Bacher's 85th birthday. 1:30 pm. Veteran's Building, Santa Rosa
- May 15 Berkeley Folk Dancers' Birthday Ball. "When I'm Sixty Four."** 5:00 pm to 10:00 pm ... or beyond. Dinner and Dance at The Colombo Club, 5321 Claremont Ave, Oakland. Contact Kris Inman, KrisInman@aol.com
- June 3, 4 & 5 Razzmatazz Folk Dance Weekend.** Mendocino Woodlands with Cristian Florescu and Sonia Dion teaching Romanian dances. Édessa plus Joe Finn and Paul Johnson. Advance registration. For info: Marilyn Smith 707-526-7552 or Phyris Tobler 707-795-6926
- June 3-5 *Statewide 2005—"Dancing Under the Palms".** Institutes with Yves Moreau and France Bourque-Moreau. Live music by Kriss Larson's Interfolk Band. After parties, vendors. Palm Springs. For information, see ad or call: 626-300-8138
- June 11-18 Scandia Camp.** Mendocino Woodlands, Ewa and Tommy Englund teaching dances from Sweden and Knut and Bodil teaching dances from Norway. Info: Roo Lester, Dancingroo@aol.com or Ted Martin, tedmart@juno.com, (714) 893-8888.
- June 18-25 Mendocino Folklore Camp.** Mendocino Woodlands, info 707-795-6926 or phyris@mendocinofolkloreamp.com
- June 25– July 2 Balkan Music and Dance Workshop,** Mendocino Woodlands, For information call: EEFC at 510-549-2124.
- July 3-9 Aranykapu Tábor Hungarian Dance and Music Camp.** Camp Cadazero. Ferenc Sára and Zsuzsanna Varga teaching dance, the band Téka playing and teaching music, Beatrix Tárnoki teaching singing. For information: website: www.aranykapu-tabor or call Laurie Raz-Astrakhan 510-526-7757 or Marjorie Nugent 510-553-9157.
- July 17-30 Stockton Folk Dance Camp 2005.** Two similar weeks of folk dance instruction and dancing. Teaching by noted instructors in Bulgarian, Balkan, English, Norwegian, Polish, Romanian, Hawaiian and American Square dances. For registration see the website: www.folkdancecamp.org or call Jan Wright 530-474-3231, email: Jmwright32@frontiernet.net
- September 15-18 ziviLA Tambura.** 2005 Tamburitza Extravaganza, 20 orchestras from the U.S. and Canada. For all events \$125.00, individual event tickets available. Los Angeles Airport Marriott. E-mail: zivilatambura@earthlink.net or web address: www.zivilatambura.com or call: Tom Yeseta 818-954-1597

**denotes Federation events*

Federation clubs—

SAN FRANCISCO COUNCIL

Changs International Folk Dancers, Inc. Meets the first four Fridays of each month at the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street, San Francisco. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm. Third Fridays are party nights, 8:00-11:00 PM. Fourth Fridays, general dancing, 8:00-10:30 pm. Contact Sidney Messer, 415-332-1020.

Greek Folk Dancing. Meets every Monday at the Presidio Dance Academy, 1158 Gorgas Rd. at Marshall. Adjacent to Crissy Field, San Francisco. 8:00-10:00 pm. First hour is teaching and second hour is practice. Contact Mary Ann Karonis, 510-530-5140 makaronis@earthlink.net or www.greekfeet.com

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, 10:00-11:30 am at the Harvey Milk Recreation Center, 50 Scott Street, San Francisco. General Dancing. Beginners welcome! Free. Contact Mabel Doss at 415-467-9208. Easy parking. Public transportation.

SACRAMENTO COUNCIL—For a complete schedule of Sacramento Folk Dance & Arts Council classes, see www.folkdance.com/sacramentocouncil or call 916-923-1555. Sacramento Country Dance Society web site is: www.fussell.org/sacramento/, email: SactoCDS@comcast.net

El Dorado International Dance. Tuesdays. Beginning & intermediate line and couple. 7:00 to 9:00 pm. IOOF Hall, 467 Main Street, Placerville. Contact 530-622-7301 or 530-644-1198.

Nevada County Folk Dancers Party May 20. "Spring send-off". Live music. Dancing most Fridays, Sept. thru May. Balkan and International, all levels, 8:00 pm. Nevada City United Methodist Church, 433 Broad Street, Nevada City. Contact David or Nancy 530-272-2149 or 530-265-6533, email: dance7@sbcglobel.net

First Fridays—Contra Dance. Sacramento Country Dance Society. Cluny Clubhouse, 601 Alhambra Blvd. at F St., Sac. Contact David Wright or Sue Jones 916-739-8906.

First Saturdays—Kolo Koalition. Balkan-Plus Party, 8:00 pm dancing. YLI Hall. 27th & N Streets. Contact Laura Leonelli at 916-739-6014.

Foothills Folkdancers. 1st and 3rd Thursdays, September-May, 7:30 to ?; 3rd Thursday, June-August, 6:30 to ?. Old Schoolhouse basement, 14531 E. School Street, Amador City. Contact 209-267-5052.

Second Saturdays—Pairs & Spares Folk Dancers party. "Remember Walt", 7:00 to 10:00 pm. Golden Palms Mobile Homes Clubhouse, 8181 Folsom Blvd. Contact Chuck at (916) 428-6992.

Second Saturdays—Royal Scottish Country Dance Society. YLI Hall, 27th & N Streets, Sacramento. Contact 916-783-9675. Web: www.rscds-sacramento.org

Third Saturdays—BBKM. Mostly-Balkan Party. 8:00-11:00 pm. YLI Hall, 27th & N Streets. Contact Barbara Bevan at 916-923-1555.

Third Saturdays—Sacramento Cape Breton Step Dancers. St. Francis School lunchroom, 2500 K Street. Classes first Sunday of the month & third Saturday. Contact Bob Schuld-heisz, 209-745-9063.

Selective Saturdays—Balliamo! Sierra Two Community Center, 24th Street and 4th Avenue. Contact Doris Beckert, 916-482-8674.

2nd & 4th Saturdays—Contra Dance. Sacramento Country Dance Society. Sacramento YWCA, 1122 17th Street, Sac. Contact Bob 916-641-7781

May 29—First and Last Dancers Treasure Hunt. 11:45 am. Theme: "King of the Road", \$25.00. Info and reservations: Irene 916-371-4949..

Second Sundays—English Country Dance, Sacramento Country Dance Society. Roseville Masonic Temple, 235 Vernon Street, Roseville. Contact Sue Jones or David Wright (916) 739-8906.

Third Sundays —Sacramento Sunday Israeli Dancers. 2-4 pm, YLI Hall, 27th and N Streets, Sacramento. For more information contact Toba (916) 371-4441.

MODESTO

Every Wed. night—Modesto Folk Dancers meet at Raube Hall in Ceres. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (209-578-5551 for directions)

Every Friday—Night Village Dancers of Modesto meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. Cost \$5.00 per night per person (students \$1.00). Contacts Don and Judy Kropp (209) 847-4439 and Floyd Davis and Barbara Summers.

BERKELEY FOLK DANCERS. All classes are held at Live Oak Park Recreation Center, 1301 Shattuck Avenue, Berkeley, CA. 7:45 – 9:45 pm. Contact Naomi Lidicker at 510-524-2871.

Weekly class schedules:

Mondays—Third Year, Lone Coleman 510-526-5886 and Tom Sha, 510-614-5522

Tuesdays—Second Year, Claire and Al George, 510-841-1205

Wednesdays—Fourth Year, Yaqi Zhang, 510-525-1865 and Rick Sherman, 510-526-6540

Thursdays—Beginners, Louise and Bill Lidicker, 510-528-9168

Fridays—Requests. 7:45—9:45 pm. Contact Ed Malmstrom 510-525-3030

OAKLAND

Scandinavian Dance Class. Thursdays 7:00 to 10:00 pm. Nature Friends, 3115 Butters Dr., Oakland. For information contact Frank and Jane Tripi, 510-654-3636 or fjtрпи@juno.com

PENINSULA COUNCIL

May 7—Peninsula Folk Dance Council party. 8:00 pm. St. Bebes Church, corner of 2650 Sand Hill Road and Monte Rosa in Menlo Park.

May 21—Menlo Park Folk Dancers. Live music will play. Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Call for information, contact Marcel Vinokur at 650-327-0759.

June 11—Peninsula Folk Dance Council party. 8:00 pm. St. Bebes Church, corner of 2650 Sand Hill Road and Monte Rosa in Menlo Park.

