

April 1973

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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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April 1973

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ON OUR COVER

A gay scene is depicted in this ceramic tile, showing a Ukrainian couple dancing to a fiddler's tune.

Photo by Jacques Jangoux.

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Tsiganochka
Tango Poquito (P)
Shuddel Bux
Lesnoto Oro (L)
La Encantada Tango

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and Ray Olson

Corrido
Polyanka
Folsom Prison Blues
Doudlebska Polka (P)
Farewell to Auchterarder
Orijent (L)
Couple Hasapico

with Bill D'Alvy
and Stan Valentine

Hofbrauhaus Laendler
Hambo
Somewhere My Love
To Tur (P)
Italian Quadrille
Erev Ba II (L)
Jota de Badajos

Blue Pacific Waltz
Prigorska Polka
Bohmischer Laendler
Korobushka (P)
Elizabeth Quadrille
Tino Mori (L)
Swir Swir Mazur

with Jim Oxford
and Joe Davis

Silencio Tango
Russian Peasant Dance
La Golondrina
Das Fenster (P)
Mairi's Wedding
Setnja (L)
Dola Mazurka

with Joe Angeli
and Irene Oxford

Alexandrovska
Caballito Blanco
Polish Mazur
Ve David (P)
Ship of Grace
Bella Franca (L)
Waltz

EXHIBITIONS

SUNDAY, APRIL 15, 1973
KOLo HOUR - 6:30- 7:30 PM
FOLK DANCING - 7:30-10:30 PM

with Jim Wright

Siamsa Bierta
Lights of Vienna
La Redova
Grand Square
Kohanochka (P)
Neapolitan Tarantella

Happy Heart
Mexican Schottis
Eleno Mome (L)
Sauerlander Quadrille
Margaret's Waltz (P)
Desert Blues

with Phil Maron

La Revolcada
Prekid Kolo (L)
El Gaucho Tango
White Heather Jig
Dancing in the Streets (P)
Vrtielka Czardas

with Harlan Beard

Zillertaler Laendler
Fandango España
Las Dulcitas Tango
Angus MacLeod
Mosaico Mexicano
Senftenberger
Tarantella di Peppina
Waltz

with Ed Kremers

Brandiswaltzer
Hambo
Azul Cielo
Thirteen-Fourteen
Teton Mountain Stomp (P)
El Caballero



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an interview with

Graham Hempel

by Jovana

GRAHAM HEMPEL studied folk dance and ballet in Santa Barbara and San Francisco, where he joined Anatol Joukowsky's Dance Guild & performed with the Cosmopolitan Ballet Company and the Pacific Ballet. In 1968 Graham toured with the Don Cossack Chorus. He is currently Assistant Choreographer for Vladimir Perfilov's Russian Dance Chorus and directs his own performing group, Khadra. This interview was given February 18, 1973, in Oakland, Calif.



SHOULD DANCES FROM RUSSIA BE CALLED RUSSIAN, OR SHOULD THEY BE IDENTIFIED BY REGION?

It's best to designate all as 'Soviet' dances. You could say that Russian Ukrainian dances are a family of dances, and that Caucasian dances are another family, but there are many different peoples within the Caucasus---Ossetians, Pakistanis, Georgians---which could also be called families. To me, anything that comes from the area north of the Ukraine Region, west of the Ural Mtns., east of the Balkan Ocean, and south of the Arctic Sea is Russian. I don't distinguish between Russian and Ukrainian dance. However, Russians feel that Siberia is also 'Russia'. I don't feel Central Asian dance is 'Russian' dance, but it is Soviet dance, politically.

HOW IS RUSSIAN DANCE RESEARCHED?

In this country you can learn it from Russian immigrant teachers, from films, and choreography from books. It's not easy to learn Russian dance by going to Russia. They don't mind American tourists staying in the cities, but they don't want them going into the back country villages. Also, you would have to speak the language.

HOW DO SOCIAL CONDITIONS AFFECT DANCING IN RUSSIA?

Dance in the Caucasus has been affected in the past century by several social conditions. This is a melting pot region, causing a lot of strife, population pressure, and religious differences between Moslems and Christians. Almost all their dances are done without touching one's partner, reflecting Moslem ethics. It's a male chauvinistic society, or was. The men are very much in charge, predominating, patriarchal, and the women are very quiet, keeping the arms and the eyes down, staying in the kitchen, etc. It's also a very fierce society. The men were very much at odds, always carrying a dagger or pistol, or saber as horsemen, and were very militant to protect themselves from the population pressure, which forced them higher and higher into the mountains. This affected the dances greatly, especially the dichotomy of men's and women's dances.

WHAT ARE THE DIFFERENCES BETWEEN MEN'S AND WOMEN'S DANCES?

Men's dance is very vibrant, very violent. They seem to dance quite stiffly, keeping their spine fairly rigid. They move a lot, but their aim is to move across the floor without bobbing up and

down. Women's dances also strive for this, but by contrast, the women do hardly anything; they have hardly any movements with their feet.

The men do lots of spectacular *machismo* tricks to prove their masculinity, their readiness to fight. They can dance with their toes knuckled under, fall on their knees, etc. I think African dancing is probably wilder, but the Caucasian dancer does things that look masochistic, just to prove that he can withstand it and still get up and walk away.

HOW HAVE DANCES CHANGED IN THE LAST CENTURY IN RUSSIA?

Dances are pretty well disappearing in the village setting, much as they have in our country. Industrialization has hurt the folk arts. It seems the only place in Russia where you can really find folk dancing is in the factories; workers have folkdance ensembles, like company bowling leagues in this country. Dancing within the family on festive occasions is fast becoming a ghost of the past, but performing arts are encouraged. Lenin started this, making opera and ballet so inexpensive that the masses could enjoy them.

WHAT KIND OF BOOT ARE YOU WEARING? (Graham wore a high leather boot which covered the knee-caps in front, had no sole, but had a separate leather slipper over the foot only.)

This is the traditional Cossack boot, developed for horsemen and mountaineers. It's a strange thing, Caucasians were both horsemen and mountaineers, because horses go places that you and I wouldn't want to walk. The boot is very functional for riding bareback; they can hug the horse with their feet and legs. The soft foot portion helps the men feel the uneven ground, making them more sure-footed; a thick heavy sole might slide on the rocks. The slipper is sometimes worn over the boot to protect it against the rugged terrain.

WHICH CAME FIRST, THE BOOT OR THE DANCE?

Being mountaineers, the Caucasian men had very strong legs, and so were able to dance on the balls of their feet a lot. But the flexibility of the boot allowed them to get up on their toes, that is, with their toes knuckled under (see picture on Page 4).

There is a theory on how this toe dancing developed. If a man were trying to escape from his enemy, he could maneuver along a ledge on the face of a cliff. He would get up on his toes, knuckled under, thereby throwing himself against the cliff, and move along sideways.

HOW DID PRYSIADKAS DEVELOP?

Prysiadkas could have begun with the daredevilry of the Cossacks in the 15th Century, when the Stepp Region was much like our Frontier. Trappers went out on horseback, without women, to look for game or to raid Turkish Caravans. These Cossacks lived in groups, and perhaps prysiadkas developed as sort of 'one-up-

manship' in their dancing. Russian dance is very competitive; one man will try to outdo the other.

There is a geographical difference between Russia and the Ukraine; Russia is a forestland, and the Ukraine is a steppland. You find more sweeping movements, more squatting movements and stupendous gymnastic feats in Ukrainian men's dancing. The Russians do more 'tap dancing'. However, cultural similarities tend to blend these differences.

WHY DO DANCERS DEFECT FROM RUSSIA?

Well, Russian expatriots would probably claim that the person defecting had done so because of political oppression. However, I feel that the artist, being an artist, probably defected because there were more creative opportunities outside the Soviet Union. Artists tend to be people of the world more than people of a certain country. It's probably rather exciting to know that if you leave the Soviet Union, you can belong to a ballet company in England or France or the United States, or you can travel around from one to the other. The really good dancers knew they would be successful wherever they went.

WHAT ARE THE AIMS OF YOUR PERFORMING GROUP, KHADRA?

Because Khadra is a performing group, we strive to do dances that aren't done by the average folkdancer, dances that are more exciting to watch or more difficult to perform. Men's dances are particularly more challenging because of their technical nature. We do Russian Ukrainian dances which use many squatting steps (prysiadkas) & Caucasian dances which have some technical difficulty, all the way up to *Lesginka*, which is done on toes & knees. Our Hungarian dances are as technical as our Caucasian dances.

Besides presenting a challenge and experience in the field of dance, I would like to promote some sort of understanding between peoples of the world through folkdance. People have similar needs and wants, but too often concentrate on the differences between peoples. When they realize that others are just as human as they are, they begin to accept them. I think there would be less strife in the world if there were more understanding on a humanistic level.



a Russian Treat at EASTER



by Miki Byrns

Of the myriad Russian holidays, both traditional and modern, few are observed as widely and with as much joy as Easter. The preparations for this great feast begin in February or March with the week-long *Maslenitsa*, Butter Festival, which precedes Lent. As with the Mardi Gras celebrated in New Orleans, *Maslenitsa* is the occasion of balls, masques, and above all feasting. The Russian appetite is legendary in the world of Gastronomy, but it is surely satisfied during this time. Each meal includes mounds of *bliny* (buckwheat pancakes) dripping in butter, to provide a memory against the fast to come.

