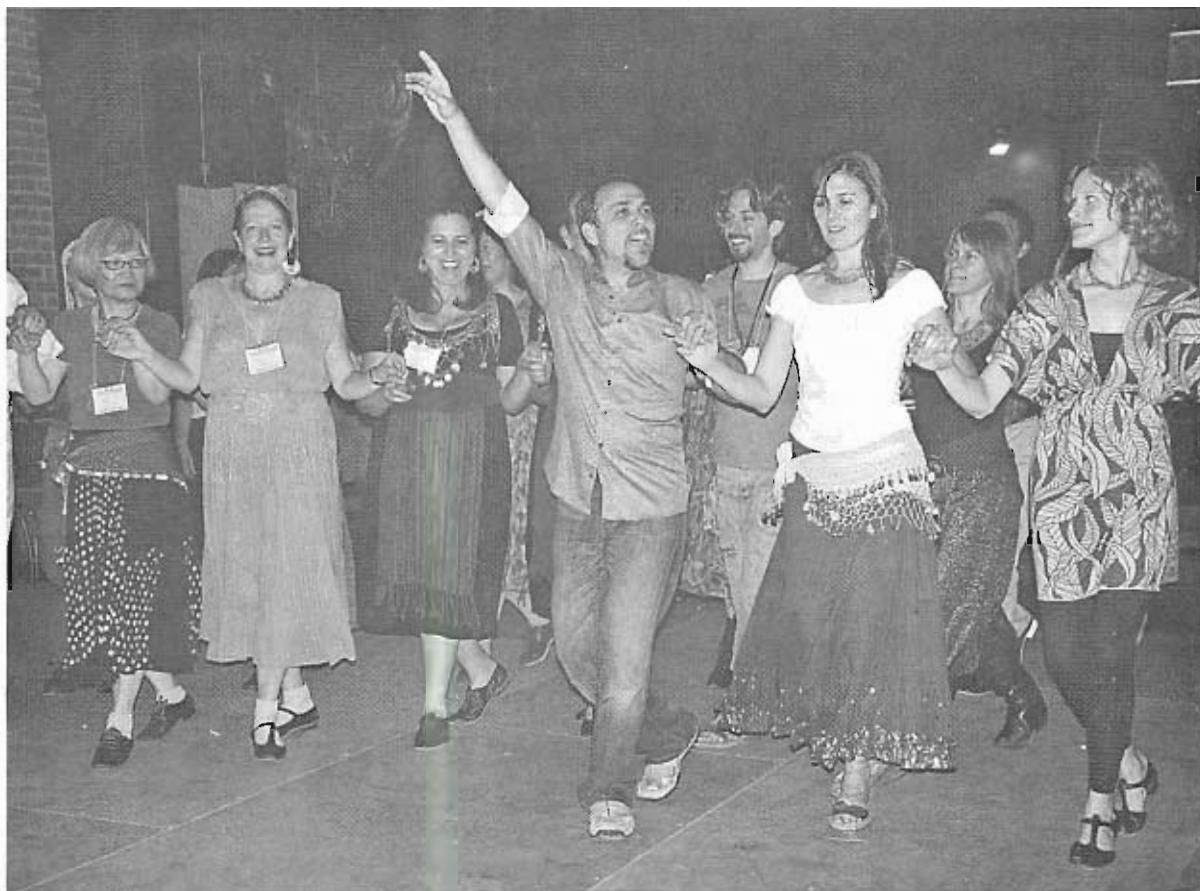


# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 October, 2007



Turkish dance action at Stockton FDC—Left to right: Yachee Zhang, Mady Newfield, Sonia Touro, Ahmet Lüleçi (leading), Bruno Perel (behind), Angela Amarillas, Davida Munkres (behind) and Campbell Keatinge-Clay—*Photo by Carol Feige*

Stockton Folk Dance Camp coverage  
with Kay James and Eileen Kopec begins on page 10

---

Henry “Buzz” Glass—The Birth of the Folk Dance Federation  
An interview with Buzz, Frances and Linelle Glass by Laila Messer, page 5

# Let's Dance!

Volume 64, No. 8  
October, 2007

Editor: Gary Anderson

Email: wildwood\_press@comcast.net  
PO Box 548, Woodacre, CA, 94973  
415-488-9197  
(9:00 am to 3:00 pm, Mon.-Fri.)

Council Clips: Contributions from clubs

Address change and membership:

Sidney Messer, tspolaris1@aol.com

Calendar: Gary Anderson, editor

Proofreaders: Irene Croft, Denis and  
Rosa Savage

Visit our website: letsdancemag.net

Site designer: Mindy Pines,  
mindy@messageframer.com

## Federation Officers, North

President: Bill Lidicker, llidicker@aol.com

Vice President: Loui Tucker,  
loui@loutucker.com

Treasurer: Irene Croft, irenecroft@cs.com

Recording Secretary: Teddy Wolterbeek

Editor: Gary Anderson

Membership: Sidney Messer

Parliamentarian: vacant

## Federation Officers, South

President: Marsha Fenner

Vice President: Lynn Bingle

Secretary: Charlotte Edginton,  
Jeanne Cate

Treasurer: Rick Bingle

Membership: Steve Himel

Publicity: Sylvia Stachura

Historian: Sandy Levy

Website: [http://us.geocities.com/  
FDFedSouthInc/](http://us.geocities.com/FDFedSouthInc/)

## Donations:

Gifts and donations are welcome. Send to:

The Folk Dance Federation of California, Inc.

Treasurer

466 Bret Harte Road,  
San Rafael, CA 94901

## Website:

You can now post your folkdance event flyers on the Federation's web site: [www.folkdance.com](http://www.folkdance.com). If you need assistance, contact Dick Rawson at [FDfC1.rawson@xoxy.net](mailto:FDfC1.rawson@xoxy.net)

©Let's Dance! (ISSN#0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May-June and July-August issues, which are released each two month period. Standard mail postage paid at Sacramento, California.

## TABLE OF CONTENTS AND CONTRIBUTORS

Birth of the Folk Dance Federation/the Glass family & Laila Messer, page 5

Bulgaria! With Jim Gold/Toba Goddard, page 9

Calendar of Events/page 4

Costume, Italy/Marian Gault, page 18

Council & Club Clips, Barbara Malakoff, Naomi Lidicker, page 14

Dance descriptions:

Balta/Bill and Carol Wenzel, page 15

Devojko Mâri Hubava/Bill and Carol Wenzel, page 17

Quadrille de Saint-Basile/Bill and Carol Wenzel, page 19

Dancing With Two Left Feet (5)/Lou Pechi, page 16

Editor/Gary Anderson, page 3

The end of a summer tradition/Gary Anderson, page 16

Folk Dancing in Point Reyes & Petaluma/page 3

A Greek Custom—"Arapides"/Vasilios Aligiannis, page 8

Memoriam:

Nadine Mitchell/Irene Oxford, page 13

Philomena Pavelka/George Pavelka, page 16

President's Message/Bill Lidicker, page 3

Stockton FDC Week One, Spirited Young Dancers/Kay James, page 10

Stockton FDC Week Two, Brazilians Add Atmosphere/Eileen Kopec, page 1

Teachers Committee Discontinued/Bruce Wychoff, page 3

What we did and who taught it/Gary Anderson, page 13

Where to Dance/pages 21,22 and 23

**The deadline for Let's Dance! is one month prior date of publication.**

We welcome submissions, letters and comments from our readers.

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)**

Mail applications, renewals & checks to:  
Folk Dance Federation of California, Inc.  
Sidney Messer, Membership  
P.O. Box 561  
Sausalito, CA 94966  
Phone/fax: 415-332-1020  
email: tspolaris1@aol.com

**Your advertising helps support Let's Dance! Ad rates:**

	¼ page	½ page	full page
Member <u>clubs</u>	\$10.00	\$20.00	\$35.00
All others	15.00	35.00	50.00

Contact: Editor, Box 548, Woodacre, CA 94973 or  
email: wildwood\_press@comcast.net  
or call 415-488-9197 (9:00am to 3:00 pm)

## Editor

We are extremely pleased this month to have an in depth interview with Henry "Buzz" Glass and his family. Laila Messer undertook this task a few months ago and an excellent article has resulted. Many hours of writing and re-writing, phone calls and letters were involved but the results are certainly worth it. Its important to the future of folk dancing to know what has been done in the past. Buzz was in the midst, taking an active role in the promotion, organization, writing and teaching of folk dance. Congratulations on a job well done Laila.

**Befuddled**—When I make a mistake I don't hide it in the back of the magazine. It's right out there on the front cover in capital letters. In the caption with the photo of the children performing: Millie Von Kinsky's "TWO HUNDRED" youths in performance should have been "FOUR HUNDRED". I think the number got to me. But the question is: Where are these four hundred now? Were you one of them? Do you know any of them? Do you know the date of this event? Let us know.

—Gary Anderson

## Letter

### Teachers Committee discontinued

To the Editor:

Since 1980 the Federation has included the Teachers Committee as a standing committee. The Committee has prepared yearly (more recently every other year) a list of dances indicating preferences of dances within the Folk Dance movement. Inquiries were sent to all teachers and the list was distributed to all regardless of Federation affiliation.

The committee was proposed as a way of uniting disparate groups within the folk dance movement. Newer dancers may not understand the depth of antipathy which used to exist. Suspicions existing between newer and older dancers, line versus couple dance adherents and square dance preferences, among others.

Federation benefits include dance standardization, publicity, insurance, folk dance promotion and others. The Federation is much more effective if it includes all groups.

Unfortunately, no gauge of progress exists. My own opinion is that the situation is now much improved.

As committee chairman, I proposed to our new president, Bill Lidicker, that the Teachers Committee not be continued and he has agreed.

The purpose of this letter is to explain to teachers why they have not received a new request for a dance list and to explain to dancers why they will not see a new dance preference list in Let's Dance.

—Bruce Wyckoff

### Folk Dancing in Pt. Reyes and Petaluma

Instructor Carol Friedman has announced her Fall 2007 Class schedule:

Petaluma Snap-Y Dancers, Mondays 7-9:15 p.m. September 10--December 10. At Herman Sons Hall, 860 Western Ave, Petaluma

Point Reyes International Folk Dance, Wednesdays 7-8:15 p.m. September 19-November 14. At the Dance Palace: Corner of 5th & B Streets, Point Reyes Station. Directions to the Dance Palace: <http://www.dancepalace.org/>

## PRESIDENT'S MESSAGE

It is perhaps much too early in my tenure as Federation President to be speculating about the future of our organization, but already there are signs that suggest significant changes may be needed fairly soon. I suspect that it may not be too early to begin thinking about some of these trends and to consider how we may adapt to them so as to not lose our viability and mission.

One such issue is the future of automobile transportation as a necessary ingredient in Federation business. The Federation has grown up with the increasing use of cars to move dancers long distances between festivals, institutes, and business meetings. We have been able to treat our northern California region as one big happy dance neighborhood. From Eureka to Fresno and Monterey to Shingle Springs we have happily motored back and forth to enjoy festivals, maintain friendships, and carry out the business of the Federation. Can this modus operandi continue into the immediate future? I see warning signs that we may have to change our ways.

With steadily worsening traffic congestion, rising gasoline prices, and busy personal schedules, I see signs that our willingness to continue our dependence on auto transport is being seriously stressed. One consequence of this may be the need to devise ways to increase utilization of electronic communication for carrying out the Federation's business, both among its many committees and at the level of the Board of Directors. Another possibility may to increase emphasis on more local dance institutes rather than fewer regional ones. I invite discussion of these and related issues. Please write to me with your views, submit commentary to Let's Dance! for publication, come to Board meetings, etc.

Perhaps somewhat related to the trends alluded to here, I report that I have reluctantly decided to cancel the meeting of the Board of Directors traditionally held at the Fresno Festival in October. For multiple reasons, it seems impossible to achieve a quorum of the Board at this Festival. Nevertheless, I hope you will support this festival if you possibly can. It will be on October 20 (Saturday) and will feature, among a variety of attractive events, an institute sponsored by the Federation's Institute Committee.

—Bill Lidicker



# October, 2007 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  
The deadline for listings is one month prior to the magazine date.