June 18—Menlo Park Folk Dancers. Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Call for information, contact Marcel Vinokur at 650-327-0759.

Tuesdays—Classes, International, Beg., 7:00, Inter. 7:45, requests 8:45 pm. Menlo Park Recreation Center, 700 Alma at Mielke, Menlo Park. Marcel Vinokur 650-327-0759.

FRESNO FOLK DANCE COUNCIL

Tuesdays—Fresno Danish Dancers. Clovis Senior Center. 6:30-9:00 pm. Contact Wilma Andersen, 559-291-3176.

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

Wednesdays—McTegert Irish Dancers. Beginners: 5:30-6:30 pm. Intermediate and Advanced: 7:00-8:00 pm. Contact Maureen Hall, 559-271-5200.

REDWOOD COUNCIL

Party every 4th Saturday—Napa Valley Folk Dancers. 1:00 to 4:00 pm. Napa Valley College, 2277 Napa-Vallejo Highway, Napa. Contact Mary 707-255-6815

Parties May 7, June 11 & July 9—Petaluma International Folk Dancers. 2:00 to 6:00 pm. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact Elsa 707-546-8877 or Anne 415-892-9405.

Every Monday—Snap-Y Dancers, Class and dancing. 7:00 to 10:30 pm. Guest teachers. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact Enriqueta LaVarta 707-778-0130 or Paul Smith 510-654-3636.

Every Thursday—Balkan Dancers of Marin. 8:00 pm to 10:00 pm. One hour program dancing, one hour all request. Teaching every first Thursday 8:00-8:30 pm. 4140 Redwood Highway, San Rafael. Info: call Irene Croft 415-456-0786 or Anne Arend 415-892-9405

Every Friday—Kopachka. 8:30-10:30, Scout Hall, 177 East Blithedale in Mill Valley. Programmed & request dances. Jerry Duke is main teacher/leader. Contact Toni Denmark 415-789-0061

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

Every Wednesday—Santa Rosa Folk Dancers. 1:15 to 3:15 pm, Willowside Hall, 5299 Hall Rd., Santa Rosa.

Second Saturday Scandinavian. Teaching 7:30 to 8:30 pm, dancing 8:30 to 11:00 pm. Live music. For location: Frank or Jane Tripi at 510-654-3636 or ftripi@juno.com

*For information on other Federation activities
call 510-524-2871*

Not listed? Error in listing? Email and we'll add your group to our lists or fix mistakes in current listings:

Let's Dance! email: wildwood_press@comcast.net

Other groups—

BAY AREA—

May 6—Stanford International Dancers. Live music, Sivraci. 8-11:00 pm. Fridays, closed May 27. Flex-it Aerobics Studio, 425 Evelyn Avenue, Mountain View. For info call Barbara 650-966-1775. No street shoes.

June 3—Stanford International Dancers. Live music, Zabava!. 8-11:00 pm. Fridays, Flex-it Aerobics Studio, 425 Evelyn Avenue, Mountain View. For info call Barbara 650-966-1775. No street shoes.

San Francisco Second Saturday Israeli. From 6:30 to 7:30 beginning dances, 7:31 to 10:30 will be request dancing. St. Paul's Presbyterian Church at 43rd and Judah.

Albany Y Folk Dancers. Every Friday, all levels, occasional instruction 8:00 to 9:00 pm, all request dancing until 11:00 pm. 921 Kains Street, just south of Solano, off San Pablo Ave., Albany. Contact Kay James, 925-376-0727.

First and third Sundays—Stockton in Exile. All requests, mostly Stockton dances. Saratoga School of Dance, 18776 Cox Ave., Saratoga. Marion Earle 831-338-4484.

Mostly Balkan. Thursdays, teaching 7:45 to 8:45, request dancing 8:45 to 10:45. \$5.00. Menlo Park Recreation Center. Information: Sue 408-247-2420 or Derek 415-851-8498.

International Folk Dance. Wednesdays, 7:00 pm at the Dance Palace, 5th and B Streets, Pt. Reyes Station. Contact Carol Friedman 415-663-9512.

Rina Israeli Dance. Everyone is welcome. Thursdays, Beginners 10:00 am, Intermediates 11:00 am to 12:30 pm. Osher Marin Jewish Community Center, 200 N. San Pedro Road, San Rafael. For information call 415-444-8000.

Saratoga International Folk Dance Class. Thursdays 8:00 to 10:00 pm. First class free, \$6.00. Beginners are welcome. 19655 Allendale Avenue, Saratoga. Contact Loui Tucker 408-287-9999, email: loui@loutucker.com

Monthly Scandance, Third Sundays, beginner class at 2:00 pm, party at 3:00 pm. Misson Blue Center, 475 Mission Blue Drive, Brisbane. \$6.00. Info: 415-467-6330 or Anja 415-467-8512.

Balkan Dancing at Ashkenaz. May 18 plus various dates. Dance lesson at 7:30, 7:30-11:00 pm. 1317 San Pablo Avenue, Berkeley, see website for details: www.ashkenaz.com

SACRAMENTO AREA AND FOOTHILLS—

Davis International Folkdancers. Tuesdays. Balkan, Israeli, line and circle. All levels, 7:15 to 9:00 pm. Stonegate Country Club, 919 Lake Blvd., Davis. Contact 530-758-0863 or 530-756-2285.

Tuesday Dancers. Beginning and intermediate, International and Country Western, line and couple. 1:00 to 3:30 pm. Hamilton Street Park, 4855 Hamilton Street, Sacramento. Contact 916-446-6290 or 916-923-1555.

Calico Folk Dancers. Wednesdays, beginning and intermediate, International, line and couple. 3:00 to 4:30 pm. Mission Oaks Center, 4701 Gibbons Drive, Carmichael. Contact 916-487-0413 or 916-923-1555.

Beginning Folk Dance. Thursdays, international, 7:00 to 8:30 pm, Hamilton Street Park, 4855 Hamilton Street, Sacramento. Contact 916-652-6315, patroy@lanset.com

Reno Folk Dance Co-op. Party third Saturday, Faith Lutheran Church, 2075 W. 7th Avenue, Reno, 7:30 to 9:30 pm. Contact Derise Wigand 775-677-2306 or wigand@gbis.com.



Santa Rosa Folk Dancers
Invite You

Rose Festival International Folk Dance

Sunday , May 15, 2005
1:30 - 5:00 p.m.

Celebrating Frank Bacher's 85th Birthday

Veterans Memorial Building
1351 Maple Ave.
Santa Rosa, CA

\$6.00 Donation

1. Rumeaj
2. Japanese Soft Shoe
3. St. Bernard Waltz
4. Tex-Mex Mixer (P)
5. Salty Dog Rag
6. Square

7. Shiri Li Kineret
8. Corrido
9. Ba La (P)
10. Plataniotiko Nero
11. Dreisteyrer
12. Contra

13. Banjsko Oro
14. Hambo
15. Niguno Shel Yossi (P)
16. Valašsky Starodávny
17. Windmill Quadrille
18. Square

19. Ciuleandra
20. Lepa Anka Kolo Vodi
21. Arnold's Circle (P)
22. Joc de Leagăne
23. Bohemian National Polka
24. Contra

25. Joc bătrânesc din Niculițel
26. El Gaucho Tango
27. La Bastringue (P)
28. Tfilati
29. Numero Cinco
30. Dundee Whaler

31. Lo Ahavti Dai
32. La Cachucha
33. Three's a Crowd (P)
34. Somogyi Karikázó
35. Frenchy Brown
36. The Breakdown

37. Godečki Čačak
38. Neapolitan Waltz
39. Pinewoods Two Step (P)
40. Jovano Jovanke
41. Maple Leaf Rag
42. Posties Jig

43. Kvar Acharay Chatzot
44. Lights of Vienna
45. Ta'am Haman
46. Bluebell Waltz (P)
47. Siesta in Seville
48. Joc în patru de la
Târgul Lăpuș

Mendocino Folklore Camp

Join us for a wonderful week in the Mendocino Woodlands

June 18-24, 2005

Balkan-Steve Kotansky

Brazilian-Ayanna Contreras

Cape Breton Social Dances-Richard Hill

Food by Annie Johnston and Jeff O'Connor

\$625.00 full week

Information- mendocinofolkloreamp.com

or 707-795-6926

STOCKTON FOLK DANCE CAMP 2005

JULY 17-30

Week 1: July 17-23

Week 2: July 24-30

University of the
Pacific, Stockton, CA

For registration information
see the camp website or contact

Jan Wright
36676 Viola Meadows Court
Shingletown, CA 96088
530-474-3231 Phone
530-474-4501 FAX
Jmwright32@frontiernet.net

Bulgarian: Daniela Ivanova from Bulgaria

English: Marianne Taylor

Macedonian: Paul Mulders from The Netherlands

Norwegian: Alix Cordray from Norway

Polish: Richard Schmidt

Romanian: Cristian Florescu & Sonia Dion
and

Squares: Jerry Helt

Workshop: Island Dances with Marilyn
Gentry and Nora Nuckles

Live Music: Chubritza

WWW.FOLKDANCECAMP.ORG

Growing at nearly 30% rate!