The traditional Lenten fast is extraordinarily rigorous in Russian Orthodox observance. Neither meat nor any animal products may be eaten. This means that butter, lard, eggs, milk & cheeses disappear from the table. While the peasants satisfied the gnawing in their stomachs by chewing pieces of *vobla*, dried salted fish, and eating sunflower seeds, the wealthy "fasted" on strawberries, pineapple, almond 'milk', and fish disguised as meat by clever French chefs.

Lent, however, has its own tasks. It is the time of renewing homes, cleaning, polishing and painting inside and out, as a symbol of the spiritual cleansing of Lent, in preparation for the joyful Easter ahead.

Eggs must be decorated, of course, with much skill and care, each one polished and set carefully in a pile. Special cooking abounds, for after attending Midnight Mass early Easter morning, each family will break its Lenten fast with foods as traditional as the egg. The table that welcomes the faithful home from Mass will contain ham, sausages, eggs, vodka for toasts, and the traditional cake and sweet called *kulich* and *paskha*. These last two items contain most of the foods not permitted during the fast, and they have probably been carried to the church for blessing by the priest. The shape of the *kulich* and the *paskha* are traditional, as are the letters 'X B' on the *paskha*. These are the initials of the customary Easter greeting, "Christ is risen", *Christos voskres!*, which has as its answer, *Voistinu voskres!*, "Truly he is risen!"

A happy time---the world's spirit awakening from a long dark, winter.

Kulich

Pour 1 cup lukewarm milk into a bowl and sprinkle with three packages active dry yeast and 1/2 tsp. granulated sugar. Mix & let rest until double in bulk. Soak 1/2 cup sultana raisins in 1/4 cup rum 15 minutes, then transfer to paper towel. Dissolve 1/2 tsp. saffron in the rum and set aside.

Combine 2 cups confectioner's sugar, 4 1/2 cups flour, and 2 tsp. salt. Make a well in the center; pour in the milk mixture, rum and saffron, 10 egg yolks, and 1 tsp. vanilla. Stir until smooth, then beat in 1/2 lb. unsalted butter, in bits. Gather into a medium soft ball, kneading until smooth and elastic, adding more flour (up to 1 1/2 cups) if the dough is sticky. Set the dough in a buttered bowl, drape with a towel, and let rise until double in volume.

Combine 1/2 cup almond slivers, 1/2 cup mixed candied fruits and rinds, and the reserved raisins. Punch the dough down with a blow of your fist, add the fruit, and knead until it is more or less evenly distributed. Butter a three-pound coffee can, put the dough in the can, cover with a towel, and let rise almost to the top of the can.

Pre-heat the oven to 400° and bake the cake on the lowest shelf for 15 minutes. Reduce the heat to 350° and bake for one hour longer. The cake will mushroom over the top of the can to form a cap. Remove the can from the oven and cool for 10 minutes. Remove the cake from the can by cutting the bottom out with a can opener and gently working the cake free in one piece.

Mix a confectioner's sugar frosting, using a little lemon juice along with the water, and pour it over the top of the warm cake, allowing it to drizzle down the sides.

To serve, cut off the mushroom top and place in the center of a platter. Slice the cake lengthwise, then crosswise, into one- or two-inch slices, to around the top of the cake.

The traditional accompaniment is *paskha*.



Paskha

Drain 3 lbs. large-curd pot cheese in a colander for three hours. Combine 1/2 cup chopped candied fruits and rinds, and 1 tsp. vanilla; let rest for an hour. Rub the cheese through a sieve with a wooden spoon; beat 1/2 lb. softened unsalted butter with the cheese and set aside.

Heat 1 cup heavy cream until small bubbles form. Set aside. Beat 4 egg yolks and 1 cup sugar until sluggishly thick. Still beating, slowly add the cream in a small stream. Return to pan and cook over low heat until as thick as custard. Do not allow it to boil, or it may curdle. Off heat, stir in the fruits, and

put the pan in a bowl filled with ice cubes. Stir constantly until completely cooled, then mix gently but thoroughly into the cheese mixture. Stir in 1/2 cup finely chopped blanched almonds.

To mold this, use a clean, cheesecloth-lined 2-quart flower pot (with a hole in the bottom). Make sure that the cloth hangs well over the edge of the pot. Pour in the batter and fold the ends of the cloth over the top. Set a weight on top and chill at least eight hours, or overnight.

To unmold, unwrap the cheesecloth from the top, invert a flat serving plate on top, and turn them over together. The *paskha* will slide out! Peel off the cloth and decorate the top & sides as fancifully as you wish with whole almonds and candied fruits.

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Old Russian Proverb:

Pray to God, but keep rowing toward shore.

Old Turkish Proverb:

Trust in God, but first tie your camel.



Summer Events in Yugoslavia

by Bob Leibman

This calendar lists the major spectator festivals at which traditional folk dances and songs are presented in a fairly unchoreographed manner, some "folk gatherings" where participatory dancing normally occurs, and two folk dance camps.

Participatory folk dance groups do not exist. "Folk dancing" refers to ensemble dancing. People refer to the dancing that occurs at weddings, etc., as just "dancing", not "folk dancing". Dancing occurs at different times and with different frequency in different areas, & one needs to be in the right spot at just the right time, which is what this article is all about.

This article is shared with us by Folk Dance Scene.

SABOR NARODNOG STVARALASTVA, a four-day Festival in June with performances by many village groups from Serbia. Held in Leskovak, South Serbia, dates and information can be obtained in Beograd from the Serbian Academy of Sciences, Knez Mihajlova 35.

"FOLK GATHERING" at the monastery of Sveti Naum on Lake Ohrid at the southwest corner of Macedonia, in honor of its Saint's Day, July 3, with participatory dancing on evening of July 2nd.

BALKANSKI FOLKLOR FESTIVAL, a six-day Festival in Ohrid, July 3-8. Groups from all six republics of Yugoslavia, Italy, Austria, Hungary, Romania, Bulgaria, Albania and Turkey.

"FOLK GATHERING" on the late morning & afternoon of July 4 on a hill near the village of Belciste, 20 mi. northeast of Ohrid.

OTEŠEVO FOLK DANCE CAMP, directed by Pece Atanasovski & Prof. Zivko Firfov. A ten-day camp teaching Macedonian songs & dances. Cost last year: \$20 plus \$5/day room & board at the hotel. Held July 9-18, 1973, immediately following the Ohrid Festival. Write Pece Atanasovski, Ul "Vostanicka" BR 68A, Rejon 37, S.R. Makedonija, S.F.R. Jugoslavlja.

SMOTRA FOLKLORA, a weeklong Festival in Zagreb, capital of Croatia. This is the largest and most comprehensive of all the Festivals. Dancing, singing & instrumental concerts, films, etc, July 22-29 (?) , 1973. For info, write Arto, Ilica 5, Zagreb, Jugoslavlja.

MACEDONIAN REPUBLIC FESTIVAL, 4 or 5 day Festival of Macedonian village groups & amateur ensembles in Bitola, July 29-Aug. 2.

Large "FOLK GATHERINGS", various places in Macedonia on Aug. 2, "St. Ilija's Day". One in Lazaropole, western Macedonia, another on a hill above Krusevo, central Macedonia.

FOLK DANCE CAMP on the island of Badija has two ten-day sessions aimed at Jugoslav dance leaders and PE teachers, with a special section for foreigners. Cost last year \$40, plus room & board. Write to: Dr. Ivan Ivancan, Prosvjetni Sabor Hrvatske, Odbor za Muzicku Kulturu, Ul. S.R. 17/IV, Zagreb, Jugoslavlja.



PRYSIADKA

NOTE: The following article, a free translation from the Russian book OSNOWY KHARAKTERNOHO TANCIA, appeared in the April '44 issue of THE FOLK DANCER, edited by Michael Herman of New York, and is shared with us by him.

Readers will find the Russian words *PA3* (one), *N* (and), *DBA* (two), and *ZATAKT* (beginning position) under the illustrations.

Prysiadkas are the most typical and principal characteristic of both Russian and Ukrainian dances. They are by no means the monopoly of these two countries, as they are also found in the dances of other countries; but there they play only a minor part and are hardly ever identified with them. It is only in the dances of Russia and Ukraine that they have achieved unusual significance and expression. As the cultural relations between Russia and Ukraine increased, the individual traits of the various prysiadkas blended, until now it would take a special authority to distinguish which is Russian or Ukrainian.

Prysiadkas can be divided into two categories--full and half. In the full prysiadka, the steps are executed while the body remains in squat position. In the half prysiadka, the various steps are done before and after the squat position.

Posture is of primary importance in the prysiadka. The back must be erect, straight and rigid. There should be no round shoulders or hunching up during the step. Yet with this rigidity of the spine, the step must flow with ease and suppleness. Far better to master one prysiadka with straight spine, ease of action and proper style, than to suffer through several prysiadkas sloppily done.

Proper preparatory exercises can help the dancer limber up before attempting prysiadkas. One should never go into a prysiadka cold. Strained and torn ligaments can result. The thigh, hip and back muscles, plus knee joints, are used in prysiadka and should be kept limber. Beginners should hold on to a bar or the back of a chair during first attempts in order to help maintain their balance.

In recent years many of the prysiadkas have been adopted for use on the stage. These have had various embellishments added to make them even more spectacular. But we are concerned here only with the 'native' prysiadkas.

