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# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Official Publication of the Folk Dance Federation of California, Inc.



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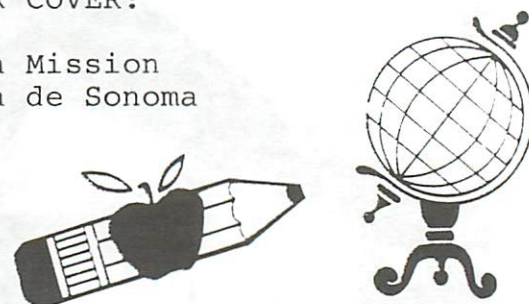
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## ON OUR COVER:

Sonoma Mission  
Fiesta de Sonoma



SUBMISSION DEADLINE  
FOR THE OCTOBER ISSUE:  
Wednesday, September 4

SUBMISSION DEADLINE  
FOR THE NOVEMBER ISSUE:  
Wednesday, October 2



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## PRESIDENT'S MESSAGE

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September brings us to the beginning of another season of festivals. We start with the Fiesta de Sonoma, followed closely by the Fresno Harvest Festival. Then there is a festival a month through June. We are looking forward to another good year of dancing.

I would like to thank all the Executive Board members who are staying on for a second term, and at the same time, welcome the new board members and chairpersons. This is going to be a very busy year for everyone. Statewide Chairperson, Millie von Konsky, is already making plans for our Statewide in May 1992. If Millie asks you to work on or chair a committee, don't be shy. This is your chance to say "YES." We need YOU, and your friends. It's going

to take everyone working together to make a successful Statewide.

Most important of all, ATTEND as many festivals as you can, especially Statewide. Bring anyone and everyone with you. The Federation works when you participate. The Federation works best when EVERYBODY participates. Let's make it work! See you at all the festivals.

Lupie Barton  
Federation President

**Statewide Reminder** - Be sure to save the dates May 22-25, 1992. Those are the dates for the fabulous Statewide 1992 in Dublin California. The Howard Johnsons in Dublin will be the headquarters for this Statewide 50th Anniversary. Register early at the Federation office!

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## Events South

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### SEPTEMBER

- |   |  |
|---|--|
| <p>8/28-9/2 Folk Dance Symposium, Santa Barbara. Tom Bozigian, Joe Graziosi, Steve Kotansky, Jaap Leegwater, Richard &amp; Melanie Powers. Info: Tom Bozigian, PO Box 242, La Mirada, CA 90637, (213) 941-0845.</p> <p>2 Crestwood Folk Dance Party &amp; Potluck. 7-8 Beginner dances, 8-10:30 requests. Brockton School 1309 Armacost, WLA. Info: (213) 202 6166.</p> <p>15 El Grito de Dolores Festival, City Hall, L.A. 7pm-11pm, free. Mexican Independence day celebration. Info: (213) 485-3335.</p> | <p>21 Skandia Workshop and Party. Workshop 3-5pm, party 7:30-11pm. Women's Club, 121 S. Center, Orange. Info: (714) 533-8667.</p> <p>22 Beginners Festival 1:30-5:30. Culver City Park, Culver Blvd. at Overland. Outdoors, free. Council meeting at 10:30.</p> <p>28-29 Jugaremos en Familia. Festival of Mexico and Central America independence. 11-6, free. Info: (213) 562-1995.</p> <p>29 Drum Festival, Watts Towers Arts Center. 10-4:30pm, free. Drum and dance artistry from various cultures. Info: (213) 569-8181.</p> |
|---|--|



# FIESTA De SONOMA

Everyone is invited to attend the September Federation Festival, Fiesta de Sonoma, September 8, 1:30 to 5:30 P.M., at the Sonoma Veterans Building, 125 1st Street West, Sonoma. Donation \$3.

There will be a Council President's Meeting at 11:00 A.M., followed by an Assembly Meeting at 11:30, and general folk dancing from 1:30 to 5:00. See you there!

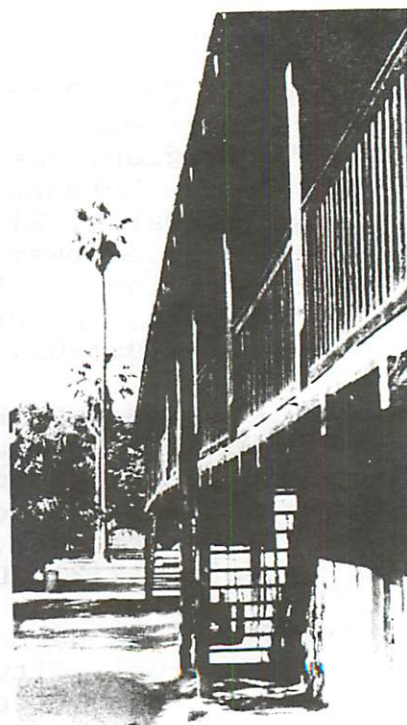
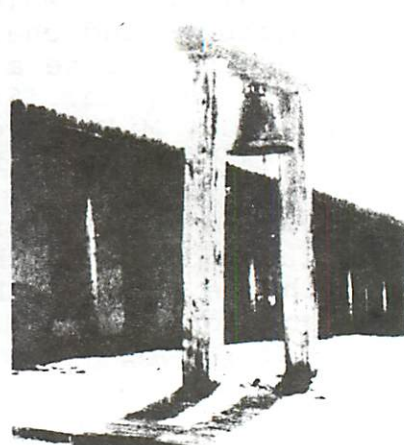
Vi Williams  
Redwood Council