## Upcoming Events—

- Oct. 15-27 Dance tour to Armenia.** For information: Tineke van Geel, [www.tinekevangeel.nl](http://www.tinekevangeel.nl),  
Email: [info@tinekevangeel.nl](mailto:info@tinekevangeel.nl)
- Oct. 19-21 Camp Hess Kramer workshop weekend "Camps Review".** Beverly Barr, Gary and Jane Diggs and  
Denise Heenan. Located at 11495 E. Pacific Coast Highway in Malibu, one mile north of the Ventura  
County line. For information call Irwin at 310-202-6166 or 310-478-6600
- October 20 \*Harvest Festival.** The Annual Fresno Harvest Festival is on! Registration for the institutes in will  
begin at 1:00 pm. The institute is from 1:30 to 4:30 pm. The evening party is 7:00 to  
11:00 pm with requests from 7-8:00 pm. Live music from 9-11:00 pm. \$8.00 charge for the dance.  
California Art Academy (Former Cynthia Merrill Dance Studio), 4750 N. Blackstone near  
Gettysburg Street, next to Wendy's, Fresno. Contact Fran Ajoian for more info: 559-255-4508
- Thanksgiving weekend—Family Dance Camp.** Dancing for adults and children near Asheville in North Carolina.  
Featuring Jerry and Kathy Helt, Mihai David and Lee Ann Bannerman. Begins with Thanksgiving  
dinner. For information call 828-669-7323.
- 2008 January 11 & 12 Heritage Festival.** Warm-up party, institute, exhibitions, live music, lots of dancing over two  
days! Community United Church, Arroyo at Elm Streets in San Carlos (same as last year) Watch for  
details.
- February 23 \*Festival of the Oaks.** More info to come soon.
- March 29 Save the date! Balkan Dancers of Marin's Balkan Plus Party** in San Rafael. We're planning  
ahead. Watch for information about a *plus* feature at next year's party.
- May 30-June 1 \*Statewide 2008.** Placerville—Watch for more information!

*\*denotes Federation events*

*The Council, club and class listings are in the back of the magazine*



Henry "Buzz" Glass—

# The Birth of the Folk Dance Federation

*This article is the result of a series of mail, phone and email interviews, questions and responses between Laila Messer and Henry "Buzz" Glass, wife Frances and daughter, Linelle Glass. The writing is theirs, the arrangement and removal of actual questions is Laila's. We thank all concerned for this glimpse into the life of one of folk dancing's premier people.*  
—Editor

## How did the Folk Dance Federation of California get started?

Whose idea was it?

Where was it started and when?

The answers to those questions have to do with Henry "Buzz" Glass and his wife, Frances. The two met when Buzz hitchhiked from San Francisco to Lodi to interview for a teaching position in the Lodi School District. Frances was the secretary to the Assistant Superintendent who interviewed Buzz. "My office was next door to his office. The partition between the two rooms did not go to the top," she explained. "I could hear everything. I just knew he'd get the job."

And he did. He was assigned to teach the 5th grade at Needham Elementary School. His salary was \$1300; the year was 1939.

Henry, the youngest of seven children, was born September 7, 1915 in San Francisco. The arranged marriage of his parents did not work well and his father left. It was not easy to survive without the safety nets available today. Life was a struggle. Hard work was no stranger to the Glass family. Nevertheless, education and reading were always prized.

He is always called Buzz. That's how he likes it. "I can't remember a time when anyone called me Henry," he said. As a kid, he was called Buster. One of his idols was Buzz Arlett, (he can't remember the spelling) who was a great hitter for the Oakland Oaks. "I liked the name so much I put it on my T shirt. It made a hit with the customers on my paper route." The change from Buster to Buzz was an easy slide.

As a youngster, Buzz had a lot of jobs. He boxed groceries, worked at the zoo and delivered newspapers. At age 19 he shipped out on a Grace line ship as wiper in the engine room. The ship made a summer-long trip through the Panama Canal to New York City and back again.

After that he went to college, first to San Francisco State and then to UC Berkeley. He decided to become a teacher and returned to San Francisco to get his college degree and teaching credential from SF State (now SF State University).

He started folk dancing in 1937 when his older sister, Marge, invited him to go with her to a dance sponsored by the San Francisco Recreation Department. The dance was held in a portable building; the music was played on a phonograph and the records were 78s. The group was led by a lady from the Croatian community. The dances were simple group dances so all could join in without instruction. Buzz enjoyed the evening very much. He was impressed by the camaraderie, the sharing and sense of belonging.



Henry "Buzz" Glass

—Ace Smith photo, on loan from Bruce Mitchell

He soon after he saw a flyer for a folk dance to be held on Columbus Avenue. Because of the warmth and sense of community he had experienced at his first folk dance, Buzz anticipated another pleasant evening. He told everyone he didn't know any dances, but they all were welcoming and encouraging. Soon after, that group became *Changs International Folk Dancers*. Buzz became a charter member. The club still exists! (It is now the oldest folk dance club in the United States.) After a night of dancing, the dancers would go down to one of the ethnic restaurants for food and more folk dancing at other spots. More than anything, it was the welcoming spirit and encouragement that prompted Buzz to pursue and get involved in folk dancing.

One night, Vasha Kuratov, a member of the Russian community came to the club and invited Buzz to learn Russian dancing. Buzz took Russian dance lessons and became very proficient. He danced at a café with a Russian singer, a four-piece orchestra and émigrés from Russia. He learned some Scottish dancing from a member of *Changs*. He attended picnics put on by different ethnic groups picking up knowledge of ethnic dance whenever and wherever he could. He later studied modern dance with Jose Limon and dances of the West Indies with Katherine Dunham.

He performed with some *Changs* dancers at the Estonian Village, part of the 1939 International Exposition on Treasure

## Henry "Buzz" Glass cont.

Island. In the 1940s he attended a Polish dance group in San Francisco.

In Lodi, Buzz started a social dance class which quickly turned into the *Lodi Folk Dancers*. He introduced the group to square dancing and taught international folk dances. Frances became a member of the group. Sometimes she joined Buzz and others to drive down from Lodi to dance at *Changs*. Carloads would travel to the Bay Area to dance when they could. Except for the *Lodi Folk Dancers*, folk dancing was most prolific in the Bay Area.

Buzz had very much enjoyed attending folk dance events in various parts of Northern California. The opportunity to meet other individuals and share dances was, to him, very inspiring. However, there was no organization to link the groups and what they danced. He was motivated to organize some kind of association.

On May 3, 1942, folk dance groups gathered at Lodi Lake Park in Lodi, for a dance festival organized by Buzz. Afterwards dancers sat in a circle on the lawn and Buzz presented the idea of forming a folk dance association. These were among the groups that attended. It wasn't easy due to World War II and the rationing of gasoline, tires, etc.

*Berkeley Folk Dancers*

*Palo Alto Folk Dancers,*

*Changs International Folk Dancers*

*Vallejo Folk Dancers*

*Norwegian Folk dancers*

Miss Winifred Van Hage, State Department of Education

*Co-op Fun club San Francisco YMCA*

*Lodi Folk Dancers*

At the meeting it was decided:

"1. That a Folk Dance Association of Northern California should be formed

2. That the various representatives were to meet in San Francisco at Wardell Hall, 43rd Avenue and Judah Street on May 16, 1942, to discuss aims and objectives of the proposed association.

3. That all interested organizations were to be notified of this meeting and asked to be present."

The minutes were taken by Norah Porter, Temporary Secretary and typed by Frances Farnell. \*

Two weeks later, at the May 16 meeting in San Francisco, representatives from "over nine folk dance groups of the State" were present to discuss promoting folk dancing in Northern California. All were anxious to belong to a folk dance association. A *Berkeley Folk Dancer* suggested "that the success of the present groups of folk dancers had been due to general spontaneity and the lack of excess parliamentary procedure." Mr. Soong Chang "stated that the original motive for their group was to spread folk dancing as far as possible through city and state." A Recreation Center spokesman suggested a group "to present folk dancing through the U.S.O. to the armed forces." Another attendee thought folk dancing among civilians would serve as a means of entertainment and morale building.

Buzz felt the association needed to represent certain values. He suggested a research committee be formed for the purpose of authenticating dances of different nations. He also

suggested the possibility of embracing educational institutions. (from Getchell History)

After much discussion it was decided to elect officers. Henry Glass was nominated Temporary President. Norah Porter regretfully declined to be secretary at which point "Mr. Glass then suggested the name of Miss Frances Farnell" who also served as the temporary treasurer.

One month later *Changs* hosted a festival in Golden Gate Park. It was at that meeting that Buzz Glass officially took over the office of President of the Folk Dance Federation of California and Frances Farnell was elected Secretary-Treasurer.

Six months later, on December 26, 1942, Buzz and Frances were married in Lodi at a private home. An accordionist provided music and there was folk dancing, of course. Frances, like Buzz, comes from a background of hard work. She was born in Livermore on October 28, 1917, the oldest of two. Her mother passed away when she was eight-years-old. Life was a struggle as her father moved Frances and her brother around the west seeking gold and picking fruit. She helped support her family starting in high school.

As a high school student, she won first place in a Northern California typing competition. Her typing skills were to come in very handy later with many years of accurately typing dance instructions and notations for Buzz.

In 1943 the couple moved to Oakland where Buzz took a job teaching in a junior high school. However, the primary purpose for the move was to continue to pursue dance of all kinds. Dancing was always at the center of their activities. They danced two to three times a week. It was difficult as they did not have a car and relied on public transportation at first. They attended all the folk dance festivals they could.

Frances had been the financial secretary of the Lodi Union High School District. In the Oakland Unified School District she worked in the research office and was the music supervisor's secretary. She worked in many secretarial positions as a floater. She was a stay-at-home Mom until daughter, Linelle, was 12 when she became the principal's secretary at John Swett Elementary School, a school both her children had attended.

The *Castle Promenaders* was the first group Buzz and Frances formed in the Bay Area. It met at Castlemont High School in Oakland. During the '40s Buzz and Frances were members of the *Berkeley Folk Dancers*. They traveled by street car and bus to attend their dances. They were also long-time members of the *Gateswingers*, a group that met at the Golden Gate YMCA in San Francisco. It had existed before the Federation was formed. The club continued to be active throughout the 60s, 70s and beyond with the children of the *Gateswingers* learning to enjoy folk dancing also.

It was at *Gateswingers* and *Folk Dance Camp* where their two children learned to dance. Son Terry was born in 1946; daughter Linelle in 1949. They grew up in the house where Buzz and Frances still reside in Oakland. Both have been active in many aspects of folk dancing and folk music.

Buzz and Frances helped many others, such as Millie von Kinsky, start their own folk dance groups and introduced generations to the joys of folk dancing. This increased enthusiasm for folk dancing as more and more people joined various folk dance groups.

Buzz was on the staff at *Stockton Folk Dance Camp* many times including the first year of the camp. He taught international dance and, later on, Mexican dance and workshops for teachers.

Buzz earned a Ford Foundation Fellowship to study Mexican dance and culture in Mexico. The Glass family lived in Mexico City in 1954-55 while Buzz studied dance at Mexico City College and the National University of Mexico.

He became proficient in Spanish and later taught Spanish at Bret Harte Junior High School, the school where he taught physical education and pioneered special education teaching. He had a student dance team, ran social dances for the students and worked with them on popular dance styles.

Buzz has enjoyed both learning and teaching dance. He's taught and participated in folk dancing from all regions, square dancing, round dancing and social dance. Re the latter, he taught for the Arthur Murray Studios in the 1950s.

He picked up knowledge of ethnic dance whenever and wherever he could. He studied with many renowned teachers. He learned Irish set dancing from Una Kennedy O'Farrell, who was a student at Mills College in Oakland in the 1940s. A special memory is meeting Dvora Lapson, who came to teach at Stockton Folk Dance Camp in the 1940s. Learning folk dances from Israel was an inspiration.

And he loved teaching. Thousands of teachers learned from Buzz at his dance classes and workshops conducted throughout the U.S. For 17 years, he, along with two Oakland physical education colleagues, had a successful summer workshop for teachers at Mills College. He taught at UC Santa Barbara and UC Berkeley. At a UC Extension folk dance class in S.F., he had expected a maximum of 35 students; over 75 people attended. Buzz taught folkdance, social dance, square dance and the theory of recreation at a USC summer session—a highlight in his career.

Buzz was, and still is, a prolific choreographer. It was from the professional Russian dancer he met at *Changs* that he learned steps and styles which formed the basis of the *Hopak*, a very popular folk dance. Other folk dances he choreographed include *Blue Pacific Waltz*, *Numero Cinco*, and *Beautiful Ohio Waltz*. He choreographed many recreational dances and round dances. The Windsor Record Company produced 78 rpm records of round dance and square dance tunes to accompany Buzz's choreography.