An easy prysiadka with which to start is shown in Fig. 1. It is done by leaping into the air and coming down in a full squat on the balls of both feet, with knees spread far apart. With another leap come down on the ball of the left foot & swing the right foot out to the side. Repeat, alternating feet.



Fig. 1

Another interesting half prysiadka is shown in Fig. 2. After the full squat, the dancer does a toe & heel step. Be sure to turn the body as in the illustration to acquire the proper style. Alternate feet after each squat

A similar half prysiadka is shown in Fig. 3. This time the dancer lands on both toes after the squat, then with another leap lands on both heels.



Fig. 2

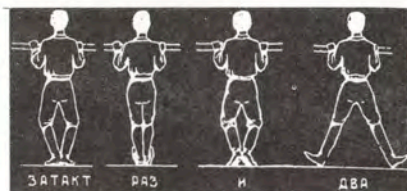


Fig. 4

full squat position. Figs. 5 & 6 show some other variations of the half prysiadka.

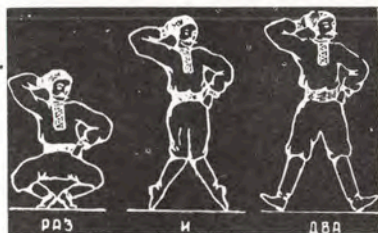


Fig. 3

Fig.4 shows prysiadka that can be done from a semi-squat or



Fig. 5



Fig. 6



Fig. 7

A typical Ukrainian prysiadka (Fig. 7) is called *metelka*, which means 'broom', probably because of the sweeping motion of the knees as they brushed the floor.

The full prysiadka shown in Fig. 8 is called the *schupak* in Ukrainian. There are two versions of it. One is where the legs are shuffled forward only half way in quick alternate movements. The more difficult version is shown in the last two drawings of the series. Here the legs are thrust forward at full length. The trick is to maintain one's balance on the ball of one foot while the other is being thrust out. This is the most popular of all prysiadkas and the one most commonly seen.

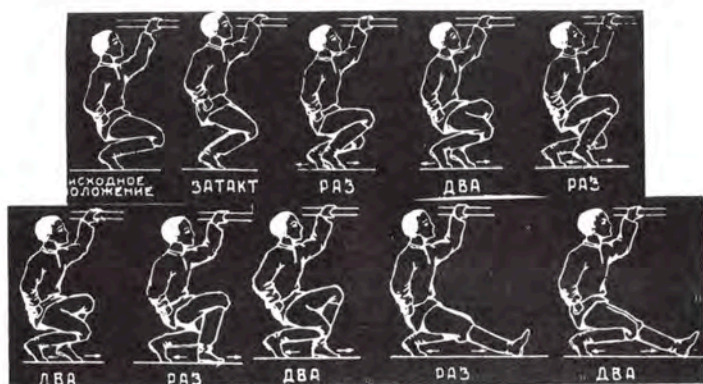


Fig. 8

Fig. 9 shown another popular prysiadka. Here the dancer leaps into the air after the full squat and lands on both heels. Really adept dancers can execute a full turn on the ball of one foot after the full squat, then leap into the air and land on both heels.

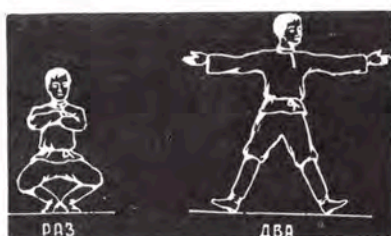


Fig. 9

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KRAKUSY

Polish Folk Dance Ensemble

by Krystyna Chciuk

The year 1973 has been proclaimed throughout the world as the year of Mikolaj Kopernik (Nicolaus Copernicus), Polish astronomer, in observance of the 500th Anniversary of his birth.

One of the many events planned to commemorate this occasion will be the appearance of KRAKUSY, on Saturday, April 14, 1973, at 8:00 PM in the War Memorial Veterans' Auditorium, Van Ness Avenue and McAllister Street, San Francisco. Krakusy is under the direction of Marylka Klimek-Georg, born in Poland, and a member of the Polish State Folk Ballet "*Slask*" from 1953 to 1967. She has been director and chief choreographer of Krakusy since 1968, which today claims about 65 dancers.

Krakusy's history dates back to early 1956 when four couples, aware of the vast richness of Polish folklore, set out to revive Polish dance and introduce its beauty to the public.

Poland, which for centuries formed a bridge between Western and Eastern Europe, absorbed many foreign and varied forms of music and adapted them to suit her own responsive spirit. The great majority of Polish folk music has dancing melody and rhythm. Although there are many dance songs, musical instruments are predominant for dance accompaniment. Instrumental folk music of Poland has been used by many composers since the 16th Century. Chopin raised the folk music to its ultimate rank in his immortal mazurkas and brilliant polonaises, as did Karol Szymanowski in his folk ballt, *Harnasie*.

ANNOUNCEMENTS !



PLEASE ADD THESE DATES TO YOUR COSTUME CALENDAR:

Do make calendar notations each month.

There is simply not room to repeat listings every month, several months in advance. If a listing is dropped, this does not mean a cancelation; all known cancelations will be reported. HAPPY DANCING!

SUBSCRIPTION CONTEST DEADLINE is April 20, 1973! Clubs with the highest percentage of new subscriptions to LET'S DANCE (according to its size) will win Cash Prizes! See page 1.

ELECTIONS: Because there were no other nominations made at the March Assembly Meeting in Sacramento, those made by the Nominating Committee received a unanimous ballot. Officers of the Folk Dance Federation of California, Inc., for the year beginning June 1, 1973, are as follows:



President: Dolly Barnes
Vice President: Ernest Drescher
Recording Secretary: Gail Clune
Treasurer: John Mooney
Dir. of Publications: Ed Hussey
Dir. of Publicity: Bob Hardenbrook
Dir. of Extension: Norman Oellerich
Historian: Bee Mitchell

KRAKUSY, Polish Folk Dance Ensemble from Los Angeles, will perform Saturday, April 14, 1973, War Memorial Auditorium in SF.

LES BALLET AFRICAINS will be at the Masonic Auditorium in San Francisco on April 26 thru 29, and at the Flint Center in Cupertino, De Anza College Campus, on May 3rd at 8:30 PM.

ENSEMBLE INTERNATIONAL will host a Russian Party, April 7, 8 PM, at the new Sunnyvale Community Center, 550 E. Remington Ave., \$1.75 admission includes a Russian Buffet Supper at 11:30 PM.

APRIL IN THE ALPS, Marin Dance Council's Presidents' Ball, will be April 14th this year, at Park School, 360 E. Blithedale, Mill Valley. Don't miss Audrey Fifield's COSTUME-MAKING SEMINAR!

UC BERKELEY FOLK DANCE FESTIVAL, April 13-15, is almost sold out (check with Sunni Bloland, Hearst Gym). At any rate, be sure to catch the Saturday Night Party in Pauley Ballroom in the Student Union, with the Pitu Guli Orchestra and Chuck Ward.

FIRST ANNUAL KOLO FESTIVAL in LOS ANGELES! April 21 & 22, 1973, at the Veteran's Auditorium in Culver City, with Dubrivoje Putnik from Yugoslavia, exhibitions and real live music! 5 PM to 1 AM each day. KPFF is sponsoring this event.

ASHKENAZ, a new place to dance, is a non-profit co-op in Berkeley featuring nightly lessons, parties, & dinners at low cost! See page 41.

DUQUESNE UNIVERSITY TAMBURITZANS will dance at the San Francisco Opera House on Friday, May 18, 1973. Fabulous!

EUROPEAN MUSIC FESTIVALS are listed in a booklet, "Festivals-'73" published by the European Assoc. of Music Festivals. Send for it only if you plan to purchase tickets: Mayfair Travel Service, Inc., 119 W. 57th St., New York, NY 10019.

APRIL HOLIDAYS: April Fools Day - April 1, Passover - April 17, Latin Fair (Rome, Italy) - mid-April, Easter - April 22, Eastern Orthodox Easter - April 29, Doll Festival (Japan) - late April, St. Walpurgis Night - April 30.

MANDALA FOLK DANCE CENTER has a new schedule: Mon - Scottish, Tues - Belly Dance, Tues, Wed, Thur - Balkan, Fri - Turkish & Armenian, Sun - Couple Dances, Closed Sat.

AL DOUD teaches Near Eastern & Balkan Dances on Wednesdays at El Estro Park in Monterey at 7 PM, Thursdays at the USO in Monterey, and Fridays at Cabrillo College Gym, Santa Cruz, 7:30.

LANYA THUNE teaches Line Dance on 1st & 3rd Wednesdays, Temple Isaiah in Lafayette, 8 PM, \$1.

CHANGS INTERNATIONAL FOLK DANCERS have donated their extensive collection of costume books to the Costume Research Committee.

TO SUBMIT FLYERS for distribution with the Northern California Federation Minutes, send 500 copies and \$5.00 for postage to the Office Secretary, Bobbie Stoneking, no later than two weeks after the Assembly Meeting in question.



OUT OF STATE EVENTS



WASHINGTON STATE UNIVERSITY at PULLMAN, Washington, FESTIVAL is scheduled for May 19, 1973, Nikie Saffas teaching!

CHECK MARCH 1973 Issue for other NORTHWESTERN EVENTS.