1991  
FIESTA DE SONOMA

## DANCE PROGRAM

- |                         |                        |
|-------------------------|------------------------|
| 1. ŠETNJA               | 29. ZILLERTALER        |
| 2. CORRIDO              | LÄNDLER                |
| 3. DOUBLEBSKA           | 30. SQUARE             |
| POLKA (P)               | 31. DHIYARATKOS        |
| 4. SQUARE TANGO         | 32. VRTIELKA           |
| 5. CABALLITO BLANCO     | 33. BAL IN DA          |
| 6. SQUARE               | STRAAT (P)             |
| 7. VRAPCHETO            | 34. DREISTEYRER        |
| 8. DOUBLE SIXSOME       | 35. LET'S HAVE A       |
| 9. BLUEBELL WALTZ (P)   | CEILIDH                |
| 10. JAPANESE SOFT SHOE  | 36. CONTRA             |
| 11. SANTA RITA          | 37. VLAŠKO             |
| 12. SQUARE              | 38. ADA'S KUJAWIAK #1  |
| 13. DA MI DOJDES        | 39. SAUERLANDER        |
| 14. HAMBO               | QUADRILLE              |
| 15. TANGO POQUITO (P)   | 40. TZADIK KATAMAR     |
| 16. BLACK MOUNTAIN REEL | 41. SALTY DOG RAG      |
| 17. LA CACHUCHA         | 42. SQUARE             |
| 18. CONTRA              | 43. KARAMFIL           |
| 19. ORIJENT             | 44. POSTIE'S JIG       |
| 20. ELIZABETH QUADRILLE | 45. LA BASTRINGUE (P)  |
| 21. ST. GILGEN          | 46. HOFBRÄUHAUS        |
| FIGURENTANZ (P)         | LANDLER                |
| 22. LA ENCANTADA TANGO  | 47. SOMEWHERE MY LOVE  |
| 23. DOBBEL REINLENDER   | 48. SQUARE             |
| 24. SQUARE              | 49. TINO MORI          |
|                         | 50. MILONDITA TANGO    |
| 25. SULAM YA'AKOV       | 51. TRIP TO BAVARIA    |
| 26. MAPLE LEAF RAG      | 52. LESNOTO            |
| 27. DUNDEE WHALER       | 53. CASTLE SCHOTTISCHE |
| 28. BAZTAN DANTZA       | 54. BLUE PACIFIC WALTZ |

EXHIBITIONS - 3:00 P.M.





# FOLK·DANCE·NEWS

## **MAKAHIKI HOU CAMP- A**

Celebration of Folk Dance and Music will be held March 21 to 28, 1992, at a rustic 11-acre oceanfront camp on Oahu. Enrollment is limited, so send early for a brochure and registration form to: P.O. Box 22463, Honolulu, HI 96823-2463. Activities will include workshops, dancing, swimming, hiking, and just relaxing. Instructors will teach Romanian, Armenian, Balkan, and more.

**OPA!** - The monthly newsletter of Mandala, has announced that Joe Graziosi will be in town on October 10 for a workshop. Those who attended his last workshop know what a great Greek teacher he is. For more information, contact OPA! at 415-566-9309.

**GERMANFEST 1991** - will be held at Centennial Hall, Hayward, on September 15. For more information, call 372-6665 or 634-0361.

**FESTIVAL CELEBRATION** - for beginner dancers will be held in Culver City, at Veteran's Memorial Park, on September 22. For information, contact Beverly Weiss at 818-998-5682.

**TOUR POSTPONED** - American Dance Friendship Tour's 1991 Tour of Russia and the Ukraine has been postponed until April 1992. This decision was made after it became clear that the Gulf Crisis and the recession, among other factors, seemed to be influencing people's ability to participate. For more information on the rescheduled tour, call Sara Kern at 415-965-4642.

**FOLK DANCE CLASS** - The City of Dublin is offering a class in beginning folk dance taught by Sharon Gardner. The class will be held on Thursdays at 7:30, beginning September 26. For more

information, call the City of Dublin at 415-829-4932.

**IN MEMORIAM** - Anthony Andreola passed away in Sacramento on Sunday, June 30, at the age of 75. Mr. Andreola was a resident of New Castle, California, for the past 11 years, and was the husband of Omega Andreola, well-known folk dance teacher in the Sacramento area.