Welcome to our new members

Sidney Messer, membership chairman, reports that we have received membership applications from 14 people from January 22 to March 6. According to Sidney this equates to approximately thirty percent growth rate! The applicants were voted in at the March 6 Assembly meeting at the Camellia Festival. We are pleased to welcome the following new associate members:

Ann Brown, 147 Humboldt Avenue, San Anselmo, CA 94960

Melissa Holtz, 13133 Le Parc, #112, Chino Hills, CA 91709

Kay Y. James, 165 Fernwood Drive, Moraga, CA 94556-2315

Peggy S. Chipman, 30 Altamont Avenue, Mill Valley, CA 94941

Judy Yamahiro, 1176 De Solo Drive, Pacifica, CA 94044

Denise D. Weiss, 70 Alberta Terrace, Walnut Creek, CA 94596-4901

Debee Loyd, 1127 Grantland Court, Modesto, CA 95350

Memo and John Keswick, 3502 San Francisco Street, Merced, CA 95348

Mindy Pines, 808 A Street, San Rafael, CA 94901

Pat Rather, P.O. Box 608, Sonoma, CA 95476

Alix Cordray, Grorudvelen 16A, N-0902, Oslo, Norway

Gwen Cordray, Hlegerd 37, 200 Kopavogur, Iceland

Sherry Marton, P.O. Box 781768, San Antonio, TX 78278

Ellie Wiener, 1323 Pebble Court, San Jose, CA 95131

Please contact us if we have made any errors in spellings or addresses. See editor information on page two.

IN MEMORIAM

WALTER W. BALDWIN

It is with profound sadness that I report that our folk dance circle has again been broken and another link has been lost. Truly missed will be patriarch Walt Baldwin who passed away Easter Sunday at age 90. He was a Past President of the Sacramento Folk Dance Council and served in his gentlemanly fashion from 1960 to 1961. He will be remembered as a popular square and contra dance caller at Federation and Regional Festivals.

Many new dancers were introduced to folk dancing at William Land Park and Clunie Club House by Walt and his partner, the late Cleo Baldwin, who passed away in 1995. As a couple, they instructed with precise styling and appropriate costumes. Their expertise included couple, line, square and round dances. Clubs that prospered under their guidance were Whirl-A-Jigs, Pairs and Spares, and the Camellia City Juniors Exhibition Group. Recently celebrating their anniversaries were Whirl-A-Jigs (58 years) and Pairs and Spares (44 years).

Our sincere condolences go to Walt's loving family, who hosted Walt's 90th birthday in December, for our pleasure.

Walt and Cleo are now waltzing together on Cloud 9.

Thanks for the memories.

Lovingly submitted by Irene Oxford



Magic in the Woods

Mendocino Folklore Camp

By Phyris Tobler

A magical happening takes place the third week of June in the redwoods near Mendocino. At that time, about 90 campers join together to dance, sing, play instruments, play games and just simply play. Laughter is the order of the day (and night). This magical happening is called Mendocino Folklore Camp, a gathering that has been happening for over 40 years.

If you were to join us at Folklore Camp, you would be able to take three hours of dance classes with dance teachers from all around the world, learn songs from well-known singing teachers, or learn to play an instrument and play at one of the parties. You would learn about the folklore from the countries of the teachers featured that year, and would help create a holiday or celebration from those countries during the happy hour festivities. There would be dancers in costume each evening, dancing to incredible live music that includes folk dances from many countries as well as waltzes, contras, swing and a little cajun. What more could a dancer want?

In addition to the classes and parties, all the campers are well fed, with gourmet meals three times a day. If you are still hungry, there are two snacks and happy hour to keep you content and well nourished. Housing is in rustic redwood cabins with a fireplace. A bathroom complete with electricity is nearby.

The 2005 camp is from June 18 to 25th and features the following teachers: Steve Kotansky – Balkan dance; Ayanna Contreras – Brazilian Samba; Richard Hill – Cape Breton Social Dances and Gaelic Singing; and Jason Koteen – rhythms of Brazil percussion class. Weekly and part-time rates are available.

To learn more about this special camp and how to register, contact the registrar, Phyris Tobler, at 707-795-6926 or check out the website, www.mendocinofolklore.com. Photos showing highlights from earlier camps give more of an idea what to expect and the fun had by all.

Folkdancing with Ruby

By Esther Landau (Stooshie@aol.com)

(I have been dancing at Changs International Folkdance Club in San Francisco for about three years. When I was a kid my mom used to drag me to folkdancing with the Taylors in Boston; I remember enjoying having my feet leave the ground a lot.)

"Can I go folkdancing with you tonight?" my five-year-old daughter asks me on Fridays. I love being able to say "Absolutely!", which I can do on party night once a month. On teaching nights Ruby gets cranky, knowing that she can't come to folkdancing with me, that this exuberant and sometimes clingy little kid won't be happy, and neither will her mother!

My club, while a wonderful constant in my life over the past few years, has only recently started changing from a mostly elder group, to one that includes people closer to my age. Still, Ruby has never seen more than one other child when she accompanies me there, and that only rarely.

This summer I attended Balkan music and dance camp at Mt. Washington and was deeply impressed at the first party to see a mass of teenagers, feet flying, in the center of the spiral around the brass band on the floor. Girls in tank tops and flip-flops (!), tossing their hair back as they bounced and stamped; boys easily holding hands with other boys, their oversized feet moving through the patterns while they cast their eyes to the floor in studied boredom; very much kids – but dancing!! After years of being dragged to folkdancing with their parents, probably first as babes in arms, then as toddlers and preschoolers, arms at full extension up to reach the grownups surrounding them, then as grade schoolers when they either took to the dancing or decided it wasn't cool, finally now these grand and beautiful teenagers were dancing with skill, attitude, and ease.

But right now most of these kids probably don't come to camp to dance – they come to see each other. Over the next few days I saw these same kids playing Frisbee, watching DVDs on someone's laptop in the dining hall, generally hanging out. Throughout the year they stay in touch via email and instant messaging, but camp is when they can really connect, catch up, maybe flirt a little.

Right now Ruby likes to come and just be with me while we dance (progressive couple dances are tricky when your partner never wants to leave you!) but I can imagine a day when I will not be the reason she wants to go dancing. She will have become one of those teenagers from camp. Unless she is a very unusual teenager (I'm willing to entertain that notion) she will come primarily for the company of her peers, or she won't come at all. That is why I am eager for my club to launch a regular Family Folkdance Night, where families with kids of all ages could come to dance easy dances, maybe learn some slightly harder ones, socialize together and gradually become part of this warm and welcoming club's community.

It may take some creativity to find a format that works both for newcomers and the club membership, but I am sure that the future of this club in particular, and folkdance in general, lies in making sure that young people who come to dance can find new friends of all ages.

FOLK DANCE

By Stuart Moody

(We want to thank Stuart for permission to reprint this except from the manual he has written for pre-service and certified elementary teachers, "I Love P.E." Stuart is a contra dance caller as well as a somatic educator with Young Imaginations, a Marin-based nonprofit dedicated to putting the arts at the center of the educational process (www.youngimagination.org). They are producing a CD and companion booklet, "Dancing Through the Day," with movement activities and dances for about 14 tunes.)

"So much of our world is divided into separate cultures. But there is not a culture in the world that doesn't have dances in lines or circles. Because of this we look for curriculum to provide experiences of this unity. Sometimes there are 20 languages in a school. Folk dance can be understood by all. And all the differences seem to retreat as the dance advances."

—Alan Scofield, founding director, Young Imaginations

Under the influence of our commercial culture, physical fitness programs tend to emphasize points, scores, and winning out over others. Folk dance stands in contrast to this cultural fixation, providing an opportunity to discover the joy of moving our bodies in cooperative effort. Through this we win together.