Check with DRAPER WORLD TRAVEL, 1333 Camino Del Rio South, San Diego 92108, to see if they still have room for you on their Folk Dance Tour to Yugoslavia and Greece, May 14-28, 1973.

ALİ PASA

(Turkey)

Alī Pasa (AL-ee Pash-a) is a dance from western Turkey. The song is about a local hero named Ali Pasa. The steps are authentic but arranged to fit the available music by Bora Özkök. The dance was introduced by him at the 1972 San Diego State University Folk Dance Conference.

MUSIC: Record: B0Z-OK 102, Side 1, Band 1

FORMATION: Mixed lines, little fingers joined and held at shoulder level. Both ends of the lines hold handkerchiefs in free hands.

STEPS AND
STYLING: Walk, Grapevine, Stamp.

The dance is counted QQQS - 1, 2, 3, 4. The dance may be done with or without calls; but if done with calls, it should be called in order -- 1, 2, 3, 1, 2, 3, etc. When called the pattern change should come at the beginning of every second phrase -- 1, 9, 17, 25, 33, etc. The dance may either be called by number -- 1(Bir), 2 (İki), 3 (Üç)-- or simply by calling "gec, gec" (getch, getch), which means "change, change".

MUSIC 5/4

PATTERN

Measures

I. BİR (Beer)

- 1 Facing and moving LOD, walk R,L,R (cts 1,2,3); keeping wt on R, point L toe fwd (ct 4).
- 2 Still facing LOD, but moving bkwd, walk L,R,L (cts 1,2,3); keeping wt on L, do a small stamp on R beside L (ct 4).
- 3-4 Repeat action of meas 1-2, except move into ctr of circle and back to place instead of moving LOD and back to place.
- 5-8 Repeat action of meas 1-4.

II. İKİ (İcky) - Grapevine

- 1 Facing ctr and moving LOD, step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3), step L in front of R (ct 4).
- 2 Repeat action of meas 1 (Fig II), except on ct 4, close L to R keeping wt on R.
- 3-4 Repeat action of meas 1-2 (Fig II) with opp ftwork and in RL0D.
- 5-8 Repeat action of meas 1-4 (Fig II).

III. ÜÇ (Uch)

- 1 Facing ctr with wt on L, cross R in front of L, touching R toe beside L (ct 1); hold (ct 2); step R to R (ct 3); slight stamp L beside R, take wt on L (ct 4).
- 2 Repeat action of meas 1 (Fig III).
- 3 Still facing ctr, step fwd on R (ct 1); step bkwd in place on L (ct 2); step R beside L (ct 3); with wt on R, extend L leg fwd and touch L toe (ct 4).
- 4 Facing ctr, step bkwd on L (ct 1); step R beside L (ct 2); step fwd on L (ct 3); stamp R beside L, no wt (ct 4).
- 5-8 Repeat action of meas 1-4 (Fig III).

LAWTON HARRIS Library

A MEMORIAL COLLECTION OF FOLK DANCE MATERIAL



The University of the Pacific has established the "LAWTON HARRIS LIBRARY, a Memorial Collection of Folk Dance Material" on the Stockton Campus. The original proposal was made by Grace Frye and Sharon Hines of the Veselos Folk Dancers, and the working Advisory Committee now includes them as representatives of Veselos. Mildred Coburn and Edith Cuthbert, Jr., from the Research Committee of the Folk Dance Federation of California, Inc., and Bev Wilder & Jan Wright from the University Folk Dance Camp, are also on the committee. Mr. Sherman Spencer is the Music Librarian.

The Library is a continually growing collection of records, books, manuscripts, costume illustrations, and dance descriptions. As a special library of reference and research nature, it will be non-circulating. However, copying facilities will be available for reproducing any type of material for use by folk dancers and groups. Library hours are posted.

All new materials will be given directly to the University of the Pacific Library to become part of the permanent collection. The Advisory Committee is responsible for collection, screening, organizing, and cataloging all resource materials. Donations to the Library are now being accepted and processed by the Committee, who invites you to visit and to use this marvelous facility!

Sharon Hines

An Evening of Polish Folklore

KRAKUSY

Polish Dance Ensemble from LA

SATURDAY, APRIL 14, 1973

8:00 PM

WAR MEMORIAL AUDITORIUM

Van Ness Avenue & McAllister Street

Tickets at all Ticketron Agencies
For Info (415) 285-4336 (eves)

İSTE HENDEK

(Turkey)

İste Hendek (EESH-teh HEN-dek) is a dance from eastern Turkey and was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. This dance was introduced to the Folk Dance Federation at the 1972 San Diego State University Folk Dance Conference by Bora Özkök.

MUSIC: Record: BOZ-OK 101, Side 1, Band 1

FORMATION: Mixed lines, hands clenched, arms straight down at sides, bodies touching.
Short lines (no more than ten dancers).

STEPS AND STYLING: Walk*, Hop*, Bounce: Raise heels off floor, wt on balls of ft (upbeat, ct ah), lower heels to floor (ct 2). Repeat action (ct ah, &).

The leader calls the steps, usually in order. Each line should be very tight and straight so that it can move as a single unit. With hands clenched, tight and down, everyone should apply pressure to his own hands, against his own body at all times in order to retain close body contact.

* Described in volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., San Francisco CA 94103.

MUSIC 2/4

PATTERN

Measures

I. BIR (Beer)

- 1 Facing and moving LOD, step R (ct 1), step L (ct 2), pivot on L to face ctr (ct &).
- 2 Step fwd on R (ct 1); bend L knee and place L ft behind R calf while bending body bkwd and up sharply (ct 2).
- 3 Still facing ctr, but moving bkwd with small steps, step L (ct 1), step R (ct 2).
- 4 Step L beside R, bend knees and lean body bkwd (ct 1), straighten and bounce quickly on both ft (cts 2, &).

II. IKY (Icky)

- 1 Repeat action of Fig 1, meas 1.
- 2 Hopping twice on L, swing a stiff R leg in front of L to finish facing ctr (cts 1, &); step on R (ct 2); bend L knee and place L ft behind R calf while bending body bkwd and up sharply (ct &).
- 3-4 Repeat action of Fig 1, meas 3-4.

III. UC (Uch)

- 1 Repeat action of Fig 1, meas 1.
- 2 Step fwd on R (ct 1); bend body slightly fwd and chug bkwd on R -- bend and lift L leg slightly bkwd (ct 2).
- 3-4 Repeat action of Fig 1, meas 3-4.

IV. DORT (Dirt)

- 1 Repeat action of Fig 1, meas 1.
- 2 Hopping twice on L, swing a stiff R leg in front of L to finish facing ctr (cts 1, &); step on R (ct 2); bend body slightly fwd and chug bkwd on R -- bend and lift L leg slightly bkwd (ct &).
- 3-4 Repeat action of Fig 1, meas 3-4.



Apple Blossom Festival

SUNDAY, APRIL 8, 1973

Sebastopol

Springtime is when the Apple Blossoms bloom! Don your favorite dancing costume and meet your friends at the Veteran's Memorial Building, on High Street, right in the heart of Sebastopol.

Dancing will begin at 1:30 PM until 5:30 PM, with Exhibitions at about 3:00 PM. Then there will be a barbeque and delicious apple pies, followed by more dancing at the Brookhaven School, starting at 7:30 PM.

Mark your Calendar for the "Apple Blossom Festival", Sunday afternoon, April 8, 1973. Come early and take a Blossom Tour in the apple valley country!

Dee Rossi, Chairman

COSTUME RESEARCH COMMITTEE

The Costume Research Committee is excited about the number of requests for information we have received this winter. We feel we are providing a helpful service and are glad that dancers are using our resources to make their activities more pleasant.

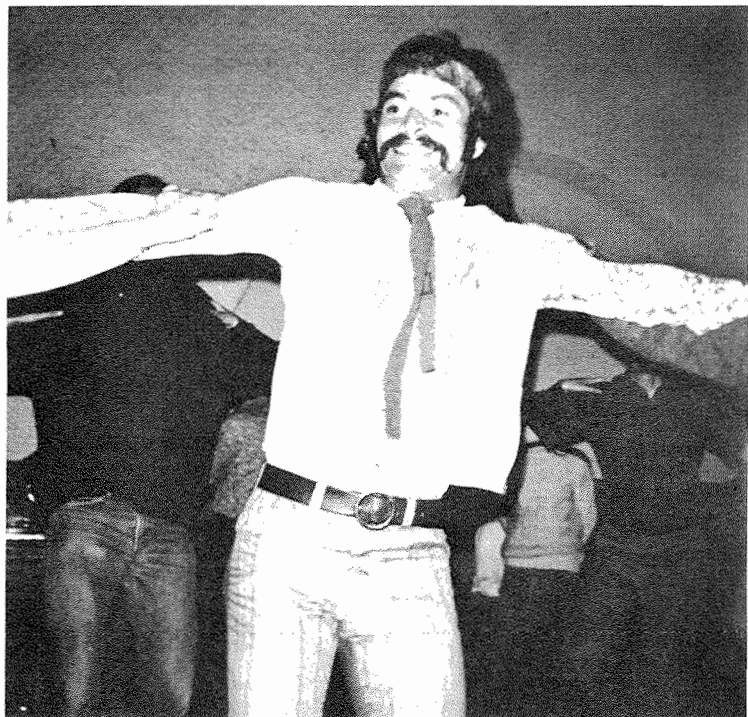
When writing for costume information, please answer these questions in your letter:

1. Is there a time limit for making out outfit?
2. What financial limitations are there?
3. Is the costume for exhibition or general dancing?
4. What other costumes do you have?
5. Do you have experience sewing?
6. How much handwork to you want to do?
7. Do you want an "authentic" costume, or do you prefer an impression of authenticity?
9. If you have seen the outfit, give a brief description to help us pinpoint it.
10. As for unfamiliar costumes by precise region, not just country.