In addition to his own dances, Buzz and Frances were in on the ground floor when such dances as *Erev Ba*, choreographed by Rivka Sturman, were introduced. During the '40s, Avis Landis was a teacher and a dancer working in Oakland with Mexican Nationals. Buzz attended a dance session where the roots of what would become the popular folk dance, *Corrido*, were established.

He used dance notation terms to write down the dances. Lucille Czarnowski, a dance professor at UC Berkeley, knew a great deal about the development of folk dance. (She was the fourth president of the Federation.) A research committee was formed to notate dances using a standard format. Buzz was part of that research committee. The result was a book called *Folk Dances from Near and Far*, published by the Federation. Buzz and Frances were involved in helping notate and produce the first five volumes. For years Frances was his partner in notating dances in written form. Being the ace secretary she



Buzz in costume to teach Mexican dances  
—Ace Smith photo, on loan from Bruce Mitchell

was, she typed with great attention to detail, many of the dance directions for dances Buzz choreographed.

Buzz received his Supervisor's Credential from Cal State Hayward and was offered the position of Supervisor of Elementary Physical Education in the Oakland Unified School District in the 1960s. He was a hands-on supervisor visiting all 70 elementary schools. Many do not know about his career as a physical educator and dance pioneer in children's movement education (including language, reading, mathematics, poetry, dance, rhythms and game activities for children.)

While teaching at a State P.E. Convention, the Educational Activities Company approached Buzz to make record albums in the dance/movement field. Buzz made about 33 various albums, (most now available on CD). The first album, *Singing Games*, came out in 1965. The last was recorded in the 1990s. He created the material and worked collaboratively with Dr. Rosemary Hallum, an excellent teacher and musician, and physical educator, Jack Capon, on some of the albums.

Buzz retired as the Supervisor of Physical Elementary Education (Oakland Unified School District) specializing in dance and games in 1976. He continued to teach workshops all over the U.S. until the late 1990's. This was a second career. Frances had also retired in 1976. He and Frances square danced for quite a few years after which Buzz returned to folk dancing. He danced until he was about 85.

In 1992, fifty years after the Folk Dance Federation was formed, Buzz was honored at the Statewide Folk Dance Festival in Dublin, CA with a wonderful commemorative plaque. Millie von Kinsky was the chairperson of that Statewide Festival.

## Henry "Buzz" Glass cont.

The couple still live in the Oakland house to where they moved from Lodi. Buzz was an avid gardener. The whole family liked travel and made many trips-- across the U.S., to Canada, to Europe, Spain and Israel. They liked to hike and fish in the Sierras. The Oakland A's, Raiders and Warriors are his favorite sports teams. He loves languages and converses in French and Spanish whenever he has the opportunity. He enjoys good food and conversation.

Frances loves to travel and read and they both are kept busy by their cats. They tend to fourteen of them! The word 'family' reminds Buzz: "Family comes first," he says. "I could not have pursued my career in dance without the support of Frances, her help and good typing skills!"

In the summer of 2002, Buzz, Frances, and their two children went back to the park in Lodi where the organizational dance/meeting took place to form the Federation in 1942 and to celebrate their 60th anniversary year. Their children had a chance to see places in Lodi associated with their meeting, their work and early marriage.

A final word from Buzz: "Dance, in its various manifestations, is completely absorbing for our own nation and internationally. Through the ages, people have developed a rhythmic and musical history of their culture and we have a chance to share in that. To all who continue the work of the Federation and who have worked on various tasks in the folk dance community, thank you!"

A final word from Frances: "The primary memory of folk and square dancing is the joy of movement and having a chance to socialize with many, many interesting people. The important thing about dance is that it brings people together who share an activity and a love of culture."

A final word from daughter, Linelle Glass: "My brother, Terry, and I have extraordinary parents. They have accomplished so much and our love of folk culture is attributable to the folk dance groups, festivals, concerts and camps we were privileged to attend. It is a family hobby as most cousins and some aunts and uncles have folk danced at one time or another. Cousin, Peter D'Angelo, is a past president of the *Berkeley Folk Dancers* and he and his wife, Lynne, along with cousin Bob D'Angelo, have kept up the folk dancing tradition. My father has touched the lives of so many in the dance world and in education. The *Folk Dance Federation*, dance camps and other activities are a testament to the importance and legacy of the early years of the folk dance movement in California."

Buzz and Frances would enjoy hearing from those who know them or who have been influenced by their lives in dance. 3732 Buell Street, Oakland, CA 94619

\* *A History of the Folk Dance Movement in California*, Larry Getchell, Published by the Folk Dance Federation of California, Inc. 1995

### NOTES:

Publications by Henry "Buzz" Glass:

*Action Time* (poetry and stories, Volumes 1 and 2), Alameda County

*Schools Exploring Movement*, Educational Activities International

*Playtime*, co-author, Dr. Wayne Nelson, Fearon Teacher Aids (This was purchased nationally across Canada.)

*Rainy Day Survival Book*, co-author, Dr. Wayne Nelson  
Plus many, many magazine articles.

In February 2000, Jeff Friedman, interviewer and editor, completed a project for the Legacy Oral History Project. It was titled "*Henry "Buzz" Glass, a Book, A Chapter, a Life*". This publication can be found in the San Francisco Performing Arts Library and Museum, Room 402, Veterans Memorial Building, 401 Van Ness Avenue, San Francisco, CA

## A Greek Custom - "Arapides"

A prosperity-related custom of Monastiraki (Northern Greece)

Article compiled by Vasilios Aligiannis. (Reprinted with permission of Footnotes, FDA)

A very interesting custom in the form of dromenon\*, called Arapides, is performed on Epiphany Day (January 6th), in the village of Monastiraki, near the town of Drama in Eastern Macedonia, in Northern Greece. The dromena owes its name to the predominant black color in the masqueraders' costume, which consists of a long black shaggy shepherd's overcoat, an impressive tall goatskin mask and three large heavy sheep bells tied around the waist. In one hand, a long wooden sword is carried, while in the other hand they hold a small bag full of ash from the twelve days of Christmas hearth, tapping passers-by with it. This action is done for the good of the community!

The team has a variety of members which usually include the 'Gilinges', men dressed in traditional clothes, the 'Papoudes' dressed in old local rural male costumes and the 'Evzones' or 'Tsoliades' who wear the national costume, stressing in this way the inhabitants' patriotism even in periods of foreign occupation.

To the accompaniment of the local musical instruments lyra and daires (large tambourine), the performers go ceremoniously through the village, bestowing upon their fellow villagers wishes for a good year and accepting a rich treat as a reward. Finally the team ends up in the village square, where a communal dance joined by a great number of visitors takes place. Now and then, a mock bear appears, much to the delight of numerous onlookers.

The dances and songs that are popular and danced till the early hours of the next morning are Kori Eleni (Eleno Mome), Baidouska, Karsi and Hasaposerviko. Songs include 'Maria Maria', 'Safto to spiti to psilo' (In this tall house) and Ehtes to Vrathi (Last night).

The main objective of the dromenon called Arapides is to ensure a prosperous new year, good health and fertility, as stressed by the features of masquerading, the bells, wishes dances, treats and, especially, the intense Dionysiac element as well as the symbolic ploughing and sowing.

\*dromenon - "dromenon", plural: "Dromena": summarily termed as the dramatized praxis and magic-religious ceremony.

### Resources:

*Aikaterinidis, George Ph.D. 'Arapides' A prosperity related custom in Monastiraki - Drama Cultural and Heritage Society of Monastiri, Drama, 1998 (in Greek)*

CD: *Makedonika Paradosiaka -LYRA, CD 4653, 1996*

Contains songs and dances from the following towns and villages: Monastiraki, Xerotoπος, Petrousa, Pyryi, Bolakas and Kali Vrasi.



# Bulgaria! With Jim Gold



Dobarski Babi singing in Dobarsko—Photo by Toba Goddard

By Toba Goddard

In August I had the pleasure of going to Bulgaria on a tour with Jim Gold and some 39 others. I have been doing Bulgarian dancing and singing for more years than I care to count and I am somewhat surprised I had not gone before this!

Jim teaches dancing on the East coast and has been conducting tours to different countries for many years. He was a real joy, changing what to do with what we wanted to do on the spot...this flexible attitude allowed us to have an even richer authentic experience.

Cities and villages we visited were Sofia (the current capital), Kovachevitsi, Bansko, Dobarsko, Pamporovo, Assenova, Plovdiv, Etura, Veliko Turnovo, Arbanassi, and finally Koprivshitsa.

We traversed the three main mountain ranges of Pirin, Rhodope and Rila. Kudos to our bus driver Pero who could thread a needle with the large tour bus through narrow, winding mountain roads and passes. These mountains are each formed by different geological processes, but each one is overwhelmingly beautiful...and as I have been asked, yes, I have been in the Alps. I think Bulgaria easily rivals the beauty of the Alps, but in a different way.

In the course of 13 days (okay, two are for flying), we saw many churches and monasteries. The outside of some of the churches were gorgeous with two having the eastern orthodox "onion" domes covered in gold-leaf (donated by Russia). But on the inside, the churches were covered with the soot of candles and incense and the usually brilliant icons and art works were dulled beyond recognition in most cases. There were one or two buildings that had been well preserved on the inside. The un-adorned on the outside church in Arbanassi was glorious inside with well-preserved murals dating back to the 16<sup>th</sup> c. Most outstanding monastery? Rila Monastery gets my vote. It is Moorish in flavor and the most colorful!

Folk highlights included a performance and dancing at Mt. Vitoshka Bor Restaurant with a small ethnic band and Daniela Ivanova until Jim pulled us away reminding us that the next day started early!!

Listening to Kremena Stanchova explain Bulgaria singing and demonstrating the styles of various regions (with the help of her grandson and a young girl-student with her neph-

ews translating) was outstanding! We even danced with the mayor of the town. Afterwards a small "snack" of home prepared foods including the regional favorite banitsa was offered in Kremena's house. The whole village had baked and cooked for days for us.

In Dobarsko, a group of women called the Dobarski Babis who have been in existence for more than 100 years greeted us with home baked bread and chubritsa, a mixture of dried spices as well as small bouquets of flowers and spices. They sang songs of their village and even welcomed me joining them in one song. I was elated and still get goose bumps thinking about the experience.

At Chalin's Farm we had a wonderful dinner under the huge pine trees, with wine, and, of course...a band of three complete with singing. One man played an accordian, another clarinet and the third played a dumbek as though it were a tuppan!! When they started to sing Zarad Tebe, I couldn't be held back and joined them. They were so shocked that an American could sing their songs in the correct style and they gave me more praise than I could possibly handle afterwards. We danced on the hillside to familiar Macedonian tunes until dark.


Koprivshitsa holds a festival once a year...a small one in the town center. The big every-five-year festival is usually held in the mountains surrounding the area and brings 250,000 people from all over the world. I think I was happy with the smaller setting. It was crowded, but not overwhelmingly so. I saw many groups perform...lots of youth groups (yea!!) and singers and dancers. The audience danced to both live and recorded music...what a memory!

Of course dancing almost every evening with our own "on-board" guida player Ventsi Andonov and teaching by his wife Iglia was magical.

And I decided to do it all again next year, helping Jim with singing. Many on our trip really wanted to do some Bulgarian and Macedonian singing, so Jim and I are arranging to have that happen. You can contact me for more information about the trip at:

Toba Goddard, 403 Safflower Place, West Sacramento, CA 95691 – (916) 371-4441 – [tobag@digitalpath.net](mailto:tobag@digitalpath.net)

The trip will take place in late July or early August... dates are being settled as I write! Hope to see you in Bulgaria!



**Folk Dance Scene**  
The official magazine of the Folk Dance Federation, South, Inc.

This (almost) monthly publication has folk dance events in California and elsewhere, folklore articles, recipes and lots of good reading.

To get a copy, just write to:  
Gerda L. Ben-Zeev  
2010 Parnell Avenue  
Los Angeles, CA 90025

# Spirited Young Dancers Enliven Folk Dance Camp

By Kay James

For fourteen years now I've been going to Stockton Folk Dance camp, but never have I been inclined to coherently gather my thoughts and write about it. The very idea of having to push myself beyond the usual all-consuming week of constant learning and dancing, where the brain is as taxed as the poor body and where sleep becomes the most precious commodity, leaving little time for much else, never entered my mind. However, I agreed to do it this year, and perhaps because I went to the first week of camp instead of the second (an important high-school reunion in Michigan took precedence over the usual second week attendance), I may have been able to look at it with fresher eyes. In any event, this year being the 60<sup>th</sup> anniversary of the camp, there were many important and exciting teachers at camp and a multitude of cameo appearances by some former teachers. Though I would have liked to attend all of the workshops, napping somehow had to be inclusive in my schedule, thus there should be no expectation of a complete coverage of Week One at camp.