Folk dance extends the spirit of cooperation in all directions. Each dance celebrates the beauty of its culture's distinctive music and ways of moving -- so many beautiful dance figures, and so many entrancing melodies and rhythms! Just after you have mastered a sequence of hand movements for a Tahitian dance and feel that this is the most enjoyable dance you have ever done, you learn steps for a Chinese mixer and get swept up in the entrancing movements of the circle, feeling an unspeakable joy.

Yet even as we appreciate the diversity of our world's cultures, we do not need to look deeply to discover an underlying sameness. Beneath the layers of difference in all the diverse instruments and melodies we hear, in all the ways of moving hands and feet, there beats the pulse of life, running through all our veins the same.

It has been suggested that race is not a biological phenomenon. There is very little genetically that distinguishes the natives of Greece from the natives of Samoa. Race exists only as a social-political conception. And as such it is transcended every time we dance together. Religious differences, too, exist more on the surface than at the deepest levels of the heart. We all seek the highest experience of life, and dancing together for centuries has given us a taste of that unity. We all want to belong and to be understood, to receive respect and recognition. Coming together in song and dance moves us in that direction.

Folk dance, says Weikart, is dance that has been passed from one generation to the next – a gift across time, which holds us together. Heidi Tzortzis, early childhood educator, puts it more simply: folk dance is when we hold hands. Beyond all the steps and figures, the rhythms and the rests, the holding of each others' hands is the most important part. When we have learned that lesson, and can pass it on to our children with patience and poise, we have moved the world one step closer to the place of peace for which we all pray.

Daniela Ivanova to teach Bulgarian at Stockton FDC

(This information was taken from Daniela's website: www.dancing.cult.bg)

Daniela Ivanova is an accomplished, professional folk dance teacher and performer. She is also a very gifted choreographer and a researcher of the



South Slavic folk dance culture. Daniela graduated from the Institute of Music and Choreography, Sofia and also from the Sofia University "St. Kliment Ohridski" with MA degrees in Philosophy, Literature and Cultural Studies. This broad educational background gives her the unique opportunity to combine theory and practice, research, teaching and performance in her very extensive works.

She was a full time teacher in choreography and co-founder of the "Medena Pitka" school ensemble. She was Artistic Director of the "Tropanka" folk dance group (New Bulgarian University), choreographer of the "Zornitza" University students' folk ensemble, and a choreographer of different student ensembles in Bulgaria, Banat and Besarabia. With these ensembles she toured France, Israel, Romania, Malta, Belgium, the Netherlands, Slovakia, Mongolia etc., where her groups received prestigious awards. Daniela has very original dance compositions some of which are still performed by various dance groups in Bulgaria. When she practises with them, she always inspires them to give the best they can for themselves and for the audience. Recently she took up a job as a choreographer with a Vojvodian dance ensemble in Novi Sad, Serbia - the "Chigra" Ensemble.

Her talent as an artist helps Daniela Ivanova to be a very good educator as well. She delivers lectures at many educational establishments: the New Bulgarian University, the National Theatre and Film Academy, the specialised school in choreography, and many other schools. She delivers lectures and dance workshops not only in Bulgaria, but also in Slovenia, Serbia, Turkey, Hungary, Greece, and other European countries.

Daniela has rich experience in conducting field work not only in Bulgaria but in Macedonia, Serbia and Slovenia as well. Her field work resulted in hundreds of hours of audio recordings, a large number of photos, field notes and other materials (See Field Work and Research Publications). She uses her fieldwork experience when she teaches her master level students to perform authentic dances from various countries. Her big and diverse repertoire and her charm make her a dream teacher.

Daniela is a Ph.D. candidate at the Institute of Art Studies at the Bulgarian Academy of Science.



Paul Mulders:

Dancing Dutchman comes to Stockton

(We thank Bruce Mitchell for the following information on Paul Mulders)

Paul Mulders is one of those (dancing) Dutchmen, born in the Netherlands but a well-known specialist for Macedonian dances all over Europe

Every year between 1970 and 1990, he visited the Balkans and Macedonia; he even lived there for 8 months in 1974. That's when he learned Serbian and Macedonian. For a long time he has studied dance with the famous dancer, musician and choreographer Pece Atanasovski from Skopje. They danced together for more than 20 years! But he also did a lot of personal research in different regions of Macedonia during feasts and festivals. Through personal contact with villagers he learned for instance what it means for them to dance outside on the churchyard during the three days of Easter. Or what it means for the bride's parents to lead the dance during the wedding of their daughter.

He started teaching Macedonian folkdance in the Netherlands in 1975 and since 1980 he got a more international reputation. After a few years of building up a reputation as a dance teacher in Germany, he nowadays leads dance classes in many European countries and in New York. His dedicated skill, his dance performance, and his sense of humor make it a pleasure to be in his workshops.

Stockton will be his first visit to the West Coast.

Council and Club Clips

REDWOOD COUNCIL. Santa Rosa Folk Dancers are busy preparing a fun time for all who attend the May 15, 2005 Rose Festival. We are celebrating Frank Bacher's 85th birthday (actually May 17) with a cake, some games and prizes, lots of dancing and friends of Frank. He has been involved in folk dancing since 1952 and a familiar presence to so many because of his dedication to teaching and doing the music for many events over the years and working for the Federation in many capacities.

The Rose Festival is 1:30 to 5:00 p.m. on Sunday, May 15, 2005 at the Santa Rosa Veterans Building in the lovely Lodge Room. We hope you will come to be a part of this important event.
—Elsa Bacher

BERKELEY FOLK DANCERS. For our 64th birthday, BFD is breaking with tradition. Our major event of the year will be held on **SUNDAY, May 15**, at the Colombo Club in Oakland. Instead of our usual hour, we will gather at **5:00 PM** at 5321 Claremont Ave. Dinner prepared by professional chefs and reported to be great will be served at 5:30 PM so don't be late! Dancing will begin at 7 PM on a very nice floor. The ballroom is large so we will have room to dance our best and showiest. Tickets cost \$27 to members and \$30 to non-members. There will be ample parking across the street at the DMV parking lot.

Appropriately, the Birthday Ball theme is "*When I'm Sixty-Four*." Join us for a festive evening of fine food and dance--spent with some of your favorite people. "**Will you still need me, will you still feed me--When I'm sixty-four?**" We need and would love all friends of BFD to be there for our 64th Birthday Ball. Please come. A quick reminder: BFD is not dancing on Monday, May 30.
—Naomi Lidicker

Sacramento Council: Most dancing is winding down for the summer break. For many of us, summer is a time to go to Stockton Folk Dance Camp, so we survive the summer dance drought. We encourage anyone to check into our website which is part of the Folk Dance Federation's site at folkdance.com. It is a great resource for upcoming activities in Sacramento and the surrounding areas. It also has info on Stockton Folk Dance Camp and more, much more.

We have been saddened by the passing of Walt Baldwin at age 90. He was a great builder of and contributor to the Sacramento folk dance community and we are eternally indebted to him and his wife Cleo for their many years of fun, hard work, teaching, and inspiration. They are sorely missed.

—Barbara Malakoff

The Menlo Park Folk Dancers. The next parties will be May 21 and June 18. Dancing starts at 8:00 pm in two halls at the Burgess Recreation Center, 700 Alma Street, Menlo Park. One hall has intermediate-advanced dancing and the other has beginner-intermediate dancing. Plenty of parking. If you are interested in the 6:00 potluck call Kathy for what to bring, 650-327-0759.

Balkan Dancers of Marin. We thank all those who made our third *Balkan Plus* Party such a success. Attendance was slightly above last year at 108 paid admissions. Thanks also to



Doing Gorache at *Balkan Plus*—Dan Unger, Terry Ritts, Kay James and Mel Harte of Albany Y (Photo by Mindy Pines)

all the members of Balkan Dancers for the work they put in to prepare the food and arrange the hall. Excellent finger food! Dancers traveled from as far away as Willits and Cazadero to the north and Palo Alto to the south. The Romanian dance ensemble Miorita, one of the most popular groups at the Camellia Festival Concert, cancelled its performance at the last minute as one of their lead dancers was ill. We hope he's feeling better and look forward to having them at some future time.

One of the out-of-area guests asked if we had a party every month! If only we had the energy! The most common comment we heard was that the party had such a warm and friendly feeling—and I think that's due both to the people who come and to our members who are a friendly group. With such a large crowd it was fortunate that a number of excellent leaders came. Multiple lines were essential to prevent crowding.