These points will help us process your requests much more quickly, so you can get to work as soon as possible and get your new costume on the dance floor, where it belongs!

Miki Byrns

Costume Research Committee



Bora Özkök

OUR TURKISH AMBASSADOR OF DANCE

by Shiela Ruby

He sat watching for four weeks before he ventured onto the dance floor. But that was it. He became fascinated, gave it his all, and before many months, not only was Bora Ozkok dancing regularly at the International House with the University of California Folkdancers at Berkeley, but he became their President, took over their Monday night beginners' class of about 40, and in no time had it up to 200.

This seems to be the key to Bora's personality, that once an interest is aroused, he gives it his full attention, and the results are extraordinary.

He was born in Adana, in south-central Turkey, where his father still maintains a medical practice. From age 11, Bora attended a private school in Istanbul where English was the main language. During the eight years he spent there, he was an outstanding student, but even more outstanding were his achievements in sports. He excelled in soccer and swimming, and at age 15 he represented Turkey at the Rome Olympics. He also displayed great proficiency in wrestling, ping-pong, and water polo.

Upon graduation, Bora continued at a private architectural school for a year. Then in 1965, he decided to pursue his studies at the University of California at Berkeley. In 1968 Bora was named All American in soccer, and in 1969, out of 500 Middle Eastern students, he was twelfth and the outstanding representative of Turkey.

Bora now has his BA in architecture, but at present does not intend to pursue it. He is completely absorbed in the folk dance movement. "I feel a strong mission," he told me, "to show the wealth of material we have in Turkey. It has been neglected too long. Do you know how many different dance forms you can find in Turkey?" I shook my head, and Bora continued, "But I am sure you can name all the different areas of Yugoslavia. Turkish dancing is very free. It encourages people to do their own thing--to express themselves." Suddenly he gestured, "'You see Turkish dancing in Greece. You see it in Armenia. But where is it by itself? What is *'Karsilamas'*? It's Turkish for 'face to face'. What is *'Zeibekiko'* and *'Hasapiko'*? *'Kasap'* means 'butcher' in Turkish. Why are they considered Greek dances?" I had no ready answer.

In 1970 Bora spent three months in Turkey dancing with the University of Istanbul Folkdancers, researched dance material, and became fascinated with the wealth of musical instrumentation. He had played the harmonica since the age of twelve, when he received it as a gift at his *'Moslem Bar Mizvah'*. Later he had learned to strum a mandolin, and now in Turkey, with the dance group, he began practicing the mandolin in earnest. But the *Zurna* (like an oboe and very difficult to play) fascinated him even more. He began to practice with a frenzy. Now he is an accomplished player and has added the *Tulum*, which is similar to a bagpipe, the *Kaval*, which is a recorder, the drums, and most recently the clarinet.

Bora reflects that his interest in folkdance is rooted in his childhood, when his parents took him to watch folklore shows. "Watch only?", I inquired. "Yes," says Bora. "It was not quite fitting for the son of a doctor to participate. Dancing was for the common folk, for the lower category."

Since returning to the United States, Bora has taught at the Kolo Festivals, at the Aitos Taverna in Berkeley, for many clubs, and at the California State University at San Diego Folk Dance Camp. He is now involved in an extensive travel program throughout the United States and Canada spreading his dance material.

At age 27, Bora wants to continue working with dance. He has just put out an excellent set of four records, all Turkish material, and many of his dances, such as *Ali Pasa* and *İste Hendek* (the Dance Descriptions in this issue, pages 18 and 20), are becoming increasingly popular. He frankly enjoys the feeling of importance he is attaining as the representative of Turkish folk dancing. He also derives great satisfaction from teaching and feels confident of his ability. Quick to give credit to his friend Tom Bozigian for guidance in folkdance teaching, Bora is delighted with the warm reception he receives everywhere he goes. This talented pair put out a record of Turkish and Armenian folklore dances together.

What of his future? Bora will return to Turkey in 1975 to enter the military service, in order not to lose his citizenship. He wants to be a folklorist and envisions return trips from his native Turkey to the United States as a specialist in the dances of his country.

Party Places

Please check your listing and report any changes before the 5th of each month. Subscription requirements for Party Places have been dropped!

NORTH

- ALAMO - 4th SAT, 8 PM, Alamo Women's Club, WALNUT WHIRLERS.
BERKELEY - 3rd FRI, 8 PM, John Hinkle Park, BERKELEY FOLK DANCERS.
FRESNO - 1st SAT, 8 PM, Danish Brhd Hall, SQUARE-ROUNDERS
 Last MON, 8 PM, Einstein Playground, MONDAY-NITERS.
LODI - Last FRI, 8 PM, LeRoy Nichols Sch, KALICO KUTTERS.
MENLO PARK - 4th SAT, 8 PM, Menlo Park Rec Ctr, MENLO PARK FD.
MILL VALLEY - 3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FDC.
 - 4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.
OAKLAND - 4th WED, 8 PM, John Sweet Sch, SWING N'CIRCLE FD (Cpls).
 4th FRI, 8 PM, Webster School, SEMINARY SWINGERS.
 5th THUR, 8 PM, 1700 28th Avenue, OAKLAND FOLK DANCERS.
 5th SAT, 8 PM, Frick Jr HS, GEBFD COUNCIL.
PALO ALTO - 3rd SAT, 8:30 PM, Lucie Stern Comm Ctr, PALO ALTO FD.
PENINSULA FD COUNCIL - 5th SAT, Various locations announced.
PENNGROVE - 2nd SAT, 8 PM, Penngrove Clubhouse, PETALUMA INTL FD.
REDWOOD CITY - 2nd FRI, 8:30 PM, 1455 Madison Ave, REDWOOD CITY FD.
 - 4th SAT, 8:30 PM, Lincoln Sch, RC DOCEY-DOE CLUB.
RICHMOND - 1st SAT, 8 PM, Downer Jr Hi, RICHMOND-SAN PABLO FD.
SACRAMENTO - 1st SAT, 8 PM, Theodore Judah Sch, CIRCLE SQUARE.
 Alt 1st SAT, 8 PM, 39th & McKinley, LEFT FOOTERS.
 2nd SAT, 8 PM, Coloma Elem Sch, KALEIDOSCOPIES FDC
 alternate with WHIRL-A-JIGS.
 3rd SAT, 8 PM, Sierra Sch, PAIRS & SPARES.
 4th FRI, 2912 Swift Way, FAMILY CIRCLE.
 4th SAT, 8 PM, Theodore Judah Sch, TRIPLE S.
SALINAS - 5th TUES, 8 PM, Salinas HS, SALINAS SPINDRIFTERS.
SAN FRANCISCO - 1 SAT, Trinity Methodist Ch, ROYAL SCOTTISH CDS.
 2nd SAT, 8:30 PM, Genova Hall, CAYUGA TWIRLERS.
 3rd FRI, 8:30 PM, Commodore Sloat Sch, CHANGS.
 3rd SAT, 9 PM, 603 Taraval, KOLO OF SAN FRANCISCO.
 3rd SAT, 8:30 PM, 362 Capp St, FUN CLUB.
 Last TUES, 8 PM, Chenery & Elk Sts, GLEN PARK FD.
 Last THUR, 333 Eucalyptus, YMCA, GATESWINGERS.
 5th WED, 8 PM, 50 Scott St, SF MERRY MIXERS.
SAN JOSE - 2nd SAT, 8 PM, Hoover Jr Hi, GAY NIGHTERS OF SAN JOSE.
SAN LEANDRO - 3rd SAT, 8 PM, Bancroft Jr Hi, CIRCLE UP CLUB.
VALLEJO - 4th FRI, 8 PM, Vallejo Comm Ctr, SUNNYSIDE FOLK DANCERS.
VINEBURG - 1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FD.
 3rd SAT, 8 PM, Schaal Hall, SANTA ROSA FOLK DANCERS.
 4th SAT, 8 PM, Schaal Hall, REDWOOD FOLK DANCERS.

SOUTH

COMPTON - 2nd TUES, 6:30 PM, Lueder's Park, COMPTON CO-OP.

INGLEWOOD - 3rd SAT, 8 PM, Rogers Park Rec Ctr, MORE THE MERRIER.

LONG BEACH - Last TUES, 8 PM, Silverado Rec Park, SILVERADO FD.

Last THUR, 8 PM, Millikan Hi 'Girls' Gym, LB CO-OP.

LOS ANGELES - 5th THUR, 8 PM, Emerson Jr Hi Gym, WESTWOOD CO-OP.

OJAI - 1st SAT, 8 PM, Ojai Community Art Center.

PARAMOUNT - 3rd WED, 8 PM, Paramount Community Center.

SAN FERNANDO VALLEY - Last FRI, 8 PM, Canoga Park Elem Sch,
WEST VALLEY DANCERS.

SANTA BARBARA - Last SAT, Garfield School, SANTA BARBARA FDC.