While I could write at length about the quality of the teachers at camp, something we all come to expect without exception each year, I will only say that the usual dynamic suspects this year included Sonia Dion and Christian Florescu (Romanian), Germain Hebert (French), Jerry Helt (Squares), Jennifer Kelly (Scottish), Ahmet Luleci (Turkish), Yves Moreau (Bulgarian) and Richard Powers (American/Vintage).

And if that weren't an impressive enough line-up, consider that there were cameo workshop appearances with Susan **Cashion** (Latin), Nora Denzelbacher (Tango), Jerry Duke (Cajun), John Filcich, Ned and Marian Gault, Marilyn Gentry and Nora Knuckles (Hawaiian), Jaap Leegwater (Bulgarian), Greg Lund (clogging), Marilyn Smith (Southern France, Basque), Kamrin MacKnight, France Moreau (French), Jean Brown, Jeff O'Connor, Lee Otterholt, Suzanne Rocca-Butler (Bulgaria) and Loui Tucker (Israeli). Can you believe such a wealth of offerings for dancers? The teachers and the dances they brought were incredibly diverse and exciting, but one had to choose which to attend, it being physically impossible to sample them all. The level of teaching and the combined experience of all of these top-notch teachers from all over the world, not to mention the quality of dancing the attendees bring to it each year, make Stockton Folk Dance Camp what it is - a consistent, quality experience. And, with this year being **an anniversary** year, the experience was taken to yet greater heights.

Now, that being said, I want to delve into something I noticed during this first week at camp that I consider really important to the folk dancing world. There were actually a substantial number of younger participants in attendance. I



Author Kay James and In Sook Park costumed for the French banquet—photo from Kay James

have been aware for some time now that Teddy and Al Wolterbeek bring a group of teenagers every year, usually the first week of camp. I recall that at least one year, when I first attended camp, they all came the second week, and I will never forget the exhilarating experience of seeing these young people dance so gracefully alongside folk dancers of all ages. This year, being there the same week with them, I was reminded once again of how wonderful it is to attend camp when these energetic, talented and dynamic teenagers are there. With this particular group it all started when Michal Lawrence, a German teacher from the local high schools, happened to attend an Oktoberfest performance by Teddy and Al's group, the El Dorado

International Dance Association. This led to them teaching some dances to the teenagers in the German classes and eventually the formation of a group of students calling themselves "Tance El Dorado." The dance group meets with the Wolterbeeks on Tuesday and Thursday evenings in their Dance Barn and it is quite clear that courtesy and respect is the all-pervasive general rule that is stressed in these classes. The group has a turn-over each year as the students move on and out of high school, but the organization solidly continues as new students arrive and are encouraged by the more experienced dancers. The group also performs at Bay Area high schools and at many community events, such as the Camellia Festival, the Blossom Festival and the Festival of the Oaks, in costumes made by Lawrence, with much help from the parents and students themselves.

From this same group of the Wolterbeeks, a lovely young 16-year-old named Sara Valentine performed on the piano with the accordionist from the band, Milen Slavov, at the talent show. She communicated with the California Kapela band a few months prior to camp, requesting to play something with them for the talent show. Not only did Milen think it was a great idea, but he felt compelled to actually compose a song for them to play, in honor of the 60<sup>th</sup> anniversary of the camp. Of his song, entitled 'Vals 60,' he says, "I wanted the music to be lyrical, danceable and to express a sentiment from the past, the present and the future." The song was absolutely breathtaking, and the performance by them was truly special. The audience stood in tribute after the performance, clapping enthusiastically for a long time. And of Sara herself, Milen remarks, "I must say that Sara contributed passionately to the success of the piece. We practiced only a few times before the presentation. She was absolutely dedicated and understood the philosophy of the music. Sara is talented, charming and one of the most reliable sixteen-year-olds I have ever met." And, for anyone wanting to hear this piece again, or for the first time, the music track and score are available for download at [www.customizedmedia.info/vals60](http://www.customizedmedia.info/vals60)

Another smaller group of teenagers in attendance this year were Judy Yamahiro's three daughters, Kate, Rachel and Kelly, and a friend of theirs, Marissa. To the frenzied applause of everyone, they performed an absolutely spectacular example of Afro-Caribbean dancing that they had choreographed themselves after taking classes in that dance form. These girls really knew how to sway their hips and feel the music in their souls; and, their cute motions, made like fans with their hands, took us all to that 'hot' part of the world. They were also the highlight of the after-party on Saturday night, when by popular demand they demonstrated their oscillating movements again to a crowd in awe of their dance skills. I definitely feel that this kind of attention and appreciation of these teenagers' talents further encourages them to continue dancing, as they realize their dancing achievements are of value to and appreciated by others in the dancing world.

As I briefly mentioned earlier, one of the most rewarding aspects of attending camp is the exhilaration of dancing alongside very good dancers from all over the world. I liken it to playing tennis with someone who is really good ... one's own skills are enhanced by playing with a really good player. And, so it is with dancing. When you are alongside someone who is a very good dancer and who moves with grace and skill, you often find yourself dancing with enhanced qualities. With this in mind, and thinking about the enthusiasm that the younger people bring to camp, I noticed a young man named Joseph Kroupa, who was dancing energetically across from me one night at an after-party. I marveled at his style and skill in one of the more difficult Bulgarian dances and also in the Turkish dances, so I asked, "Who is that guy over there and where is he from? He is really a beautiful dancer!" I learned that he is currently attending law school in Virginia and that he graduated from Brigham Young University, where he performed with the Brigham Young University folk dancers. I was curious about how Joseph initially became interested in folk dancing and when asked, he said, "Throughout high school I was frustrated with rock and roll dances, because they had no structured dancing...and I lived in rural Arizona and nobody knew social dances." Upon finishing high school he worked for a dermatologist who danced with the Brigham Young University folk dancers and who taught several basic dances, like Mayim Mayim, Vayiven Uziyahu and a simple Hopak, to the youth at his church. This dancer also entertained everyone with stories of his travels as a dancer. Thus, the travel possibilities, coupled with the structure of the dances, led to Joseph's attendance at BYU and his subsequent joining up with their folk dance team. He says of this experience, "I really had no dance or performing skills when I began but eventually I worked my way up to the touring team and performed in the United States, Canada, and various parts of Europe. I danced with BYU from 1994 until 1999 and loved the experience." After leaving BYU and moving to Virginia, he connected with folk dance groups in the Washington, D.C. area, doing lots of recreational dancing and also performing with the Hungarian group, Tisza. Joseph is a good friend of Ahmet Luleci, and they are discussing ways for him to perform with his group in Boston. And so, Joseph enthuses, "I enjoy international folk dancing from all over the world, but I focus on the dances of the Balkans - Bulgaria, the former Yugoslavia, Turkey, Romania, and Hungary. Over time, I have come to enjoy the improvisational aspect of folk dancing, frequently adding embel-

ishments to the existing structure, especially when dancing to live music."

And, lastly I would like to talk about the talented dancers who come from very far to attend Stockton Folk Dance Camp almost every year, and who sometimes bring younger dancers with them. I had the pleasure of meeting In Sook Park, the Korean professor of dance and physical education at Sang Myung University in Korea, the very first year I came to camp when I was a rank beginner. She saw me looking helplessly lost in the Israeli dances whenever we turned outward from the circle, so she took me by the arm and helped me through many of the dances. From that moment onward we were friends and I never forgot that kindness she offered me, the sign of a truly dedicated teacher. In Sook comes almost every year to Stockton, bringing with her a coterie of women of all ages, almost always including some younger students. They are all accomplished, classical Korean dancers, and they usually make a magnificent contribution to the talent show with a performance illustrating their country's dancing style. In Sook even choreographs some of these dances for her students. In addition to her university teaching, she has also been teaching folk dancing at the YWCA - something she has been doing regularly, every Thursday night, since 1982. In Sook also started IFDAK, the word means "beautiful" in Korean, which stands for International Folk Dance Association of Korea, and it entails organizing the National Folk Dance Festival every November, the IFDAK Folk Dance Camp in August (right after she returns from Stockton) and the Spring Folk Dance Festival in May. She also publishes a newsletter entitled "Folk Line" twice a year. She works tirelessly all year round to promote folk dancing in her country and some good news that she shared with me recently is that folk dancing is being taught once again in the primary schools in her country, starting with children at the age of four. In Sook herself started dancing at five years of age.

So, Stockton Folk Dance Camp is a place where you will always find so many amazingly talented people of all ages. But, I just hope that this trend of some younger people attending continues, as this is the obvious key to keeping the dances and traditions alive and flowing on into the future. Hooray for all of you young people wanting to be folk dancers, and kudos to all of you older folks (myself included here) for greeting them happily with open arms. May there continue to be a meeting of the mind and body, in harmony, for people of all ages in the folk dance world!



Hung Ki Cheung, Joyce Chiu, Lee Otterholt, Al Rock (in back), Andre Volckaert, Marcia Ficklin and Tom Sha—Photo by Carol Feige

## Brazilians add atmosphere to Stockton FDC

By Eileen Kopec

This year Stockton Folk Dance Camp celebrated its 60<sup>th</sup> Anniversary. It was a privilege to be part of such great history and tradition. For the first time, I attended camp for both weeks, because many past teachers led cameo appearances in the afternoons, making each week a little different – and chock full of dancing. Not wanting to miss anything, I decided to throw these old bones into the fray for two weeks. Old-hand two-weekers assured me it would be easier and more relaxing without having to cram everything into one week. Were they ever wrong! Even with barely making it to breakfast and never going to the early morning classes, I was still seriously sleep deprived. But I loved every minute of it!

It became clear at the start of week two that the cameos were not the only differences in the weeks. I had been wearing a badge (thanks to Gary Anderson – your editor) that said “ask me about Let’s Dance” (the magazine you are now reading). During week one, *not one* person asked me about it. The first night of week two there were several enquiries and many more over the rest of the week. Very nice, week two people.

Besides the second weekers being more literary, the weeks had slightly different vibes. Week one definitely had an accent on youth (as reported by Kay James), with the Wolterbeek’s students attending. Week two had a Latin accent with the Brazilians spicing up the atmosphere. Several of them taught a dance at Once Over Lightly that proved to be very popular during the After Parties. The second week also had a Turkish twist, with the Sat. banquet Turkish themed. Ahmet thrilled us with his earthy dances, and coin scarves began appearing as the week progressed.

I also knew more people the second week, since that was my “usual” week, and consequently had more male partners. I finally got to do many of the partner dances as the woman – very refreshing. Except I was conflicted as to whether I still should have been using the Men’s room whenever the Ladies was occupied. We partner-challenged ladies had earned the right to use the Men’s room! I’m not sure the men agreed judging from the surprised looks on their faces as I exited.

By the way – how many single women and women with non-dancing partners think there are too many partner dances? Change of sensitive subject warranted.

The amazing teachers making cameo appearances during week two were Jaap Leegwater, Suzanne Rocca-Butler, Lee Otterholt, Nora Dinzelbacher, Loui Tucker, Marilyn Smith, France Moreau, John Filcich, Kamrin MacKnight, Jerry Duke, Jeff O’Connor, Greg Lund, and last but not least, the ever popular Marilyn Gentry and Nora Nuckles. Whew. All those cameos were scheduled during just two hours in the afternoon from 2:45 until 4:45. That was *in addition* to the featured teachers (written about in the week one article), so you can see how special this year was. Both hours had two classes each, causing much anguish as to which class to take and agony over missing the opposing teacher. Some people were seen running back and forth between rooms. And where was nap time?

This year I had an extra week to notice things. I will defi-

nately get into trouble with this next bit -- by omission. There are so many people responsible for the running of camp, that it is impossible to acknowledge them all -- the auctions, lawn parties, daily clips, videos, catering, schedules, the rummage sales, T-shirts, website, singing, assemblies, footnotes, photos, decorations, and on and on. Each one of the people responsible is like a piece of a giant puzzle. They all fit into their proper slot come July in Stockton, CA to make camp as seamless as possible. In his annual talk, Bob Harris called them the no-see-ums. Our no-see-ums are not nasty biting insects, but vital links in the mass web of folk dance camp. It is impossible to mention them all, but I will highlight a few to whom I managed talk to during the busy weeks. I invite anyone to write in about people in camp that were important to them.