Irene Croft called for a moment of silence to honor Asha Goldberg and talked of the great loss to folk dancing that his death is.

We have a new member, Mindy Pines, who is the editor and photographer of the magazine *San Francisco Educator*. She is going to be taking photos for *Let's Dance!* from time to time and she took photos to get the feel of taking pictures of dancers. Not as easy as it looks is it Mindy? Nobody holds still! I'm sure she will get the hang of it as I have seen her photography and it is excellent.

Our group has several excellent artists and one of them, Toni Denmark, who includes folk costumes in her paintings, is having an open house at her studio May 7 & 8, 11:00 am to 5:00 pm. The address is 610 Coloma Street, Suite 785, Sausalito. You can reach her at 415-789-0061 or art@hotelsuperior.com.
—Gary Anderson

What is your club doing? *The folkdance world wants to know!*

Let us know what's going on—write or email us:
Let's Dance, Box 548,
Woodacre, CA 94973-0548
Or email: wildwood_press@comcast.net

France Bourque-Moreau's dances for children of all ages

By E. C. "Vick" Vickland

One of the highlights of the first week at Stockton Folk Dance Camp, 2004, was the workshop, "Dances for Children of all Ages," taught the first 4 days by France Bourque-Moreau, and the fifth day by Heidi Vorst.

France taught us how to take a common dance and break it down for various age and ability groups. Dances can be adapted to different groups, such as developmentally delayed adults, convalescent hospital residents, or people in wheel chairs. Generally people are able to judge their own ability to participate in specific dance actions.

Whether we are folk dance teachers per se, or just enthusiastic dancers, we can use some of these techniques to introduce some fun for community groups we may be involved with, such as church groups or your grand-children's school groups. For such community groups, involving the parents in the dance may be valuable. It may be a new experience for children to see their parents, whose lives are so filled with stress, work and responsibility, having fun together, as well as seeing grandparents, if that is who you are, having a joyous time.

France talked about a program called "Brain gym," aimed at helping children with learning problems get their two brain hemispheres working together, with such activities as having them touch their right hand to their left knee, etc., crisscrossing the hemispheres.

France suggests using a dance to which you can clap the rhythm, and choosing music that makes you feel like moving. For this workshop, she used such dances as Enleio, La Noce des Oiseaux, Oj Cvijetjot Kalina, Jeu a trios, Kukuwicka, and Valse de l'Amitie.

She starts with finger claps, rather than clapping with the whole hand, so the participants can keep the rhythm and still hear the music. Depending on how well the group can pick up the rhythm, she decides how far to progress toward the dance proper. She may next have them walk, or do any variety of activities, to the rhythm. For example, with Korobushka, she may first have them walk forward to the rhythm, then with a walk and hop, then forward and back around the circle hopping on two feet, before having them pair up to do the proper dance. More important than being bound by the dance is helping participants enjoy following the music, moving to the rhythm and having fun doing it. "Don't spoil the dance with a need for perfection." Children may hate dancing if they have a hard time "getting it right." The closeness to the "proper" dance will depend on the group's ability level. If it is to be a performing group, it is important to develop skills, not only to get the steps right, but to focus on the nuances. If it is just for pleasure, focus on that. If it is just a party, make it fun!

Dealing with disruptive students, France has had success quietly saying, "This is not the way I want you to do the dance." If a child is trying to get attention by disruption, she may have him dance at the head of the line, giving him the opportunity to be a leader, and get attention in a positive manner. She is willing to compromise the dance to some extent, but does want the children to behave. Fifth and sixth graders



Yves Moreau and France Bourque-Moreau at SFDC, 2004 (E.C. "Vick" Vickland photo)

may not want to dance with the opposite sex. Instead of telling them, "I'm going to teach you how to dance," she tells them that she wants to have them to see how people of different cultures move to music. "My musical instrument is my body."

To get the footwork, have them drop hands until they get it, then join hands. To get children into promenade positions, standing side by side, have them show with two hands with whom they are going to dance. "Ta da!" Hold that pose and move together into promenade position. Children aged 5 & 6 may not get the concept of walking in a circle. You can chalk a circle on the floor, or make it with pieces of colored paper, and have them follow it for circle dances.

France has been teaching folk dance for 30 years. As a teenager, she enjoyed both modern and folk dance. Watching a Basque folk dance exhibition at age 15 turned her more toward the folk dance. She was attracted by the social vs. individual aspect of folk dance. Participants in the exhibition included a doctor, a plumber, a teacher and people with a variety of body characteristics. Her first evening of folk dance "opened a new world to me." She pointed out that you can't continue ballet if overweight or elderly, but you can continue folk dancing into later years.

France met Yves at age 15, and began going out with him at age 21. They have been married for 27 years. Her first visit to Stockton Folk Dance Camp was 27 years ago. How's that for a honeymoon destination? They have 3 children, 2 adults and one teenager. Alas, they are not into folk dancing, but are involved in the arts.

Although they don't have a folk dance group of their own, Yves and France give workshops to teachers, and work in schools and day care centers. They are part of an "Artists in Residency" program, sponsored by the Quebec Provincial Government, offering programs to schools. The government pays 2/3 of their salary plus transportation and per diem allowances. The schools pay 1/3. All participating schools pay the same amount for the programs, regardless of where they are located and how far the teachers have to travel to get there. A rural school would pay the same amount as an urban one. The schools also get money from foundations for programs in difficult neighborhoods.

France may be reached by e-mail at France@bourque-moreau.com, or Info@bourque-moreau.com.

STATEWIDE 2005

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DANCING UNDER THE PALMS



SCHEDULE

FRIDAY

7:00 p.m.

7:30-10:30 p.m.

10:30-12:00 p.m.

Registration begins

Oasis Welcome Party

(Requests, Teaching Preview)

Live Music and Refreshments

SATURDAY

9:00 - 11:30 a.m.

11:30 - 1:00 p.m.

1:00 - 3:30 p.m.

3:30 - 5:30 p.m.

3:30 - 5:30 p.m.

5:30 - 7:30 p.m.

5:30 - 7:30 p.m.

7:30 - 11:00 p.m.

11:00 - 12:00 p.m.

Registration and Warm Up Dance

Lunch Break

Institute: France & Yves Moreau

Dance Festival (Main Hall)

Beginners Dance With Teaching

Dinner Break

Past President's Party at the Ramada Inn

Harem Dance

After Party & Ice Cream Bar

SUNDAY

10:00 - 12:30 p.m.

12:30 - 2:30 p.m.

12:30 - 2:30 p.m.

2:00 - 5:00 p.m.

Institute: France & Yves Moreau

Lunch Break

Installation Lunch & North South

Meeting (Ramada Inn)

Farewell Dance





**DANCING UNDER THE PALMS
STATEWIDE 2005, JUNE 3-5
SUPER SAVER EARLY REGISTRATION ONLY \$50
(BEFORE MAY 20)**

REGISTRATION FORM

Names	Dance Pkg.	Syllabus	Installation Lunch	TOTAL
_____	<input type="checkbox"/> \$50	+ <input type="checkbox"/> \$3	+ <input type="checkbox"/> \$20	= \$ _____
_____	<input type="checkbox"/> \$50	+ <input type="checkbox"/> \$3	+ <input type="checkbox"/> \$20	= \$ _____
_____	<input type="checkbox"/> \$50	+ <input type="checkbox"/> \$3	+ <input type="checkbox"/> \$20	= \$ _____

Dance+syllabus=\$53, Dance+brunch=\$70, Dance+syllabus+brunch=\$73

Grand Total \$ _____

Contact for confirmation:

email: _____ Phone: () _____ - _____

Mail this form and a check for grand total made out to **Folk Dance Federation** to:

**Statewide
1524 Vivian
Newport Beach, CA 92660**

Pick up registration packages at Statewide in Palm Springs.

Questions – contact Steve: register@SoCalFolkdance.org or (949) 646-7082

Dance package includes the following for which individual tickets will be available at the door:

Friday	7:30 p.m.- midnight	\$15	\$15
Saturday	9:00 a.m.- 11:30 a.m.		\$10
	1:00 p.m.- 5:30 p.m.		\$15
	7:30 p.m.- midnight		\$15
All Day Saturday Pkg.		\$35	
Sunday	10:00 a.m.- 12:30p.m.		\$15
	2:00 p.m.- 5:00 p.m.		\$10
All Day Sunday Pkg.		\$20	
Total for all events at the door:		\$70	\$80

HOTEL RESERVATIONS AT THE RAMADA INN MUST BE IN BEFORE MAY 3.