WHITTIER - 5th SAT, 8 PM, W. Whittier Sch, WHITTIER CO-OP FD.



A Turkish Folk Tale

NOTE: This tale is from Joan Rowland's "Fun and Festival from the Middle East", Friendship Press, New York, 1958.

Many tales concern a character who figures in stories from many nations in the Middle East. He is known by various names in different lands: Nasreddin Hoca (pronounced Hojah) in Turkey. In old prints he is often shown riding his patient donkey, who is as important in many of the tales as the Hoca himself. Usually the Hoca has the saddlebags on his own shoulders, for he felt that if he carried them while he rode the donkey, he made the animal's load lighter! There are hundreds of Hoca stories. For example:

Nasreddin Hoca was invited to a wedding. He was busy and did not have time to change into his best garments, so he went to the celebration in his work clothes. No one paid the slightest bit of attention to him; even the servants ignored him, and he went home hungry. The next time he was invited to a wedding, he appeared in his best clothes and over them wore a handsome fur coat. When he rolled up in a hired carriage, the master of the house met him and ushered him to a place of honor. The servants fought to serve him with every delicacy. As he ate, Nasreddin Hoca looked at his heaping plate and held a corner of his fur coat close to it and said, "Eat, dear coat, eat. These honors are not for me but for you."

HANDCRAFT FROM EUROPE

BRAIDS BUTTONS BOOKS LINENS CANVAS

Open Every Day—Discount To Folk Dancers

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COSTUME PATTERN & DESIGN by Max Tilke

A survey of clothing of all periods & nations from Antiquity to Modern Times. About 2000 patterns on 128 pages (112 in full color). To make it quite clear, you are not getting any "pattern" in the sense of McCall's, but since almost all garments are shown spread out flat and to scale 1:10, it will be easy for the reader to make his own pattern from the designs in the book.

A superb publication from Germany, available only from Handcraft from Europe, all text in English, hardcover, \$36, Calif. orders add 5%, plus \$1 mailing fee.

UKRAINIAN EMBROIDERY DESIGNS AND STITCHES

Traditional embroidery designs and general directions for their adaptation to modern household articles, ecclesiastical vestments, church linens, & wearing apparel. General characteristics of Ukrainian embroideries are explained, & many stitches are shown in large scale.

Now available again after having been out of print for a long time, Handcraft from Europe has it in stock. Richly illustrated, ring bound, 129 pages, \$6.95, California orders add 5%, plus \$1 mailing fee.

Welcome Folk Dancers to the APPLE BLOSSOM FESTIVAL

SUNDAY
APRIL 8, 1973
1:30 - 5:30 PM

Veterans' Memorial Building
SEBASTOPOL
Redwood Folk Dancers



COUNCIL CLIPS

SACRAMENTO COUNCIL

The Sacramento Camellia Festival and Pageant, March 10th and 11th, was enjoyed by dancers from everywhere. The Camellia Queen and her Royal Court were seated on a cloud drifting imaginatively around the world to watch the Pageant dancers performing in the different countries. Two shopping malls invited folk dancers to celebrate Camellia Days with exhibition dancing. JIM & IRENE OXFORD provided the music at Florin Center for a large group of dancers in colorful costumes, & KELLIS GRIGSBY had the group at Country Club Plaza.

Many of the younger dancers and others specializing in line dances were pleasantly surprised to find a Kolo Room to use during the Festival and the Afterparties.

ELMER & MILLI RIBA, members of Triple S, are extending their annual invitation to Pine Acres Folk Dancing, Saturday evening June 9th, at Pine Grove, and to breakfast at the Riba home, Sunday morning, June 10th. More on this next month!

ELMER RIBA, past Council and Federation Presidents, is chairman of the Statewide Festival to be held in San Jose in May '74. He needs lots of chairmen for all kinds of jobs. If you or anybody you know would like to work on STATEWIDE '74, please contact Elmer at PO Box 555, Pine Grove, CA 95665.

ELSIE & FRANK TEHAN (Left Footers) spent January in Mexico. The highlight of their trip was the Folkloric Ballet, which consists of groups of secondary school children from four states. The youngsters put on masks and costumes as elderly people and performed "*Danza dos Viejos*" (our El Viejo), among many others.

Alice Needham

GREATER EAST BAY COUNCIL

February was a month for Birthday Parties! SAN LEANDRO CIRCLE UP celebrated their 23rd; Oakland's SWING N'CIRCLE celebrated their 26th; and the RICHMOND-SAN PABLO FOLK DANCERS their 17th.

A new series of articles is starting in the Berkeley Folk Dancers monthly Bulletin. The articles are designed to give help on basic movements and to prove that the right way is the easy way. The first article was written by Dorothy Kvalnes on the Two Step. MARJORIE SIMIC edits this most informative and interesting Bulletin; ROSEMARY CEMBURA is the clerical assistant. Berkeley Folk Dancers' March Fun Night was the "Wearing of the Green" on March 16th at the Hinkel Clubhouse.

A new dance activity for Senior Citizens started March 5th at the Lake Merritt Sailboat House, sponsored by the Oakland Recreation Dept. LOUISE SCHILLARE, who also teaches a women's group, is the instructor.

Genevieve Pereira

SAN FRANCISCO

The San Francisco Council of Folk Dance Groups hosted its Annual Warm-Up Festival on February 11, 1973, at Kezar Pavilion, with a Hearts & Flowers theme. SHIRLEY DALRYMPLE was chairman for this regional festival.

The MERRY MIXERS hosted a dance party on February 17, 1973, at the Lake Merced Boathouse. The theme was *It's A Small World*. Highlight of the evening was when members LEE & GEORGE BOCKMAN brought and exhibited their collection of International dolls & miniature flags, which were displayed on the wall. Mid-evening each attendee was given a numbered sheet and pencil. The name of the game was to match the numbered dolls with the numbered flags. The five participants who had the highest number of correct answers won the prizes!

Congratulations are in order to LEONA & HERMAN FIFER on their 25th wedding anniversary.

JOE HAMMER, formerly with the Terpsichoreans, has decided to close up his Zitsa Folk Dance Studio/Coffee House on Market St.

➡➡➡➡ In Memoriam <<<<<<

We regret to report the following deaths: The late Madelyne Green's husband, ERIC BARKER, nationally known poet from Big Sur, died of an apparent heart attack on February 7, 1973. MARIA LINALE passed away from a heart attack on February 14, 1973. She was well known and liked and will be sorely missed by her many folk dance friends. She was very active in the Terpsichoreans Exhibition Group and was a former member of Changs.

Cathy Jair
324 Hyde St, #3
San Francisco 94109

FRESNO COUNCIL

Seventy-five friends turned out for the Fresno Folk Dance Council's fund-raising party which combined folk dancing with a White Elephant Sale and a potluck dinner. The sale was successful beyond our wildest expectations, so we have a nice financial "cushion" for our October Festival.

Fresno has a new Boys Class which is growing strong. They danced at our Council Party & were a big hit, especially 5-year old David MacAfee, working behind the line in approved fashion, trying to keep up with his four older brothers.

A group from the Irish class participated in the recent Feis in San Francisco and came home with 14 medals!

A group of Square Rounders taught easy Scandinavian dances to Vasa Lodge, whose Scandinavian members are begging for more.

We are happy to announce that Central Valleys Club has joined the Folk Dance Federation of California, Inc.

Vera Jones

PENINSULA COUNCIL

The YW Sweethearts' Ball held February 25th at the San Jose YWCA was a huge success. Over 100 dancers enjoyed an evening of Folk, Ballroom, and Latin dancing. This yearly affair honors all students who met in JO BUTTETTA's dance classes & later married. There are 33 known such couples!

In May the YW Twirlers will celebrate their 20th Anniversary and Jo Buttetta's 20th year of teaching.

Peninsula Council offers the following recipe, which they claim is PERFECT for a Pot-luck Dinner Party!

CRABMEAT COBBLER

Melt $\frac{1}{2}$ cup butter or margarine in the top of a double boiler. Add $\frac{1}{2}$ cup chopped green pepper, $\frac{1}{2}$ cup chopped onion. Cook over boiling water until tender, about 10 minutes.

Blend in $\frac{1}{2}$ cup sifted flour, 1 tsp. dry mustard, 1 cup milk, and 1 cup shredded American cheese. Cook, stirring constantly, til cheese is melted, and mixture is very thick.

Add 1 cup ($6\frac{1}{2}$ oz. can) crabmeat, boned, $1\frac{1}{2}$ cups drained tomatoes (#2 can), 2 tsp. Worchestershire sauce, and $\frac{1}{2}$ tsp. salt. Blend thoroughly. Pour into 2-quart casserole.

CHEESE BISCUIT TOPPING: Sift 1 cup sifted flour, 2 tsp. baking powder, and $\frac{1}{2}$ tsp. salt into mixing bowl. Add $\frac{1}{4}$ cup shredded American cheese and 2 tbsp. shortening until particles are fine. Add $\frac{1}{2}$ cup milk. Mix only until all flour is moistened. Drop by rounded teaspoonfuls on top of crabmeat mixture.

Bake in hot oven (450°) 20 to 25 minutes. Serves 6 to 8.

Jean Mooers

NAPA VALLEY NEWS

The Napa Valley Folk Dancers are very grateful to Robert Fuerbach, Director of Napa Recreation District, for nominating JUNE SCHAAL for a State Award for Folk Dancing, in recognition of her outstanding work in California and Europe, but particularly in Napa County. June received this award, the first time Folk Dancing has been so honored. Congratulations June, and Thank you, Mr. Fuerbach.