I was able to talk to the ever busy Jan Wright by hitching a ride on her rented golf cart as she expertly careened around campus, organizing the switchover of the weeks. She has been secretary for 33 years! I asked if it gets any easier. She replied, “No!” It was hard for her to estimate the amount of hours she devotes to camp every year – with publicity, board meetings, mailings, registration and... extra worry time. Jan and Chet come to UOP a week ahead of the rest of us, setting up the office, lost in a sea of photocopying, badges, syllabuses, dance descriptions, etc. Once camp starts the office also handles problems like people getting locked out of their rooms (more common than you would imagine – enough said), toilet overflows and other emergencies. Many thanks to Jan and her assistants Anne Braden, Jeanne Faulkner and Darlene Clark.

Lots of equipment also has to be taken out of storage – not the least of which are the amazing floors. Tony Canavaro is an important element. Apparently, he has the perfect truck with which to transport the floors. Roy Butler, Greg Lund, Chet Wright and Tony lost me in several conversations about a flatbed with crane, a set of forks, dollies, etc. The storage is about ten miles away and four trips are necessary, taking 150 or so four by eight pieces of floor, which are stored standing up, and then have to be assembled. Our backs, knees and feet are hugely grateful for all their backbreaking work.

Chet’s smiling face was also visible every morning at 10:00 AM. I would see him an hour before break (some days breakfast for me) setting up the cups, trays of fruit, coffee and juice. He was always gracious and welcoming, ready to share a few thoughts or just smile quietly when he saw I was not quite awake yet. He shops for the supplies and usually has scholarship people to help him chop up all the fruit, except when the weeks begin and he does it himself. I’ve never heard him complain. He is a gem.

Having attended all the After Parties (except one) the Hole-in-the-Wall was much appreciated. You’d think after eating so much at dinner, with mounds of frozen yoghurt, that I wouldn’t be hungry. But dancing all those hours took its toll and continued energy was needed and welcome. Ellie Weiner and her staff faithfully supplied all manner of goodies for consumption to keep dancers energized into the wee hours. When the nightly journey of her cart of munchies was rolled to the Common Room, the After Party was near.



Promenade all! Jolie Mayer-Smith, Bruce Botelho, Gordon Deeg (behind), Ted Martin and Kathy Helt(?)—Photo by Carol Feige

Mentioning anyone else will get me into still worse trouble, but how can I leave out Andy Kacsmar who tirelessly runs the sound system? I was really surprised to hear that it's his equipment! A big thank you for a great job. Speaking of sound, kudos must also go to California Kapela. The versatility of the band members thrilled us every evening. They were sensational. I thoroughly enjoyed the assembly given by Milan, with Rumén and Evan, demonstrating the music from different parts of Bulgaria. I'd better stop before singling anyone else out, or the many people I haven't mentioned will be ready to blow up my computer. I'll catch you next year!

I could ramble on forever about the fabulous teachers, the variety of dances and the special feeling of dancing with such a talented bunch of spirited dancers. Instead, I recommend attending Folk Dance Camp to experience for yourself how fantastic it is. People participate differently at camp, depending on how much of what is offered they wish to sample. Make your own experience!

There are not enough adjectives in my on-line dictionary to describe the camaraderie, the energy, the interactions, the array of dances, the conversations, the hugs and the love. Yes, for a short time, we come together from different backgrounds, countries, religions and ethnicities to dance and to love each other. Why can't the rest of the world be so civilized?

See you at UOP 2008—Eileen Kopec



Hat Dance fun! Bonnie LeMat, author Eileen Kopec, Laila Messer, Sidney Messer, Barbara Bevan, Roy Butler and Claire George  
—Photo by Carol Feige

## What we did and who taught it

Gary Anderson

The 60th anniversary of Stockton Folk Dance Camp brought us an abundance of dances! With seven main teachers and eighteen cameo appearances there was a lot to choose from.

Here are the dances taught by the main teachers, the cameo appearances are listed in Kay James' article:

Sonia Dion and Cristian Florescu (Romanian): Ardeleana din câmpie, Coconița, Hora de munte, Hora nevestelor, Hora nunta șilor, Purtată de pe Mureș Sârba bătută and Te aven baztale.

Germain Hébert (French): Bourrée de Rivarenes, Bourrée droite du Morvan, Bourrée Droite du Pays Fort, Jabadao de "Bagad Men Glaz", La Champeloise, Le Rond de Saint-Vincent, La Virondée, Quadrille "La Haute-Taille" and Suite Des Deux-Sévres.

Jerry Helt (USA): Recreational squares, Contra and experienced squares.

Jennifer Kelly (Scottish): 12 Coates Crescent, Culla Bay, Follow Me Home, The Highwayman's Umbrella, Meeting and Greeting, Seven-Step Polka, Sparkling Sixty and Talisker.

Ahmet Lüleci (Turkish): Arap, Gülbeyaz, Çemen, Gulli, Gülsüm, He Cane, Heyamo, Kalenin Dibinde, Men Gülem, Narino and Oropa.

Yves Moreau (Bulgarian): Bačkovsko Horo, Čepelarska Râčenica, Chilili, Dramskoto, Gergjovdensko Horo, Glava li ta boli, Komarevsko Horo, Megdansko Horo, Rano e Radka ranila, Sitna Baluca and Tâkanata.

Richard Powers (Vintage): Chalypso, Cross-Step Waltz Mixer, 1928 Lindy Hop, Cross-Step Waltz variations, Waltz Shadow Figures and The Texas Tommy.

## Memoriam

NADINE MITCHELL

April 2, 1933—July 20, 2007

It is with regret that we inform you our folk dance chain has again been broken and another link is missing. Our friend Nadine Mitchell passed away peacefully July 20, 2007 while fighting a courageous battle with brain cancer.

She will be remembered for her professional dedication in the time consuming capacity as editor of Let's Dance magazine.

Graciously she served her role as First Lady to her husband Greg Mitchell in his elected terms of office as President of both the Sacramento Folk Dance Council and the Folk Dance Federation of California. As a couple they were active in their membership in Pairs and Spares Folk Dance Club.

Nadine was particular in wearing attractive folk dance costumes to reflect our organization's goal as a colorful international activity.

She took pride in her secretarial career of 33 years with the state of California Department of Justice.

With gratitude we honor Nadine's contribution to folk dancing.

Our sincere condolences to Greg and family.

—Lovingly submitted, Irene Oxford

## Council & Club Clips



Gabbing, munching, swimming, dancing—fun in San Rafael at Mike and Louise's party—*Photo by Mindy Pines*

**BALKAN DANCERS OF MARIN.** Our Balkan dancers were just a part of the crowd that turned out for members Mike and Louise Kanter-Lipse's annual party August 19. The grounds were filled with neighbors, relatives, dance friends and non-dance friends alike who came from around the bay area and elsewhere. It was wonderful seeing and chatting with people we hadn't seen for awhile. We started with socializing and swimming and dancing in the pool (water temperature 83°).

Mike has built a nice wooden dance floor to put over the back patio where, when it cooled off a little we danced until around 10:30 pm or so. Tables were laden with pot luck dishes and desserts and plenty to drink. The weather started off a little warm but became perfect for dancing in the evening.

Louise had put a nice selection of dances onto her laptop computer and Eileen Kopec took over the arranging of requests to keep the dancing going. We hooked the computer to Gary's sound system.

Later in the evening Mike made his famous mint-lemonade cocktails to keep our energy up. It was an afternoon and evening of dancing, eating, talking and endless pleasure. Thanks Mike and Louise for a wonderful party!

**Sacramento International Folk Dance and Arts Council—** It was quite a summer with the Stockton 60th Anniversary. It was a 2 week party! We had a visit in Sacramento and a workshop from Jaap Leegwater, former resident of Sacramento. It was great to see him and learn some fun dances from him. We also did a State Fair performance and a bar-b-que at the Wolterbeeks.

It's a busy fall in Sacramento, starting with the Gypsy Camp North Sept. 28-30 at Camp Sacramento. Planning is underway for the World Music and Dance Festival for next fall, the Camellia Festival March 14-16, featuring Loui Tucker teaching Israeli Dancing and Jane and Frank Trippi teaching Scandinavian. The Statewide 2008 will be in Placerville May 30 - June 1. Watch for more details as the year goes on.

There will be a Greek Festival September 22-23 at the St. Katherine Greek Orthodox Church and the Strauss Festival,

Oct. 12 at the Laguna Town Hall, in Elk Grove ([straussfestival.com](http://straussfestival.com)). Camtia will be performing at Oktoberfest at the Turn Verein Oct. 5-6 ([sacramentoturnverein.com](http://sacramentoturnverein.com))

We are saddened by the deaths of Gregor Kress and Nadine Mitchell. Nadine served as editor of *Let's Dance*, and also President of the Sacramento Folk Dance Council and the Folk Dance Federation, and numerous other offices. Gregor was Inge's husband and a long time member of Camtia Bavarian Dancers. We will miss them both.

For complete information check our webpage at [www.folkdance.com/sacramentocouncil](http://www.folkdance.com/sacramentocouncil), or call Barry at 916 536-9809 ([balkanbarry@earthlink.net](mailto:balkanbarry@earthlink.net)).

—*Barbara Malakoff*

**BERKELEY FOLK DANCERS.** Our New Beginners Class began after Labor Day as scheduled. Please let all those people who have shown interest in folk dance that it still is possible to join this lively, friendly class. Everyone is very pleased with the progress the new beginners are making. The enthusiastic instructors, Louise and Bill Lidicker, will welcome newcomers at 7:30 PM at Live Oak Park Recreation Hall, Shattuck at Berryman, Berkeley. The following Tuesdays until October 30 will be from 7:45 to 9:45 PM at \$5 an evening. Everyone is welcome, be they couples or singles.

—*Naomi Lidicker*

Alexander Pope (1688-1744)

True ease in writing comes from art, not chance,  
As those move easiest who have learn'd to dance  
Tis not enough no harshness gives offense,  
The sound must seem an echo to the sense.

## MESSAGE FRAMER

effective  
communications  
strategies

photography  
web & print design  
writing & editing  
editorial project management

[mindy@messageframer.com](mailto:mindy@messageframer.com)  
[www.messageframer.com](http://www.messageframer.com)  
415.460.0223

## Balta

Romania (Muntenia)

Balta (BAHL-tah), meaning "swamp," is the name of many dances of SE Romania. The one described here was taught by Sunni Bloland at Mendocino Folklore Camp '79 and S.F. Kolo '81 and by Dean and Nancy Linscott at the 1980 Sacramento Camellia Festival. It differs from an earlier version introduced by Sunni at MFL '69 and taught the same year by Madelynne Greene at Stockton Folk Dance Camp. As Sunni suggests, the dance does not easily fit the music. The stamp-steps across measures provide syncopation; and the four dance patterns are 4,5,5 and 2 measures long, while the musical phrasing is 4x4.

Music: LP: HAI LA JOC, Romanian Folk Dances, Noroc Vol I, Side A/1 2/4 meter.

Formation: Mixed dancers in open or closed circle, hands joined up in W-pos.

Steps and Syling: Very lively but controlled. Stamps are without taking weight.

---

Measures	2/4 meter	PATTERN
16		Introduction. No movement.
1		Facing R of ctr and moving LOD, step R as arms move fwd and down (ct 1); step L across R as arms swing fwd and up, hands returning to W-pos (ct 2).
2		Step R, L, R approximately in place, while turning to face L of ctr (cts 1,&,2).
3-4		Repeat meas 1&2 with opp ftwk and direction; turn during meas 4 to face ctr. Stamp R on final ct& of measure 4. During meas 3 arms move as in meas 1. For the remainder of the dance hands remain up in W-pos.
5		Step R in place, stamp L beside R, step L in place, step R across L (cts 1,&,2,&).
6		Step L in place, step diag back R, step L in place, step R across L (cts 1,&,2,&).
7		Step L in place (ct 1); step diag back R (ct &); turn CW to step L twd ctr (ct 2).
8		Turn CCW to step R twd ctr (ct 1); turn CW, step L twd ctr and face LOD (ct 2).
9		Moving sideways away from ctr, step R to R (ct 1); close L to R with wt (ct &); step R to R and turn to face ctr (ct 2); stamp L beside R (ct &).
10-14.		Repeat meas 5-9 with opp ftwk and direction.
15		Step R in place, stamp L beside R, step L in place, step R across L (cts 1,&,2,&).
16		Step back on L (ct 1); pivoting to face R of ctr, leap in LOD onto R (ct &); step on L across R (ct 2). (Sunni feels cts &,2 as "ker-plunk.")