When making reservations, mention "Folk" to get Statewide rates.

Telephone (760) 323-1711

\$71.95 tax included

The Patron Saint of Dance

By Sidney Messer

It all began in the second century AD when Vitus, the pagan son of a Sicilian senator, converted to Christianity. His father, greatly upset, showed his displeasure by having him arrested and severely punished, scourged, to be exact.

Having been freed from prison by angels, he fled to Lucania and finally after a time, reached Rome. While there he managed to cure the Emperor's son of a nervous affliction which had manifested itself in uncontrolled and violent muscular movements, possibly Sydenham's chorea. Unfortunately, when Vitus refused to make the usual sacrifice to pagan gods in celebration of his success, his curative abilities were attributed to sorcery and he was arrested once more, tortured again, and this time, thrown to the lions.

Amazingly, the lions would not touch him. Not to be deterred, they then threw him into a vat of boiling oil along with a rooster as an addition to the existing ritual against sorcery. That worked.

As time went on Vitus was ordained the Patron Saint of people with nervous afflictions as well as actors, comedians, comediennesses, the Czech Republic and dancers. The aforementioned rooster became the symbol of protection for those who oversleep.

All this, of course, did not happen over night. These things take a lot of time to gain credence and become estab-

lished. In fact, more than one thousand years went by before another major event occurred. For reasons still unknown, a certain mania began to spread throughout Europe in which tens of thousands of people participated in frenzied public orgies and wild dances which were dedicated to St. Vitus. They went on for days nonstop and sometimes weeks. These dance processions would often end near the chapels and shrines dedicated to the saint.

It is interesting to note one country alone felt it knew exactly the cause of this dance mania - Italy. They "knew" it was the bite of the tarantula spider whose poisonous venom resulted in the condition that could only be counteracted by frantic and continuous dancing. Remarkably, this mania which began in the 13th century, lasted well over 400 years. The last vestiges of the dance "tarantella" are still being performed in certain parts of Italy to this day.

As years went by there were many theories as to the causes of this strange affliction. It is only recently that careful studies of original and obscure texts have begun to shed some light on what actually happened and to question much of the more recent theories.

Mr. Robert E. Barholomew, writing in the *Skeptical Inquirer* July/August 2000, refutes some of the theories that have existed for several centuries:

Fallacy #1: "Most of the dancers were crazy." Chronicles of the time reveal that most participants did not live in the areas the dancing occurred. Many of the "dancers" in Germany and Holland came all the way from Bohemia, Hungary, Poland and Corinthia. In their songs they uttered names of devils never heard of before. Bohemians, especially, were noted for a high incidence of immorality, all of which resulted in the general local conception that these people were more or less insane. Over the ensuing times, this concept remained and gradually grew.

Fallacy #2: "The dancing was spontaneous and uncontrolled." The literature of the time indicates those dances were not at all spontaneous. A medical historian reports that tarantella dancers would typically begin dancing at sunrise, stop at noon to sleep and sweat, then bathe before the resumption of dancing until evening when they would again sleep and sweat, eat a light meal, then sleep until sunrise. This ritual was repeated over four or five days, and sometimes for weeks. They were far from spontaneous and uncontrolled.

Fallacy #3: "Most dancers were hysterical females." Chronicles of the times indicated both sexes were equally affected. So what caused the dancing mania? Based on various medieval chronicles, these were devout religious sects that picked up adherents as they traveled through Europe during troubled times to receive divine favor. The 'visions', the 'fainting', the 'tremors' are to be expected in any large group engaged in prolonged dancing, emotional worship and fasting. The actual initiating "cause" may never be known.

The dance mania is now history except possibly for certain kolo dancers. St. Vitus, however, one of the Fourteen Holy Helpers, is still very much with us. His Feast Day will be celebrated on June 15. Should you decide to go, do not bring any chicken.



Letters to the Editor:

Couple dances

Thank you, Bruce Wyckoff and Loui Tucker, for your articles in the March issue. I, too, feel very sorry that folk dancing now has become primarily Balkan Line dancing. I no longer consider most of the groups "International," and I seldom attend such clubs.

Loui's article, "Learning to Lead," may well promote a return to a more diverse type of dancing, which is very important to me. When I started dancing there were only a few non-partner dances and I learned early on to take the lead role because I had no regular partner, and I did not want to sit out any dances. In Napa we had a woman's folk dance group where we did mostly couple dances. Women's groups in the Bay area were led by June Schaal, Grace Nichols, Millie von Konsky, and, more recently, Stela McCoy. We had lovely costumes and were often asked to perform for various organizations. Occasionally we met with other groups for dancing and socializing. We had loads of fun - lots of laughs and comradeship. Napa also had an active couples' group, and I seldom lacked for a partner - whether male or female. Sure, I goofed lots of time (and still do) - wrong arm hold, wrong foot, wrong side - but my partner and I usually got a good laugh out of it.

On the international scene Bill and I were once asked to teach at a wonderful women's group in Taiwan. At workshops in the Czech Republic we usually meet a group of women who travel around the world to learn couple dances - which they usually dance beautifully with each other. They and others often come to Stockton.

Dancing the lead did not keep me from dancing with, marrying, and teaching with my terrific partner, Bill.

Let's not let all the beautiful couple dances of the world be lost for lack of a few men!

—Louise Lidicker

Would you like to have some folk dance 78s?

(We received a communication from Nancy McGhee about some old 78 rpm folk dance records that need a good home. If you are interested in them, please contact Nancy.)

My husband, Clayton Newman, and I are folkdancers from the old UC Berkeley group. We have been the "keepers of the vinyl" since the group has moved and changed to tapes and cds. Upon the death of Asha Goldberg, a long-time folk dancer and promoter (did you know him?) we were given the collection of records found in his garage. Among the UC Berkeley material that we got were several cases of 78 records that are not from the UC group. One collection is labeled as being the collection of someone named "G. Klein". The other is unlabelled. G. Klein's collection has Federation stickers on the boxes.

There are many records: 210 in G.Klein's collection and 167 in the unnamed collection. All are indexed in one fashion or another. All appear to be in good condition.

We do not have the room to keep all these records, so we intend to dispose of them. Please let me know as soon as possible so that I can clear my floor of boxes!

—Thanks, Nancy McGhee

Hungarian Dance and Music

Aranykapu Tábor July 3-9 At Camp Cazadero

The fourth annual Aranykapu Tábor Hungarian dance and music camp will feature Ferenc Sára and his wife, Zsuzsanna Varga, who will teach dance cycles from Gyimes and Méhkerék.

Gyimesi hasn't been taught in Northern California for many years and Feri Sára is the leading authority on this dance cycle. He has chosen to make his home in Gyimes in order to immerse himself in the culture of the region.

Méhkeréki has not been taught in this area in anyone's memory and for those of you (men or women) who want to learn the Méhkeréki men's dance, this is your chance.

Téka will provide music for the nightly téncház. This ensemble is one of Hungary's most popular folk music groups. A full program of music lessons will be arranged for those who register as music students.

Téka's Beatrix Tárnoki will lead a daily singing class for all dancers and musicians. The class will cover pronunciation as well as styling.

For information see the website: www.aranykapu-tabor.org or call Laurie Raz-Astrakhan 510-526-7757 or Margorie Nugent 510-553-9157.

Wes Takara

*Welcomes
the*

*Santa Rosa
Rose Festival*

(Happy Birthday Frank Bacher!)

&

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2005*

I Love Tamburitza Music

By Nancy Milligan

With the Tamburitza Extravaganza coming to Los Angeles in September 2005, I thought I'd better write something about this wonderful music.

The tamburitza is a plucked-string instrument related to the guitar, lute, and mandolin. There is a family of tamburitzas, from the high-voiced prim ("preem" i.e. first or leader) or bisernitza ("beesehr-nee-tsa", little pearl), to the deeper brac ("brahtch") and bugarija ("boo-gah-ree-ya"), to the berde ("behr-deh") or bass. A few may play together, or enough to make a large orchestra.

From years ago, when my brother played double bass in school, I remember a man in a stringed-instrument repair shop describing what I now realize must have been a berde he was working on. The tamburitza family has been with us a long time.

This music lives in the Pannonian region of Southeast Europe, which includes both Zagreb, capital of Croatia, and Belgrade, capital of Serbia. If you find Baranje, Slavonia, and the Vojvodina on a map, you will have the general idea.