Juanita Kramer

In Memoriam

ANNE HARVEY SMITH, a Cabrillo College Folk Dancer, passed away suddenly on January 23rd with acute leukemia. She was twenty-six. Anne attended Stockton Folk Dance Camp on a scholarship last summer. The Cabrillo College Community Folk Dancers have established a scholarship in her name; you may contribute in her memory, 6500 Soquel Drive, Aptos, CA 95003.

Jean Kretschmer

ECHOES

FROM THE

SOUTHLAND

By Perle Bleadon

SAN DIEGO AREA NEWS

CAN YOU TEACH A DANCE? The Folklaenders of Chula Vista open the door to opportunity! Anyone who feels the urge to try his hand at teaching will be given a chance to do just that. You must be able to pronounce the name, to describe the steps, and to teach both parts if it is a couple dance. Contact ELIZABETH ULLRICH, Director, at (714) 298-5905, who will assign a night for you to begin; you will do the teaching for four weeks!

The Folklaenders meet Friday nights at the Youth Center, Park Blvd. at 4th, Chula Vista. All are invited to dance on their excellent wooden floor.

STATEWIDE

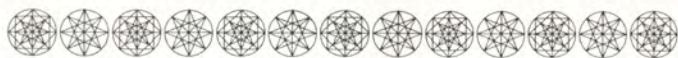
MAY 25 - 28, 1973

SAN DIEGO, CALIFORNIA

STATEWIDE is the biggest event of the year! The Folk Dance Federations, North & South, traditionally over the Memorial Day Weekend, join in one grand Festival with exhibitions, institutes, meetings, dancing and parties.

Institute teachers will be MIHAI DAVID, Romanian expert, and a member of the Aman Ensemble. The Installation Dinner will honor newly elected officers of the Federation, North & South. Headquarters will be the Grant Hotel; dancing will take place in the Community Concourse, at Balboa Park, and at the Grant Hotel.

BE SURE TO PRE-REGISTER! IT WILL SAVE YOU TIME AND MONEY!



SCOTTISH DANCE ENSEMBLE

The Scottish Dance Ensemble will be in concert at the Wilshire Ebell Theatre the evening of Saturday, April 14th. Contact DICK GOSS, 30 Grace Terrace #7, Pasadena, for details. Director JAMES LOMATH and Dick Goss will give an interview on Wednesday, April 4th, 10 AM, on KPFK 90.7 FM, with MARIO CASSETTA. They will discuss the concert and the Scottish Country Dance Institute to be held on Sunday, April 15th, Sportsmen's Park, Century & Western.

SPRINGTIME IN THE MEADOW

The First Annual Festival sponsored by the LA Rec. & Parks Dept., along with the Folk Dance Federation, South, will be in Griffith Park on April 15, 1973. Titled "SPRINGTIME IN THE MEADOW", it will be just that--dancing in the meadow (no sprinklers) near Peppertree Lane, just off Riverside Drive. There is a kiddy park close by, so your young ones can have fun while you dance! There will be a Kolo Party at noon and then four hours of Dancing and Exhibitions, all coordinated by AVIS TARVIN. MARIO CASSETTA and DAVE SLATER will be on hand for impromptu teaching to adventuresome bystanders.

Please do wear costumes, enjoy yourself, and let everyone see what fun we have!

WESTWOOD CO-OP FESTIVAL

The Westwood Co-op Folk Dancers invite you to their 28th Annual Festival, on Sunday, April 29th, Culver City Memorial Aud., 1:30-5:30 PM. With Scottish and Lithuanian exhibitions will be these dances:

Milanovo Kolo

Bela Rada

Masquerade

Korobushka

Siamse Beirte

Joshua

Tehuantepec

Gustav's Skoal

Jove Male Mome

Korcsardas

Machar

Zillertaler

Ali Pasa

N. Neopolitan Taran.

Vari Hasapikos

Sauerlander Quadrille

Dror Yikra

Hambo

Bal in Da Stratt

Mairi's Wedding

Setnja

Hanokdim

Fjaskern

Bekesi Paros

Picking up Sticks

Iste Hendek

Scandinavian Polka

Das Fenster

Polyanka

Squares

Pinosavka

To Ting

Doudlebska Polka

Jota de Badajos

Somogy Karikazo

Karapiet

Italian Quadrille

Debka Hillel

Alexandrovska

Ballos from Kassos

Caballito Blanco

Drmes Iz Zdencine

Dodi Li

Trekantet Slojfe

Csardas Z

Sherr

Morovac

Sleeping Kujaviak

White Heather Jig

Hesitation Waltz



AMONG OUR FRIENDS

VALERIE STAIGH is off to Mexico for a well-earned vacation, MILLIE LIBAW to Israel and Hungary. ELAINE KAMEN is recuperating from surgery.

STATEWIDE

'Lights of San Diego'

PRE-REGISTRATION FORM

REGISTRATION BADGES WILL BE REQUIRED FOR ALL EVENTS.

NO PRE-REGISTRATION ACCEPTED AFTER MAY 14th, 1973.

RECEIPT FOR PRE-REGISTRATION WILL BE MAILED:

PLEASE PICK UP REGISTRATION PACKAGE AT GRANT HOTEL or CONCOURSE.

CONCERT IS FREE, BUT YOU MUST HAVE FREE TICKET FOR RESERVED SEATING.

REGISTRATION FEES

PRE-REGISTRATION	_____	@ \$2.00 = \$ _____
INSTITUTE	_____	@ \$2.00 = \$ _____
CONCERT TICKETS..(for Reserved Seating) ..	_____	FREE!
INSTALLATION DINNER..(Chicken)	_____	@ \$4.80 = \$ _____
AFTER PARTIES	_____	@ \$1.00 = \$ _____
		TOTAL: \$ _____

NAME _____	CLUB _____
(as it is to appear on Badge)	
NAME _____	CLUB _____
(as it is to appear on Badge)	
ADDRESS _____	
_____ Street _____	_____ Phone _____
_____ City _____	_____ State _____ Zip _____

Please make checks payable to: STATEWIDE 1973.

Return form and payment to:

Elsa Miller
3455 Loma Lada Drive
Los Angeles, Calif. 90065

PRICES AFTER MAY 14, 1973, WILL BE:	Registration.....	\$3.00
	Institute.....	\$2.50
	After Parties, each night	
	\$1.00

FOLK DANCE FEDERATION OF CALIFORNIA - SOUTH

How to Achieve a Dancer's Body through Dance Exercise



Hold on to any heavy piece of furniture about shoulder level. Bend right leg as much as possible. Step back with left leg as far back as you can reach, keeping that knee straight and back flat. Repeat on other leg.

By Olga Ley, for Capezio. (Reprinted with permission.)

5th ANNUAL

SAN DIEGO Folk Dance Conference

to be held at CALIFORNIA STATE UNIVERSITY at SAN DIEGO

AUGUST 12 - 19, 1973 - FOLK DANCE WEEK

with a staff including:

DICK CRUM, MIHAI DAVID, JERRY HELT, MORLEY LEYTON, JERRY McCULLOCH, BORA OZKOK, BERNARDO PEDERE and INGVAR SODAL.

AUGUST 10 - 12, 1973 - TEACHER/LEADER WORKSHOP

with a staff including:

DICK CRUM, JERRY HELT and JERRY McCULLOCH.

for further information write:

San Diego State University Foundation
California State University, San Diego
San Diego, California 92115

Your Letters...

Editor:

I am writing to comment on some of the subjects covered by LET'S DANCE as seen by a person living outside the state of California.

First of all, the subjects I like most: I enjoy reading and saving the articles on costumes and folk traditions. After the cultural aspects, I look first at the feature dance in the center of the magazine. LET'S DANCE's next important feature for out-of-state people is the listing of special events in case some folk dancers are planning to visit California.

Least helpful articles: the stories about local folk dancers, vacation trips, birthday parties, weddings, births, and the names of new members of the individual clubs. All these are of interest only to the people described and their personal friends, but are meaningless to folk dance leaders in New York, Chicago, and St. Louis, who don't know "Mildred Zilch", for example, or her friends. Those young people in Chicago, New York, etc., who are considering folk dancing as a profession or special hobby look for knowledge of the folk culture in Europe, how it's changing in various countries, and the background on certain popular dances, things much more meaningful than reminiscences about parties by dance clubs and who is having babies. In other words, the many folk dance leaders and teachers in different states may look to a folk dance magazine as a trade journal for our field of dance, as fishermen I'm sure read FIELD AND STREAM.

*Respectfully submitted,
Steve Edison, Director
Int'l Folk Dance Assoc. of
University City, Mo., Inc.*

Editor:

Peninsula Council is sponsoring a class at Hillcrest, San Mateo's Juvenile Facility. BRUCE WYCOFF initiated the project last June, and GEORGE TAYLOR is the current mainstay. BRAD MARTIN & JACK PEIRCE also participate frequently.

The ever-changing group consists of kids from 13 to 17 years, who usually stay two to six weeks, so the dances must be taught each time. There are always more boys than girls, so some fellows are willing to take the girls part. Under these conditions, the class is more exercise and recreation than bonafied folkdancing. The young people like mixers and the dances with a lot of movement: Virginia Reel, Cumberland Square, Patty Cake Polka, and Troika are some of the more popular dances.