Dance as written repeats five times - a total of six.

## Dancing With Two Left Feet. (5)

By Lou Pechi

(Our thanks to Folk Dance Scene and Lou for sharing this article)



Do you remember the seventies and the old 33½ big LP records we used to lug in large record boxes? Just the mention of them brings back memories of bell bottom jeans and long hair. I still have a whole collection of them with titles such as: Silver String Macedonian Band, Nama Orchestra, Festival Records, Folkdance Underground, and many more privately issued by the various visiting teachers. Running a dance program using the LPs was not too difficult, once you found the right groove on the right record,

I am not sure exactly when, but the music from those records migrated, first to regular tape cassettes that recorded music on both sides. While they were much smaller, finding the right song was quite a task. It required rewinding the tape, setting the counter to zero, and fast forwarding to the right reading of the counter.

With the introduction of short tape cassettes used for computer programming, someone found out that you could record a single song on each side of such a cassette. All you had to do is to fast forward to the end, which made the tape counter obsolete. Additionally, these tapes were white and you could write the song names on them with indelible markers, making the search for the right cassette easy.

However, progress moves on and CDs became the widely accepted method of recording music. Initially it was impossible to copy the CDs, but soon, as the computer CD burners became affordable, whole folkdance libraries of local dance clubs were transferred to just a few CDs. Besides making it easy to carry just a dozen CDs, programming was just a matter of dialing the right number with a remote control unit. Introduction of MP3 further compressed the songs, squeezing whole song collections onto one or two CDs.

Would you believe today, with the proliferation of the iPod type of miniature hard drive recorders, a whole dance club library can be stored in a device the size of a deck of cards!

What does the future hold? Will we have an implantable device, allowing us to just think of the song and instantly hear it in our brain? What would be very useful for me, is an implantable device that would remember the steps to the dances as well.

So what is the point?

We are all guilty of copying music. Is it right or wrong? I will not be a fool and step in, where wise men dare not tread and delve into the recording copyright laws.

One thing I do know; our "Cohanim", the keepers of the folkdance faith, the teachers and musicians invested an inordinate time and effort recording, learning and teaching the dances to us. It is only fair that we reward and support them. As they say, "Be a mensch" and besides paying the admission fee to the teaching sessions, buy their CDs and the material they sell. I am sure they will not object, if for convenience, you copy only once the music from the CDs you bought to the group CD library. However, it is crucial for the future of our folk dance community that we support and nurture our "Cohanim", the keepers of the folkdance faith.

So buy their CDs!

## The end of a summer tradition

By Gary Anderson

We arrive at Max's Farm a little after 10:00 am, a bit early, to help with the set-up if needed. Walt and Chris Lang are finishing setting up the music, Mel and Esther Mann are preparing tables for food, Max has two urns of coffee ready and cinnamon rolls are ready for hungry scrafers. All is already ready.

More people drift in, Eileen Kopec arrives and someone asks her to do some of the Stockton dances she has been teaching. Another holiday party at Max's Farm has begun!

For 30 years Max and June Horn have hosted outdoor summer dancing at their farm near Martinez. Each time Max cuts the grass, washes the dance floor, cleans and positions the tables, mends and puts up the sun shade, makes urns of coffee and puts out cinnamon rolls June has prepared. A lot of work. They have finally decided to call it quits. This last Labor Day, September 2, was the last.

Max gave us a special treat when he shared his collection of horns with us. He brought out a ram's horn (a Shofar), an alpenhorn made up of sections that fit snugly together (about 12 feet long when assembled), a Tibetan mountain horn that telescoped to about 7 feet in length and a Swiss mountain horn (a post horn, as used to announce the arrival of the mail coach). To our delight he blew a few notes on each of them.

Over the years we have brought our children and grand children to the potluck picnics to show them a real farm with peacocks, chickens, horses, turtles, ducks, geese, a real garden, fruit trees, grape vines and much more. The farm has large open spaces of lawn to run on and a creek with running water early in the summer. With much to satisfy a child's curiosity the farm has been as much a delight for the children as it has for the dancing adults. We will miss these pleasant summer outings.

---

W. B. Yeats (1865-1939) Among School Children  
O body swayed to music, O brightening glance,  
How can we know the dancer from the dance?

---

## Memoriam

PHILOMENA PAVELKA

1914-2006

By George Pavelka

Philomena was born in the little town of Cottonwood, California. When she was one year old her parents moved to Vallejo, California. After finishing high school, she went to work for the government at Mare Island. She worked for the government 43 years. Philomena met her husband George Pavelka in 1941 and they were married on January 10, 1942 in Reno, Nevada. The marriage lasted 64 years.

After retiring, Philomena traveled with her husband around the world. Philomena was a member of S.R.R.S.I. and Changs International Folk Dancers of San Francisco. Philomena loved folk dancing. She was a member of Changs exhibition group for many years and she was a good seamstress. She made folk dance costumes for herself and her husband.

In 2001 Philomena was diagnosed with Alzheimer's disease and spent the last four years in a rest home. She passed away September 20, 2006.



## Devojko Mâri Hubava

Bulgaria (Rhodopes)

Devojko Mâri Hubava (DEH-voigh-koh MUHR-ee OO-bah-vah), taught by Yves Moreau at Mendocino Folklore Camps 2002 and 2007, is a basic 10-measure "Pravo" from the Rhodopes, danced to a well known and beloved folk song, in which a young woman and man bemoan their very uncertain future together.

Music: CDs: Yves and France Moreau, Mendocino Folklore Camp 2007, track 5.  
Yves Moreau, Bulgarian Folk Dances, Mendocino 2002, track 10  
Yves Moreau, Bulgarian Folk Dances, Vol. 5, track 6 2/4 meter

Formation: Mixed line facing slightly L of LOD, hands joined up in W-pos.

Styling: Gentle and relaxed.

---

Measure	2/4 meter	PATTERN
---------	-----------	---------

---

1-10 INTRODUCTION Instrumental - no action.

I. BASIC STEP (Vocal)

- 1 Facing and moving slightly L of LOD, step R, L (cts 1, 2).
- 2 Step on R (ct 1); raise L slightly fwd (ct 2);
- 3 Step on L, raising R behind L calf (ct 1); pivot to face ctr (ct 2).
- 4 Sway back R onto R (ct 1); hold (ct 2).
- 5 Step back onto L (ct 1); hold (ct 2).
- 6-30 Repeat meas 1-5 five times.

II. IN AND OUT DIAGONALLY (Instrumental)

- 1 Facing and moving diag R of ctr, step R, L (cts 1, 2).
- 2 Step on R (ct 1); lift slightly on R, raising L knee (ct 2).
- 3 Stepping twd ctr on L, pivot to face L of ctr (ct 1); lift on L, raising R knee (ct 2).
- 4 Facing diag L of ctr, step back R, L (cts 1, 2).
- 5 Step back on R (ct 1); lifting slightly on R, raise L knee fwd (ct 2).
- 6-10 Repeat meas 1-5 with opp ftwk and direction.
- 11-20 Repeat meas 1-10.

Sequence: Repeat Figures: I, II, I, II, I, II, I.

SONG

- |       |   |
|-------|---|
| M     | Devojko mâri hubava, devojko                    |
| M     | Sipni mi vince da pija, devojko                 |
| M     | Vince i bela rakija, devojko                    |
| M     | Da pijem, da se napijem, devojko                |
| M     | Balno su da si kazheme, devojko                 |
| M     | Chije subalno po mnozhko, devojko               |
| W     | Junaehe ludo i mlado, junache                   |
| W     | Moe subalno po mnozhko, junache                 |
| W     | Che imam ruba da pravja, junache                |
| M     | Moe subalno po mnozhko, devojko                 |
| M     | Che imam sluzhba da sluzha, devojko             |
| M & W | A neman s koshta gradena, devojko(M) junache(W) |
| M & W | Moe subalno po mnozhko, devojko(M) junache(W)   |
| M & W | Che nema da se zomime, devojko(M) junache(W)    |
| M & W | Che nema da se zomime, devojko(M) junache(W)    |

TRANSLATION

- |  |
|--|
| Beautiful dear girl,<br>pour me some wine<br>and pour some brandy.                       |
| Let's drink and get drunk<br>and eompare sad stories.<br>Let's see who has the saddest.  |
| Young, erazy and dear man,<br>my story is the saddest,<br>for I have a dowry to prepare. |
| My story is even sadder,<br>for I have to go to the army.<br>We do not even own a house, |
| It is a very sad story.<br>We'll never live together.<br>We'll never live together.      |

## ITALY

## Aviano

HAT:

Alpine-type, dark green; in summer trimmed on left side with small flowers; in winter, with colored woolen balls.

SHIRT:

Linen or similar material; white; sleeves long, some fullness; turned-back collar.

VEST:

Velveteen or wool, sleeveless; opens down front, gold buttons; may be plaid, small print, or plain color.

KERCHIEF:

Dark background with floral design; tucked into vest or tied at neck.

SASH:

Wide, striped, of various colors, wound around waist and ends tucked in.

TROUSERS:

Black or dark color, modern type, front sailor opening, small pockets; red or green tape trimming in small bow shape on outside of leg below knee.

SHOES & STOCKINGS:

Same as woman's.

LAPEL RIBBON:

If engaged to girl, wears small piece of ribbon in lapel to match one of her ribbons. Shape:

SHOES & STOCKINGS:

White knitted cotton in lacey pattern for stockings. Black slippers which should be made of black velvet, very pointed toes, no heels, white stitched or rope soles, flowers embroidered on toes.

BLOUSE:

White linen or fine cotton. Long, full sleeves gathered to band at wrist. High neck - may have small ruffle edged with lace at neck, or plain.

SHAWL:

Three-cornered scarf (square of cloth folded diagonally so it has three corners) edged with fringe, worn over shoulders and tucked into front of bodice. Flowered design on black or dark background, of lightweight wool or silk. If possible, print should match apron.

BODICE:

Black velveteen, fitted, laced down front, medium low neckline front and back with straps over shoulders. May also be made of same material as skirt. May be edged with small piping in red or gold.

APRON:

Flowered pattern on black or dark background, lightweight wool material; gathered to band which makes apron strings tied in back. Covers front of skirt, and ends about 3" from bottom of skirt.

SKIRT:

Black lightweight wool or suitable cotton material. Gathered at waist, 4-5 yds. around bottom. Length: below calf and about to ankles; skirt has 2-3 tucks about 1" wide around bottom starting about 6-8" from hem.

RIBBONS:

6-7 various kinds and colors hang from left side and reach almost to bottom of skirt. May be pinned or sewed to apron string. (Ribbons are souvenirs of boy friends.)

HEAD:

On one side artificial flowers, pink predominating, are worn. On other side, a small cluster of ornaments made as follows: roll thin wire on nail to make spring of it; a tiny Christmas tree ball is attached to end of spring; 4-5 of these make a small bouquet which is worn near ear.

Research source -  
GURZAU, "Folk Dances,  
Costumes and Customs of Italy"

## Quadrille de Saint-Basile

Canada (Québec)

Quadrille de Saint-Basile (kah-DREEY deh saan-bah-ZEEHL), from village Saint-Basile, Portneuf County near Québec City, was learned from Denis Cote and Normand Legault by France Bourque-Moreau, who taught it at Mendocino Folklore Camp 2007.

### Music:

CD: Yves and France Moreau, Mendocino Folklore Camp '07, track 18. 2/4 meter

Cassettes: YM-UOP-1991, Side B/7; Dances of France and Québec, Statewide Workshop 1996, Side A/1; N/S Teachers' Seminar 2000, Side A/9.

The 16-measure grouping used below follows the musical phrasing.

Formation: "Contra" lines, M on L; each cpl dances with facing cpl. Cpl 1(2) has L(R) shldr toward the head. Ptrs R hands are joined fwd at chest height.