In America it can be found across the country. The Tamburitza Association of America, which sponsors the Extravaganza, lists 200 bands and orchestras, New York to Seattle; dozens from the U.S. and Canada are expected in September for a three-day festival. The Web address is www.zivilatamburitza.com

As president of the California Institute of Technology folk dance club, I hire the local Yeseta Brothers tamburitza band a few times every year. Cal Tech dancing, in Pasadena, is open to students, faculty, alumni, staff (including "JPL", the Jet Propulsion Laboratory), and *you* too whenever you are nearby. The Yeseta Brothers always draw a crowd. Tom Yeseta is the telephone contact for the 2005 Extravaganza, (818) 954-1597.

Our local expert in teaching the dances that go with this music is John Filcich. He was a founder of the San Francisco Kolo Festival. Like everyone else we are also much indebted to Dennis Boxell, who lived here during the 1990s, now in Sacramento, whom Cal Tech folk dancing brings to teach us whenever we can. These two are among the best teachers, with the best taste in music, that I know.

You can get in touch with John at Festival Records, 2665 W. Pico Bl., Los Angeles, CA 90006, festivalrecords@netscape.net; or Dennis at 7777 Sunset Ave., Fair Oaks, CA 95628, dennisboxell@msn.com. Festival Records has long been a leading source of folk dance recordings, CDs now, cassettes and vinyl still if you prefer. Dennis has recently been producing CDs; Festival Records carries them, or you can get them from Dennis directly.

You may have dances from this region in your repertoire. The Slavonsko Kolo, and variations like Drhtavac and Mista, are great tamburitza dances of Slavonia. The Yeseta Brothers always play a Slavonian set, singing in Croatian and English. At Cal Tech we do Kriči Kriči Tiček and the Drmeš iz Zdenčine from around Zagreb, Malo Kolo and Veliko Kolo from the Vojvodina. These are circle dances.

Then there are dances done by everyone, like Seljančica and Kokonješte and Žikino. The old "ballroom kolos" like Sarajevka and Kraljevo (also called Srbijanka) look dignified

because men and women in formal evening clothes used to do them. When people call these "line dances", they mean lines that curve.

Couple dances? Certainly. Try Šokačko or Keleruj. Some night if you have more women than men, try trio dances like Bunjevačko Momačko or Milica.

If a Croatian or Serbian church or restaurant is near you, live tamburitza music may be within reach. You may find a Kolo Night, or someone's wedding, or a family saint's day party. Visitors are often welcome.

Southeast Europe has fine fiddlers, and before anything else there were bagpipers, and sometimes it seems the accordion is king. If four or five soldiers or farmers are waiting for a train, one of them may take out a pocket flute and start a kolo. It's all good. But I love tamburitza music.

GREAT TRUTHS ABOUT GROWING OLD

- 1) Growing old is mandatory; growing up is optional.
- 2) Forget the health food. I need all the preservatives I can get.
- 3) You're getting old when you get the same sensation from a rocking chair that you once got from a roller coaster.
- 4) It's frustrating when you know all the answers, but nobody bothers to ask you the questions.
- 5) Time may be a great healer, but it's a lousy beautician.

—From Footnotes, FDA

Let's Dance!

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BLOWING IN THE WIND

(Our thanks to Maureen Petherick, editor of Footnotes, FDA for permission to use this article)

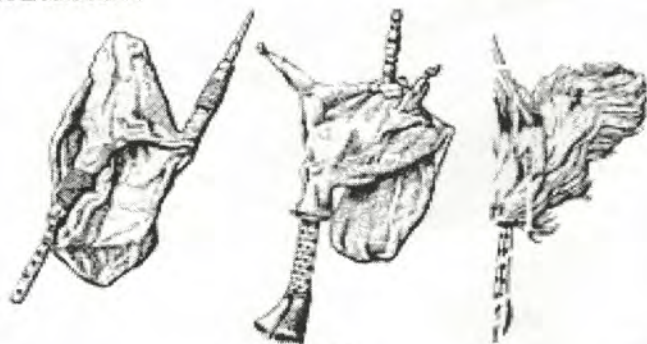
Although the history of this instrument is obscure, bagpipes were known as early as Roman times and are now found in Asia, North Africa and Europe.

They are reed instruments characterised by an air reservoir in the form of a bag, so that the player can breathe while playing, yet still produce an uninterrupted sound. People in many cultures have long been fascinated by continuous sound, and bagpipes are among the earliest inventions capable of producing it.

The bag is usually made of animal skin (sometimes with the hair left on) into which the chanter, or fingered melody pipe, and the unfingered drones are inserted (and often where the animal's legs and head were attached); the chanter and drones may have either a single or double reed.

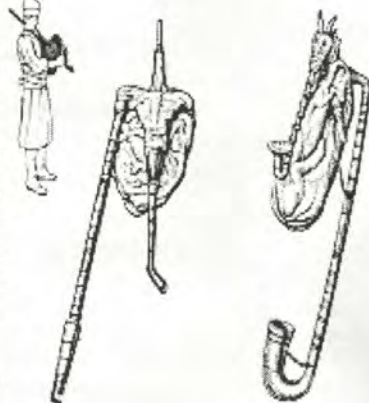
The medieval bagpipe has a "bag" made from the whole skin of a pig. The mouth pipe is stuck into the back and the chanter protrudes from the animal's mouth.

The simple Indian bagpipe (below, on the left) has a single chanter and no drone, (as with the tulum from Turkey, which is also played in Georgia). The Arabian, Tunisian, (middle and right below) and Russian bagpipes have double chanters with horn bells but, again, no drone. The French musette has a velvet covered bag and was popular at the court of Louis XIV.



The Macedonian gaida has a tapering chanter with a small horn bell and a single bass drone. The Slovakian gajdy has a short chanter with an upturned bell, and a base drone fixed at right angles to its stock. Other single drone bagpipes include the Breton binioù and the Spanish gaita.

The German dudelsack has a goatskin bag with two drones; the Italian zampogna has two drones and two chanters, each fitted with double reeds. The French cornemuse has a stock carrying the chanter and a small drone, as well as a larger one. (See picture top of next column.)



The Scottish pipes have a conical chanter and three drones fitted to a tartan-covered bag and were developed between the 1500's to 1800's.

The Bohemian, Hungarian and Polish bagpipes are bellows-blown, as with the Irish Union or uilleann (ILL-en) pipe, which is played in a sitting position. "Uilleann" comes from the word for "elbow". This pipe has a four-keyed chanter and three drones inserted into a common stock and, compared to the Scottish pipes, are very quiet. Regulators in the stock allow a chordal accompaniment.

Reference: *Musical Instruments of the World, an Illustrated Encyclopedia*, UNICEF, Diagram Visual Information Ltd, 1976.

Let us know—

Let's Dance Delivery problems

We have received several complaints of poor delivery service by the post office recently. A few people have reported receiving damaged or unusable magazines. Others have been receiving the magazines late. In regard to damaged copies, let us know and, if we have extra copies, we will send a replacement. We usually have some extras.

Late delivery by the post office is another matter. We would like to know just how large an issue this is. Would you please let us know if you are consistently receiving the magazine after the first of the month and how much after. We have reports of it taking the post office a full month or more to deliver in one area. We try to have the magazine in the mail at least two weeks before the end of the month. They should deliver it in about two weeks—some people report receiving it as early as a week before the end of the month. Our own post office usually, but not always, gets it to us a few days before the end of the month.

Email us with your city, zip code and how many days, on average, the magazine comes after the first of the month.

Kujony

(Poland)

(This description replaces the draft version erroneously published in the February issue of *Let's Dance*.)

Kujony (koo-YOH-nih) is a couple dance from the folk-lore rich region of Łowicz (WOH-veech). It is an example of a Kujawiak-type of dance, and has lyrical melodies and varied tempo. It includes a movement by the men symbolizing the use of a scythe in cutting wheat. The name is the local regional expression for a dance from the Kujawy region, which is the original source for Kujawiak dances. The dance was taught by Richard Schmidt at the 2004 Stockton Folk Dance Camp. He learned it from Sławomir Mazurkiewicz, a renowned choreographer from Łódź (woudzh). The Łowicz ethnographic region is famous for its heavy woolen costumes adorned with various colored stripes that simulate fields of crops arranged in fairly narrow rows.

CD: *Folk Dances from Poland, Vol. 1*, edited by Richard Schmidt; Band 1. 3/4meter

Formation: Circle of cpls in Semi-open Ballroom pos*, facing LOD; leading arms are parallel to the floor and fairly straight.