The program has been quite successful. The staff is enthusiastic to have found an activity that interests the kids, and the instructors have found a rewarding challenge!

Bruce Wycoff

Editor:

I have a suggestion. I think it would be helpful if someone in the Federation wrote an up-to-date ad brochure. For those of us who have tried to get ads for LET'S DANCE, we need to know the circulation, the geographical area the magazine covers, its history and purpose.

Sincerely,
Jean Mooers

NOTE:

LET'S DANCE MAGAZINE has a readership of approximately 5000 people distributed as follows: 55% in Northern California, 19% in Southern California, 21% outside of California, and 5% outside of the United States, primarily in Canada and Japan.

The history of LET'S DANCE was covered in the October '72 issue, and its purpose is to share with each other the knowledge of folkdance.

Editor



Collection FOR SALE

Folk and Square Dance Records
(many Out-of-Print)
Dance Descriptions
and related materials
cost over \$1000

will be sold as one unit
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former instructor
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GOOD NEWS!

Ashkenaz

A non-profit Folk Dance &
Dinner Co-op has just opened!

1317 San Pablo Avenue
BERKELEY (415) 525-9830

Sunday.....ISRAELI
Monday.....BALKAN
Tuesday..TURK., ARMENIAN
Wednesday.....AMERICAN
Thursday.....SCOTTISH
Friday.....HUNGARIAN
Saturday...INTERNATIONAL

LESSONS \$1, 7:30-9:00 PM
with Top Name Teachers
Afterparty 50¢, 9 PM - 1 AM
COME & JOIN US!

Dancing, Craft Shops, Dinners



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

ROY JOHNSON, 1615 AMBERWOOD DRIVE, SO. PASADENA, CA 91030

-
- * MAR 31-APR 1, Sat-Sun, FESTIVAL hosted by Santa Maria Folk Dancers, Veterans' Memorial Aud, Pine & Tunnell Sts, Santa Maria. Sat Institute 1:30-4:30 PM, Party 8-12 PM. Sun Dancing 1:30-5:00 PM.
-
- APR 6-7, Fri-Sat, AMAN INSTITUTES, Croatian Association Hall, 11621 S. Budlong Ave, LA.
- * APR 15, Sun, FESTIVAL co-hosted by the Federation and Dept of Rec & Parks of City of LA. Peppertree Lane area of Griffith Park, LA, Noon to 5 PM.
- APR 15, Sun, SCOTTISH DANCE INSTITUTE, Sportsman's Park, 9637 S. Western Ave, LA, 9:30 AM to 5 PM.
- * APR 29, Sun, FESTIVAL hosted by Westwood Co-op Folk Dancers, Veterans Memorial Bldg, Culver City, 1:30-5:00 PM.
-
- MAY 5, Sat, IDYLLWILD BAACHANAL PARTY, West Hollywood Park, 647 San Vicente Blvd, LA, 7:30-12:00 PM.
- * MAY 25 thru 28, Fri-Mon, STATEWIDE FESTIVAL, San Diego Community Concourse. Pre-registration on page 34.
-
- JUN 8-10, Fri-Sun, CAMP HESS KRAMER WEEKEND, Zuma Beach. Hosted by Westwood Co-op.
-
- JUL 4, Wed, DANCING ON THE SLAB, Santa Monica, SM Folk Dancers.
- JUL 6-8, Fri-Sun, IDYLLWILD WEEKEND CAMP.
- JUL 9-13, Mon-Fri, IDYLLWILD FOLK DANCE CAMP, Isomata Campus.
-
- AUG 10-12, Fri-Sun, SAN DIEGO TEACHER TRAINING CAMP.
- AUG 12-19, Sun-Sun, SAN DIEGO FOLK DANCE CAMP, California State University at San Diego.
-
- OCT 19-20, CAMP HESS KRAMER INSTITUTE & PARTY.
- * NOV 10, Sat, TREASURER'S BALL, West Hollywood Park Auditorium.
- DEC 9, Sun, CHRISTMAS FESTIVAL, hosted by Santa Monica Folk Dancers & LA Rec & Park Dept.
-

For further information regarding folk dance activities in Southern California, call the Folk Dance Federation of California, South, at (213) 398-9398.

- * Federation sponsored events.

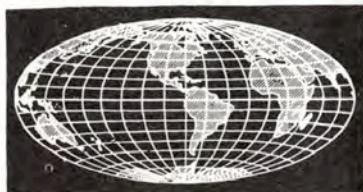


CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

GAIL CLUNE, 85 OAKVUE ROAD, PLEASANT HILL, CALIF 94523

- APR 7, Sat, SANTA CRUZ, Cabrillo College, "All-day Institute", Party with live music, 8 PM.
- APR 8, Sun, SEBASTOPOL, "Apple Blossom Festival", Veterans Mem. Bldg, 282 High St, 1:30-5:30 PM, Host: Redwood Folk Dan.
- APR 14, Sat, MILL VALLEY, "President's Ball", Park School, 360 E. Blithedale Ave, Balkan at 7 PM, General Folk Dancing at 8 PM, Host: Marin Dance Council.
- * APR 15, Sun, SAN FRANCISCO, "Blossom Festival", Kezar Pavilion, Stanyan & Waller Sts, 1:30 - 5:30 and 7:30 - 10:00 PM, Kolo Hour - 6:30 PM. Hosts: SF Council of Folk Dance Groups and SF Rec & Parks Dept.
-
- MAY 6, Sun, ANNUAL FEDERATION MEETING, Oakville Vineyards (near St. Helena), 10 AM - 5 PM. Bring your own dinner (wine provided), dancing, \$1/adult. Sign-up with Vi Dexheimer.
- MAY 20, Sun, "ROSE FESTIVAL", Santa Rosa Jr HS Gym, College Ave. 1:30-5:30 PM, Hosts: Redwood FD and Santa Rosa FD.
-
- JUN 22-JUL 1, Fri-Sun, MENDOCINO FOLKLORE CAMP, Mendocino Wdlds.
- JUN 29-JUL 1, Fri-Sun, CAMP SACRAMENTO, Hi-way 50. Contact: George Marks, Box 397, Orangevale 95662, (916) 988-3589. Host: Sacramento Council of Folk Dance Clubs.
- JUN 30, Sat, "FIFTH SATURDAY PARTY", Frick Jr HS, 64th & Foothill, Oakland, 8-11 PM. Host: Greater East Bay FD Council.
-
- JUL 1, Sun, "FOURTH OF JULY FESTIVAL", Oakland.
- JUL 4, Wed, "FOURTH OF JULY OPENING", Sacramento.
- JUL 14-15, Sat-Sun, "KENTFIELD FESTIVAL", Kentfield & Mill Valley.
- JUL 22-AUG 4, STOCKTON FOLK DANCE CAMP, Univ. of the Pacific.
-
- AUG 5, Sun, "NAPA TOWN & COUNTRY FAIR", Napa.
- AUG 19, Sun, "LITTLE FESTIVAL IN THE REDWOODS", Guerneville and Armstrong Redwood State Park.
-
- SEP 29, Sat, "FIFTH SATURDAY PARTY", Oakland.
- SEP 29-30, Sat-Sun, "SONOMA VINTAGE FESTIVAL", Sonoma.



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OAKLAND RECREATION CLASSES

Beg. 7:30 PM, Int-Adv. 8:30 PM

Fridays, Frick Jr High School, 64th Ave & Foothill, Oakland

Instructor - Millie von Konsky

Fridays, Dimond Recreation Ctr, 3860 Hanly Road, Oakland

Instructor - Dolly Barnes

WALNUT WHIRLERS invite all dancers to their monthly parties,

4th Saturdays, 8:00 PM, Alamo Women's Club, Alamo.

For information, phone (415) 846-5521 in Pleasanton.

DIABLO FOLK DANCERS of WALNUT CREEK

now have a monthly newsletter, "*El Diablo*". Call 837-6915.

Wednesdays, 8 PM, Los Lomas HS Commons, Walnut Creek.

Y.W. TWIRLERS meet at the YWCA, 2nd St, San Jose,

Wed. 7:30-10:30 PM. For Advanced & Workshop, JOSETTA STUDIO

3280 El Camino Real, Santa Clara. Folk-Latin-Ballroom.

IRENE WEED SMITH - Ballroom Specialist, Choreographer

Tap, Ballet, Modern Jazz, Hawaiian, Discotheque.

Children & Adults, 5316 Fulton St, San Francisco. 751-5468.

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights at 8 PM,

Emerson Jr High School, Selby, near Santa Monica Blvd.,

West Los Angeles.

WESTWOOD'S BEGINNERS CLASS - International Folk Dancing

Mondays, 8 to 10:30 PM, Stoner Avenue Playground,

Dave Slater, Instructor.

HAPPY FOLK DANCERS - Mondays, Beg. 7:30 PM, Int. 9-11 PM

Cheviot Hills Playground, 2551 Motor (off Pico), Miriam Dean

PALMS GROUP - Wednesdays, Beg. 7:30, Int. 9-11 PM, Webster Jr

High, 11330 W. Graham (near Sawtelle), Miriam Dean - Inst.



Folk Dance Record Shops

SAN FRANCISCO

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THE MANDALA FOLK DANCE CENTER

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Los Angeles, CA 90006
Phone: 737-3500