Steps:	Except where otherwise noted, step R, L on cts 1, 2.
<u>Chaine du reel</u>	With joined R hands above WR shldr, M follow W in CCW circle on inside track. Returning home, R hands are raised over W head and lowered to chest level as ptrs turn 1/4 CCW to face in (8 meas).
<u>Swing partner</u>	Ptrs face in Closed Ballroom (BR) pos with R ft fwd, buzz-stepping R, L, R, L (cts 1, &, 2, &) while turning CW in place (8 meas).
<u>Avant-deux I</u>	Both cpls advance and retire: (4 meas).
<u>Avant-deux II</u>	During 'retire' ptrs change places, W in front; then release hands.
<u>Traverser I</u>	Cpls change places with half <u>Chaine du reel</u> ; end facing in (4 meas).
<u>Traverser II</u>	All cross solo by R shldr, turn twd ptr and rejoin R hands (4 meas).
<u>Chaine des dames</u>	A "Lazy Man" Chain. W cross, joining L hand with opposite M, who continues to face ctr, turning her CW under joined hands as she circles him CCW. When W is behind M, he changes hand, his R with her L. Repeat <u>Chaine</u> , as W returns to ptr and place (8 meas).
<u>Chassé</u>	In BR pos: side, close, side, close (end with or w/o wt) (cts 1,&,2,&).
Styling:	Happy and lively, but not too wild.

---

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

---

### I LA PETITE PROMENADE - The Little Promenade

	2. Introduction - no movement
1-16	16. <u>Chaine du reel</u> & <u>Swing partner</u>
17-32	8. <u>Avant-deux I</u> & <u>Traverser I</u>
	8. Repeat <u>Avant-deux I</u> & <u>Traverser I</u>
33-48	16. <u>Chaine des dames</u> & <u>Swing partner</u>

## Quadrille de Saint-Basile, pg 2

### II. LES QUATRE COINS - The Four Corners (no Introduction)

- 1-16 8. Avant-deux II & Traverser II  
8. Repeat Avant-deux II & Traverser II to return home.  
17-32 16. Chaine des dames & Swing partner  
33-64 32. Repeat meas 1-32.

### III. LA PETITE BALANCE - The Small Balance (similar to 'ocean-wave')

2. Introduction - no movement  
1-16 8. Avant-deux I & Traverser I  
8. Repeat Avant-deux I & Traverser I  
17-32 16. Chaine des dames & Swing partner  
33-48 4. M1&W2 turn by L to join R hands with ptrs. M(W) face down(up).  
4. Line moves 4 steps down (M fwd, W bkwd), then 4 steps up.  
4. Repeat 4 steps down and 4 steps up.  
4. Traverser I  
49-64 16. Avant-deux I & Traverser I & Chaine des dames  
65-80 8 Swing partner  
4. M2&W1 turn by L to join R hands with ptrs, M(W) face up(down).  
4. Line moves 4 steps up (M fwd, W bkwd), then 4 steps down.  
81-96 8. Repeat 4 steps up and 4 steps down, then Traverser I.  
8. Avant-deux I & Traverser I  
97-112 16. Chaine des dames & Swing partner

### IV. L'HOMME À DEUX FEMMES – The Man With Two Women

2. Introduction – no movement  
1-16 16. Chaine des dames & Swing partner  
17-32 4. Cpl 1 steps fwd slowly to face Cpl 2 in Shoulder-waist pos.  
[M R(L) arm is behind W waist; W L(R) hand is on M R(L) shldr.]  
4. Cpl 1 steps back to place.  
4. Cpl 1 again approaches cpl 2; W1 turns 1/2 CCW to L arm of M2.  
4. M1 steps backward to place, pushed by new TRIO 2.  
33-48 4. M1 stays in place as TRIO 2 steps back to place.  
4. All move fwd to join a tight Shoulder-waist circle buzz-stepping CW.  
Upon reaching opposite sides (2 meas), ptrs turn to face in BR  
pos (M L shldr in) and Chassé outward into opposite line (2 meas).  
4. Cpls Chassé in and out.  
4. M passing back to back, cpls Chassé home; turn 1/2 CCW into place.  
49-64 16. Chaine des dames & Swing partner.  
65-112 48. Repeat meas 17-64 with roles of Cpls 1 & 2 reversed.

Figures not taught: V. LA GALOPE, VI. LA BASTRINGUE (on Cassette 2000)

## Where to dance

### **Federation clubs**

#### **NORTH STATE**

**Redding Folk Dancers** meet every Friday (except during July and August) from 7:00 to 9:45 p.m. at the Redding Ballet Academic, 1726 Market St., Redding. All levels of dancers welcome. Easy warm-up dances start at 7:00, instruction is from 7:30 to 8:30, and request dances follow. For more information, call Julie at (530) 547-4071 or e-mail Jan at [jmwright32@frontiernet.net](mailto:jmwright32@frontiernet.net)

#### **SAN FRANCISCO COUNCIL**

**Chang 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 Friday is party night, 8:00-11:00 PM. Fourth Friday is **Family Folk Dance Night** at 7:00 pm, followed by general dancing, 8:30-10:30 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](mailto:makaronis@earthlink.net) or [www.greckfeet.com](http://www.greckfeet.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 a.m. at The Polish Club, 2040 22nd Street at Shotwell. Lines, sets, partners, trios—we do it all. Beginners welcome! Contact: Ann Colichidas at 415-902-7690. Free parking, public transportation.

#### **MODESTO**

**NEW TIME! Every Wed. night—Modesto Folk Dancers** meet at Raube Hall in Ceres. 7:00 to 10:00 pm. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (209-578-5551 for directions)

**NEW TIME! Every Friday night—Village Dancers of Modesto** meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. 7:00 to 9:30 pm. Cost \$5.00 per night per person (students \$1.00). Contacts Don and Judy Kropp (209) 847-4439 and Floyd Davis and Barbara Summers.

**Every Saturday—Modesto Tango (Argentine)** meets at Modesto Fitness & Racquet Club, 200 Norwegian Ave. (off McHenry), Modesto. Cost \$12 per person. Beginning lesson at 12:30 pm. Contact Mary Menz 209-522-1571.

**Every Monday—Modesto Tango** meets at Jacob's Restaurant, 2501 McHenry Ave, Modesto, for a practice and social dancing, 8 to 10 pm. No fee, but participants are encouraged to order food and/or drinks. Contact Mary Menz 209-522-1571.

#### **ALBANY**

**Albany Y Folk Dancers.** Every Friday, all levels, 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.

#### **BERKELEY**

**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.

**Beginners class—**A new class has begun, but additional people are welcome. Live Oak Park Recreation Center, Shattuck at Berryman,

Berkeley, from 7:30 to 9:45 PM. Only \$5.00 per evening. Contact Bill & Louise Lidicker 510-528-9168 or [llidickcr@aol.com](mailto:llidickcr@aol.com).

Weekly class schedules:

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

**Tuesdays—**Beginners, Louise and Bill Lidicker 510-528-9168

**Wednesdays—**Third Year, Judy Stonefield 510-655-3074 and Yaqi Zhang 510-525-1865

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

**Fridays—**Requests. Contact Ed Malmstrom 510-525-3030

**Cape Breton Step Dance at Ashkenaz—2nd Sundays, Oct. 14, Nov. 11, Dec. 9.** 1st hour, beginners, (experienced dancers welcome); 2nd hour, experienced dancers only. \$20.00 for all 3 classes, \$8.00 drop-in. 14 years and up. Ashkenaz Music and Dance, back studio, 1317 San Pablo Ave., Berkeley. 510-525-5099. For info call Bob Schultheisz 209-745-9063, [bobschul@softcom.net](mailto:bobschul@softcom.net)

#### **OAKLAND**

**Scandiadans—**Thursdays, 7-10 pm at the Nature Friends, 3115 Butters Drive, Oakland, Ca. From Highway 13 take the Joaquin Miller exit. Drive East (up the hill) on Joaquin Miller about a mile. Take the second Right onto Butters Drive. Follow Butters 0.4 mile. On the Right is a sign reading SCANDIADANS. Turn into the driveway and go down into a large parking area. The clubhouse is ahead on the Right. Contact: Frank and Jane Tripi 510 654-3636 or [ftripi@junio.com](mailto:ftripi@junio.com)

#### **PENINSULA COUNCIL**

**December 8. Peninsula FD Council Party.** 8 pm. \$7.00, free refreshments. Bring a little finger food to share. St. Bede's Church, Sand Hill Rd. at Monte Rosa, Menlo Park. Info: Al (408) 252-8106.

**Mostly Balkan.** Thursdays, teaching 7:45 to 8:45, request dancing 8:45 to 10:15. \$6.00. Menlo Park Recreation Center. Information: Sue 408-247-2420 or Derek 650-851-8498.

**Menlo Park Folk Dancers Parties** September 22, October 27, November 17, December 15 and December 31. Burgess Recreation Center, 700 Alma at Mielke in Menlo Park. Preceded by a potluck starting at 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Free refreshments provided. \$7.00. Call Marcel Vinokur at 650-327-0759 for details.

**November 10—Santa Clara Valley FD Party—**Free refreshments, Only \$7.00 St. Bede's Church, 2650 Sand Hill Road at Monte Rosa, Menlo Park, parking entrance on Monte Rosa. 8:00 pm. Contact is Maxine or Don at 408-739-0500.

**Tuesdays—Menlo Park Folk Dancers.** Classes, International, Bcg., 7:00, Inter. 7:30, requests 8:30 pm. Menlo Park Recreation Center, 700 Alma at Mielke, Menlo Park. Marcel Vinokur 650-327-0759.

**October 6, December 1. Palomanians IFD Party—**First Methodist Church, Broadway at Brewster, Redwood City. Starts at 8:00 pm. Free refreshments and only \$7.00. Info at 408-252-8106 or 650-368-7834.

**Palomanians IFD—**Class on Tuesdays at Menlo Park Rec. Center, 700 Alma St near Ravenswood, Menlo Park. Intermediate and advanced partner and non-partner dances. Denise Heenan, instructor. Info 408 252-8106.

**Carriage House FD—**class on Wednesdays at Holbrook Palmer Park, 150 Watkins Ave. in Atherton. Teaching 7:45 - 9:00. Requests 9:00 to 10:00 or so. Suzanne Rocca-Butler, instructor (650) 854-3184.

**October 27. Docey Doe Pot Luck and Dance—**First United Methodist Church at 2915 Broadway (corner of Brewster) in Redwood City. Pot luck at 6:30. Come a little early to socialize. Dancing starts around 8:00 pm after the potluck. Cost \$7.00. Call Bruce at 650-368-7834 to sign up.

**Docey Doe FD—**Note new location—class on Wednesdays, 7:30 pm at First United Methodist Church, 2915 Broadway (corner of Brewster) in Redwood City. Bruce Wyckoff, instructor 650-368-7834.

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

First and Third Saturdays—International Dancers. 8:00 to 10:00 pm at Cynthia Merrill's Dance Studio, 4750 N. Blackstone near Gettysburg Street, Fresno.

Fifth Saturday Party at Cynthia's Merrill Dance Studio, 4750 N. Blackstone near Gettysburg St., Fresno. Fran Ajoian 559-255-4508.

## REDWOOD COUNCIL

Napa Valley Folk Dancers. Telephone contact: 707-255-6815. Napa Valley College, 2277 Napa-Vallejo Highway, Napa, 94558. Party Every 4th Saturday, 1:00 - 4:00 p.m.

Novato Folk Dancers Class - Telephone contact: 415-892-9405. Lynwood School, 1320 Lynwood Dr., Novato, 94947. Every Wednesday 8 - 10 p.m.

Petaluma International Folk Dancers Parties: Telephone contact: 707-546-8877. Hermann Sons Hall, 860 Western Ave., Petaluma, 94952. Parties—2:00 - 6:00 p.m. October 20, November 3 and December 1.

Petaluma Snap-Y Dancers - Telephone contact: 415-663-9512 or 707-778-0130. Hermann Sons Hall, 860 Western Ave., Petaluma, 94952. Every Mon. 7:00 - 9:30 pm.

Santa Rosa Folk Dancers Class - Telephone contact: 707-546-8877. Willowside Hall, 5299 Hall Rd., Santa Rosa, 95401. Every Wednesday 1:15-3:15 p.m. except June - Aug.

Snap-Y Dancers (Sonoma). Resume September 6. Beginners welcome! Vintage House, 264 First St. East, Sonoma, 95476. Every Thurs 7:00 - 9:15 p.m. Info: Art Babad 707-542-2132

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

Kopachka. Fridays, 8:00pm. Scout Hall, 177 East Blithedale in Mill Valley. Programmed & request dances. Jerry Duke is main teacher/leader. Contact Toni Denmark 415-789-0061

## SACRAMENTO

SACRAMENTO VALLEY CAPE BRETON STEP DANCERS. Note address change. Our performance group is Caper Duck. Every Wednesday evening for step practice from 6-7:30 pm, and every 3rd Saturday for a dance workshop: 9-10:30 am, beginners; 10:30 am-12 noon, intermediates; 12 noon-1:30 pm, advanced. All classes are held in Galt. Call for address and directions. Contact for more information Bob Schuldheisz, 209-745-9063, bobschul@softcom.net.