Steps: Basic step: A running waltz step, with long step on ct 1 and shorter steps on cts 2 and 3. Executed lightly and smoothly, either fwd, backward, or turning.

Kołysany (koh-WIH-sahn-nih): With feet widely astride, bend both knees (ct 1); slowly sway to L shifting wt to L ft as L leg is straightened; R leg is extended to the side with the toe pointed down on the floor (cts 2,3). Usually repeated with opp ftwk and direction, and can also begin to R instead of L. Feet do not move from initial stride pos during this figure.

Kolebany (koh-LEH-bahn-nih): Cpl dance a slow flat waltz turning CW making half a turn on each meas.

Od Sie Do Sie (OHD-sheh-DOH-sheh): A 4-meas sequence starting with ptrs turning away from each other and then back to face (the name literally means "from you to you"). With inside hands joined (held back) and free hands on hips, dance 1 Basic step moving fwd in LOD but turning 1/4 to face away from ptr (M start with L, W with R)(meas 1); joined hands swing fwd. Dance a second Basic step fwd (meas 2), but turn back to face ptr; joined hands swing back. Repeat meas 1, but drop joined hands and with both hands on hips, turn 1/2 instead of 1/4 so ptrs end up back to back and look at each other over shldr (M's L, W's R)(meas 3). On meas 4, W make a 3/4 turn to their L, moving slightly fwd in LOD, to face RLOD (step L, R, close L to R without wt); M turn to their R 1/4 turn to face ptr and LOD (step R, L, close R to L, no wt); in doing this turn M step back a little on first step to make room for ptr to turn.

Na Talarku (nah tah-LAHR-koo, meaning "on a coin"): Cpls in shoulder-waist pos, turn vigorously CW with series of step-closes, 6 steps per meas. M start with L ft, W with R. Turn as much as possible but end back in original position with M's back to ctr.

Scythe step: M face LOD and ptr, W face RLOD, and the distance between them should be sufficient that the M can swing his arms in a swooshing motion without touching ptr.

M: While turning 1/4 to R, step fwd on R with stamp (ct 1); shift wt on to that ft (cts 2,3) while swinging and extending L leg out in front of R, bringing L shldr fwd and touching L toe to floor pointed slightly inward; swing arms, with hands in fists as if holding scythe, down in front and up to the R in large swooshing motion. Repeat to the L with opp ft and arm motions.

W: With hands on hips, take step bkwd on L ft (ct 1); leaning slightly fwd sweep the R leg behind with semi-circular motion as body is turned 1/4 to R (this brings L shldr fwd). Repeat with opp ftwk.

Hand positions: When not attached to ptr or otherwise specified, M and W place fists on waist, thumbs back, and elbows slightly fwd.

Styling: Movements are done with grace and smoothness, simulating the movements of wheat and other tall grasses in the wind.

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

Meas	2/4 meter	Pattern
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8 meas INTRODUCTION On meas 8, bend knees and recover.

I. THE ROOSTER (waking up).

- 1-2 Dance 2 Basic steps fwd in LOD, M beginning with L, W with R (leading arms held out straight).
- 3 Cpl turns CCW in place with 1 Basic step (M bkwd, W fwd) maintaining Semi-open Ballroom pos. W's L arm is hooked around M's R arm with the hand firmly against the M's inner upper arm for support.
- 4 Still in Semi-open Ballroom pos., M step on ball of R ft while bringing L leg up bending it 45 degrees at knee, upper leg parallel to floor, toes pointed down (ct 1); bend head back and look up (rooster crowing) (cts 2,3). W: Keep both ft firmly on floor and watch ptr.
- 5-8 Repeat meas 1-4.

II. SWAYS, WALTZ TURN, OD SIE DO SIE

- 1-2 Dance 2 Koľysany steps in shldr-waist , first to M's L and then to R.
- 3-4 Keeping same hold, make one full turn CW moving in LOD with 2 slow waltz steps (Kolebany steps).
- 5-8 Execute the Od sie do sie sequence (back-to-back, etc.) ending with all dancers in large circle facing ptrs; M are facing LOD with hands on hips.

III. WHEAT HARVESTING

- 1-3 Dance 3 Scythe steps; M start with R ft, W with L.
- 4 Both turn to L (CCW) with 1 Basic step (M starts with L ft, W with R): M swing arms ("Scythe") down to start the turn; W extend arms down and out to side.

- 5 M: Scuff R heel on floor to accent ct 1; swing R leg up in front while lifting onto ball of L ft and arms are extended skyward as if holding the scythe high over head while looking at it (cts 2,3).
W: Facing ptr, raise on to balls of both ft (ct 1); hold while watching ptr (cts 2,3).
- 6-10 W return hands to hips; repeat meas 1-5.

IV SWAYS, INS AND OUTS, TURN ON COIN

- 1-2 In shldr-waist hold, M facing LOD, dance 2 Kołysany steps, first to M's L (twd ctr of circle), and then to R.
- 3-4 Turn individually twd ctr of circle with 3 steps, M step L,R,L, and W R,L,R; hands on hips. Repeat with opp ftwk and direction.
- 5-6 In Semi-open ballroom hold, dance 1 Basic step twd the ctr; reverse hand hold and dance 1 Basic step out of the circle with opp ftwk.
- 7-8 Dance Na Talarku figure in place turning CW as much as possible, but usually 1 1/4 turns; end with M's back to ctr.

V FORWARD, TURN, STAMPS, AROUND MAN, SWAY AND TRANSITION

- 1-2 Dance 1 Basic step moving in LOD, and then reverse hand holds and dance 1 Basic step backing up in LOD.
- 3-4 Make 1 complete turn away from ptr in LOD, M turning L with 3 steps (L,R,L), W turning R (R,L,R). End facing ptr (M facing out) with hands on hips (meas 3). M step to R on R ft and stamp L ft 2 times, W step to L and stamp R ft twice.
- 5-6 M drop onto L knee, L hand remains on L hip and R hand reaches to take W's L hand. W dance 2 Basic steps while circling the M CCW, R hand on hip.
- 7 Dance 1 Kołysany step to M's L (LOD).
- 8 With 2-hand hold and hands extended somewhat to sides, dance 1 Basic step to L (CW), M starting with R, W with L. At end return to Semi-open ballroom pos facing LOD to begin dance again.

Dance repeats three times more.

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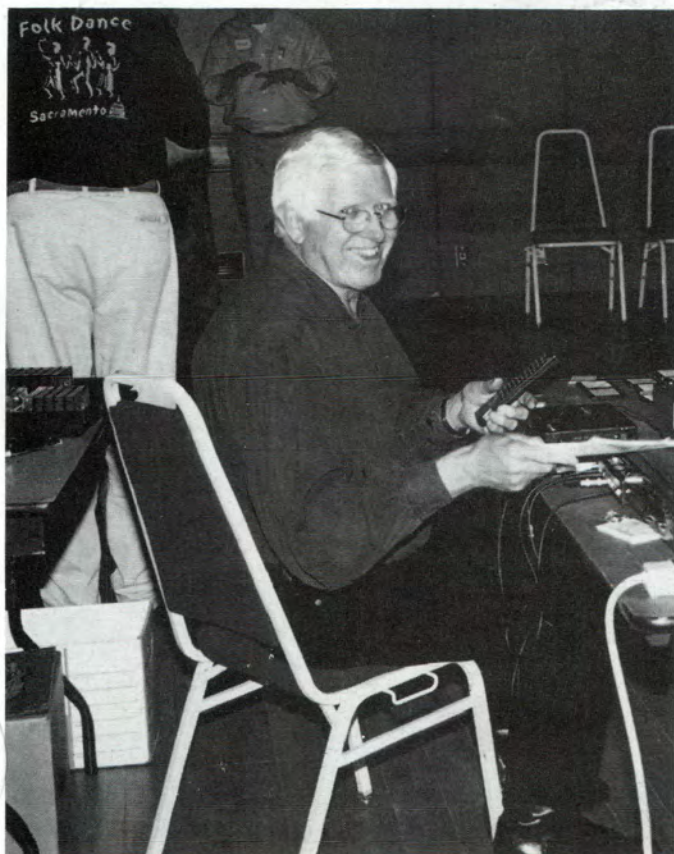


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Bruce Mitchell in control, playing music and announcing at the Camellia Festival (Photo by Editor)



Balkan Plus action—Carol Friedman and Mel Harte all awlirl doing Swede/Finn Mixer (Photo by Mindy Pines)