PONY EXPRESS DANCE CLUB Country-western, couple & line. First Saturday of Jan., Feb., Mar., Apr, May, Jun, Sept, Oct, Nov, & Dec. Lesson 7-8pm. Open dance 8-11:00pm. Arcade Creek Recreation & Park District Hall, 4855 Hamilton Street (I-80 & Madison Ave), Sacramento. Members \$5 & Non-members \$7. Contact: 916-212-4654 or cerponyexpress@aol.com.

IRISH AMERICAN CEILI DANCERS. Irish folk dancing. 2nd and 4th Wednesdays at the Ethel M. Harte Senior Center, 915 27th Street, Sacramento. Contact Helen Healy 916-444-3181

Where to dance in the Greater Sacramento Area

## SACRAMENTO INTERNATIONAL FOLK DANCE & ARTS COUNCIL

Website: [www.folkdance.com/sacramentocouncil/](http://www.folkdance.com/sacramentocouncil/)

\*indicates "Beginner-friendly class"

*(Note: Federation members are in bold type, others do not belong to the Federation.)*

CONTRA DANCE. All levels. No partner needed. All dances taught & prompted. Always live music! Held in Sacramento. Auburn, Nevada City, Chico, Sonora, Guinda, and Cool. See schedule online at <http://www.fussell.org/sacramento/index.htm> or call 916-739-6014 or 916-371-0739.

### MONDAY

HOROS. Mostly-Balkan, non-partner, intermediate & advanced. 7:30 -9:30 pm. Coloma Community Ctr., 4623 T St., Sacramento. Contact: 916-731-4675

\*SCANDINAVIAN DANCE CLASS. All levels. Beginners 7-8 pm. Review and intermediate 8-9 pm. Requests 9-9:30 pm. Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 916-358-2807.

### TUESDAY

EL DORADO INTERNATIONAL DANCE. Beg. & Int. line & couple. 7:00-9:00 pm. IOOF Hall, 467 Main St., Placerville. Contact: 530-622-7301 or 530-644-1198

TUESDAY DANCERS. Beg. & Int. International & Country Western, line & couple. 1:00-3:00 pm. Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 916-446-6290 or 916-923-1555

### WEDNESDAY

CALICO FOLK DANCERS. Beg. & Int. International, line & couple. 3:00-4:30 pm. Mission Oaks Ctr., 4701 Gibbons Dr., Carmichael. Contact: 916-487-0413 or 916-923-1555

KOLO KOALITION. Mostly Balkan, Int. & Adv., non-partner. 7:30-10:00 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-6014

VINTAGE DANCERS OF SACRAMENTO. Late 1800s to early 1900s, couple. 7:30-9:30 pm. (Sept.- May) Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 530-888-6586 or 916-446-6290

### THURSDAY

ALPENTANZER SCHUHPLATTLER. Bavarian & Austrian. 7:30 -9:30 pm. Call for location. Contact: 916-988-6266

\* PAIRS & SPARES. Beg. & Int. International. Rounds, Squares, & Contras. 7:30-9:30 pm. (Sept.-June). Babcock School, 2400 Cormorant Way, Sacramento. Party 2nd Sat. 7-10 PM. Golden Palms Mobilehome Estates Activity Rm., 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

\* RENO INTERNATIONAL FOLK DANCE CO-OP. Beg. & Int. International. 7:15-8:30 pm. 1st Congregational Church, 627 Sunnyside Dr., Reno. Party 3rd Sat. Faith Lutheran Church, 2075 W 7th Ave., Reno. Contact: 775-677-2306 or wigand@gbis.com

### FRIDAY

\*EL DORADO INTERNATIONAL DANCE. Beg. & Int. 7:00-9:00 pm. Marshall Grange, 4940 Marshall Grade, Garden Valley. Contact: 530-622-6470 or 530-333-4576

\*EL DORADO INTERNATIONAL DANCE. All levels, Couple & Line. 8:00-10:30 pm. 3100 Ponderosa Rd., Shingle Springs. Contact: 530-677-1134

\* NEVADA COUNTY FOLK DANCERS. Beg. & Int. International & Balkan. Selected Fridays. 8 pm. Methodist Church, 433 Broad St., Nevada City. Contact: 530-272-2149

## SATURDAY

**BBKM.** Party. All Levels, Mostly-Balkan, Non-Partner. 3rd Sat. monthly except July & Aug. 8-11 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-923-1555

**BALLIAMO.** 12:00-2:00 pm. Sierra II Center, 2791 24th Street, Room 14, Sacramento. Contact: [bdbeckert@sbeGLOBAL.net](mailto:bdbeckert@sbeGLOBAL.net) or 916-482-8674.

**FIRST & LAST DANCERS.** Country-Western. Couple & Line. Last Sat. of Jan., Feb., Mar., Apr., Sept., Oct., & Nov. 8 pm-Midnight. Valley Oaks Grange, 5th & D. Galt. May, June, July, Aug., & Dec.: special dates & times. Contact: 916-682-2638

**KOLO KOALITION.** Party, All Levels, Mostly Balkan, Non-Partner. 1st Sat. monthly. 8:00-10:30 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-6014

**PAIRS & SPARES.** Party, International. 2nd Sat. monthly. 7:00-10:00 pm. Golden Palms Mobilehome Estates Activity Room, 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

**RENO FOLK DANCE CO-OP.** Party, International. 2nd Sat. monthly (Sept.-June). 7:00-9:00 pm. 1st Congregational Church, 627 Sunnyside Dr., Reno (off Keystone Ave.). Contact: 775-677-2306 or [wigand@gbis.com](mailto:wigand@gbis.com)

## SUNDAY

**\*DAVIS INTERNATIONAL FOLKDANCERS.** All levels. 7:00-10:00 pm. International House, 10 College Park, Davis. Corner of College Park and Russell Blvd. Across from the north entrance to UCD campus. Contact: 530-758-0863. Website: [www.davisfolkdance.org](http://www.davisfolkdance.org)

**\*ENGLISH COUNTRY DANCE.** All levels. 2nd Sun. monthly. 2-5 pm. Roseville Masonic Temple, 235 Vernon St., Roseville. Contact: 916-739-8906

**\*SACRAMENTO 3RD SUNDAY SOCIAL DANCES OF THE WORLD PLUS ISRAELI.** \*2-4 pm beg. & int. Israeli line & couple. 4-5 pm international line couple & mixers. 5-6 pm all requests. YLI Hall, 27th & N, Sacramento. Contact: 916-632-8807 or 916-371-4441.

**\*SACRAMENTO 4TH SUNDAY SOCIAL DANCES OF THE WORLD PLUS SCANDI.** All levels. 2-3:30 pm. International line, couple, & mixers. 3:30-5:30 pm Scandinavian. Requests till 6:30 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-632-8807.

**SACRAMENTO SUNDAY ISRAELI DANCE.** Beg. & Int. Israeli, Non-Partner. 3rd Sun. monthly. 2-4 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-371-4441.

**STEPPING OUT.** Teach & perform various forms of Scottish Dance including Scottish Country Dancing, Ceilidh dancing Twasome & Cape Breton Step Dancing. Meets 2 pm Sundays in Roseville (call for location). Contact: Charles Todd, 916-786-8448 or email [chuck-todd@surewest.net](mailto:chuck-todd@surewest.net)

**EXHIBITION GROUPS.** Contact the following, if interested, for further information.

**ALPENTANZER SCHUHPLÄTTLER,** Bavarian/Austrian exhibition group. Contact 916-988-6266 or see website: [www.alpentanzer.org](http://www.alpentanzer.org)

**BALLIAMO.** Italian performing group. Contact: 916-482-8674

**CAMTIA.** German exhibition group. Contact: 916-933-4619 or 530-888-6586. Website: [www.geocities.com/camtiafests/](http://www.geocities.com/camtiafests/)

**EL DORADO SCANDINAVIAN DANCERS.** Contact 530-672-2926

**VIENNESE WALTZ SOCIETY.** Contact: 916-395-8791 or 916-765-2229 or 16-714-2527. Website: [www.waltz@strauss.net](http://www.waltz@strauss.net)

**ZADO SINGERS.** Performing group singing songs of Eastern Europe & beyond. Contact: 916-923-1555 Website: [www.zadosingers.org](http://www.zadosingers.org)

## Other groups and classes—

### BAY AREA—

**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.

**Stockton in Exile—**First and third Sundays. 10:00 am to 12:00 pm. All requests, mostly Stockton dances. Saratoga School of Dance, 18776 Cox Ave., Saratoga. Call to confirm, Marion Earl 650-793-1166.

**International Folk Dance.** City College of San Francisco. Contact the registration office 415-239-3285. [www.ccsf.edu](http://www.ccsf.edu) (search: dance)

**Folkdances of Hungary and Transylvania—**Wednesdays 8:00 to 10:30 pm. Todd Wagner and Sarah Tull. \$7.00 drop-in. Menlo Park Rec. Center, 700 Alma Street, Menlo Park. Call for info: 650-941-0227 or email [todd@wagnerhaz.com](mailto:todd@wagnerhaz.com)

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

**Saratoga International Folklore Family.** Thursdays 7:00-8:00 beginners lesson; 8:00-10:00 intermediate-advanced. \$8 general public, \$6 seniors. St. Archangel Michael Serbian Orthodox Church, 18870 Allendale Avenue, Saratoga. Contact Loui Tucker 408-287-9999, email: [loui@louisitucker.com](mailto:loui@louisitucker.com)

**Stanford International Dancers.** 8-11:00 pm. Fridays, Flex-it Acrobatics Studio, 425 Evelyn Avenue, Mountain View. For info call Barbara 650-966-1775. No street shoes.

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

**Friday Night Waltz—**American Social Dance, see website for lots of locations: [www.fridaynightwaltz.com](http://www.fridaynightwaltz.com)

**Monterey International Folk Dancers** meet on Wednesdays at the Monterey Senior Center, corner of Lighthouse and Dickman. New Monterey. Teaching begins at 6:30 pm and request dancing at 8 pm. Parties are held on fifth Wednesdays. \$1.00 donation requested per session. Contact/teacher: Mary Hancock 831-372-7730.

**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.

**Friday Night Dancers.** Samy Salsa Rueda and Robin Social Ballroom dancing at the Cubberly Pavilion. Lesson at 8:00, general dancing from 9:00 until midnight. \$7.00, students \$3.00 Robin Rebello, 4000 Middlefield Road, Palo Alto.

**Balkan Dancing at Ashkenaz.** Check for day. Dance lesson at 7:30, 7:30—11:00 pm. 1317 San Pablo Avenue, Berkeley, see website for details: [www.ashkenaz.com](http://www.ashkenaz.com)

**Greek festivals—**To find Greek Festivals anywhere in California, use the website: [www.greekfestivals.bravehost.com](http://www.greekfestivals.bravehost.com). This site lists the festivals from all over California and has other information and links about Greek dancing.

**Papa's Taverna—**Live Greek music and dancing and belly dance shows Saturday and Sunday. Greek food. 5688 Lakeville Road, Petaluma. Reservations, info: 707-769-8545.

**Little Switzerland—**Food and bar. Occasional live polka music. Call first—707-938-9990. Corner of Riverside and Grove, El Verano (Napa Valley).

**Teske's Germania Restaurant—**255 North 1st St., San Jose. 408-292-0291. Monthly Bavarian dance music, call first.

FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.  
PO BOX 561  
SAUSALITO, CA 94966

ADDRESS SERVICE REQUESTED

PRST STD  
U. S. Postage  
Paid  
Sacramento, CA  
Permit #2352



Learn more about us—  
Visit our website:  
[letsdancemag.net](http://letsdancemag.net)

\*\*\*\*\*SCH 3-DIGIT 950  
LOUI TUCKER  
SABINE ZAPPE  
153 RACE ST  
SAN JOSE CA 95126-3013

## Introduce a friend to *Let's Dance!* with a gift membership

Each new member will also receive  
one free admission to a Federation  
Festival!  
(Does not include Institutes)

### It's Easy...

Fill out the form to the right  
and mail along with \$22.50 (add  
\$5.00 for foreign) to:

Folk Dance Federation of Calif.  
Sidney Messer, Membership  
PO Box 561  
Sausalito, CA 94966

### Gift Membership to:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zip \_\_\_\_\_

Tele: \_\_\_\_\_ email: \_\_\_\_\_

This gift is from: \_\_\_\_\_