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**IN SONOMA**

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# Czechoslovakian Folk Aprons

Village women stitched the glories of summer into their Sunday best

by Helene  
Baine  
Cincebox



**P**icture a tiny village in Eastern Europe, surrounded by forests and vineyards. Roses and daisies riot in front of small whitewashed cottages. A tall-steepled church dominates the dusty village, and the road to the church is filled with blazing colors. It's the matrons of Ratiskovice, Czechoslovakia, on their way to church in their richly embroidered finery.

Ratiskovice (ra-tish-ko-vit-seh) folk dress is renowned for its rich layers of embroidery and lace, for the beaded and sequined head-dresses that shine in the sun, and the crisp lawn neckerchiefs alive with ancient symbols. The blouses, protective motifs embroidered at every opening, have huge, puffed, embroidered sleeves finished with fine bobbin lace. Vivid red wool skirts are embroidered with roses. Vests are pieced from bits of brocade and embellished with embroidery. Even the accordion-pleated "stovepipe" boots, handmade by the village bootmaker, are decorated with delicate stitchery.

But in Ratiskovice, a woman's glory is her apron. It is the highest expression of her skill with the needle. According to my great-aunt Anna Zemek Husak (she's the young woman in the photo at left, born in Ratiskovice and now 85 years old), a woman worked the whole winter long making an entire outfit. Village women vied to make the most elaborate. And then they vied to stuff the most petticoats underneath to make the apron stand out for full appreciation of their handiwork.

Mrs. Husak's aprons are exquisite. The fine embroidery is almost as perfect on the reverse as on the front. See "Stitching a Czechoslovakian apron" on p. 76 for more on the techniques involved, and for an apron pattern.

Every year for the past 20 years, my mother, Helen Zemek Baine, and I have traveled back to Ratiskovice. So far we've collected over 100 aprons spanning 100 years from this tiny village on the Moravian-Slovak border in central Czechoslovakia; all the aprons shown here are from the Baine-Cincebox collection. Beginning with the apron created by my great-grandmother, Rozina Barina Zemek, shown at the top of the facing page, we can trace styles from the 1800s. Her apron, probably made for her dowry, like so many pieces of folk dress, is stitched in simple three-colored motifs of red, white, and green, worked in wool on inexpensive black chintz. The ancient motifs she chose appear again and again, especially in the older aprons, as we'll see on the following pages.

*Helene Cincebox's great-aunt Anna Zemek Husak, in Ratiskovice folk dress, with her brother, taken about 1920.*



## Fashions in aprons

Village women learned fine embroidery to please the royal and noble families who moved to Czechoslovakia during the thirteenth century and later, after the Black Death and the Thirty Years' War had ravaged the populace. Embroidery for church cloths and vestments was also of great importance in this era. Until the late 1800s, village clothing was quite simple. As life became more comfortable, people had the time to create more elaborate folk dress, and what they created was modeled on images of aristocratic fashions frozen in villager's memories from far earlier times. Puffed sleeves, neckerchiefs, full pleated skirts, lace-frilled caps, and of course the endless decoration, all suggest Renaissance and Baroque influences.

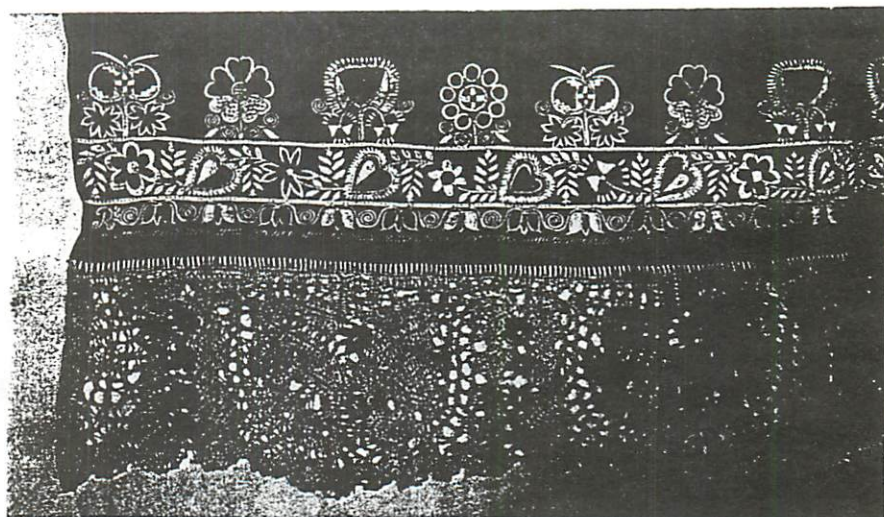
The "Golden Age" for aprons made by the Ratiskovice women is the period from 1900 to 1925. The simple band of embroidery characteristic of the 1800s had grown much more complex, as in the one in the middle photo at right, and finally crept right up the apron to the waistband. As the more elaborate aprons came into fashion, two wide bands, featuring an intricate needle lace joining, were embroidered up the center of the apron, as you can see in the lower apron at right.

During the 1930s, bright blue aprons became popular. These were decorated with wide bands of lifelike flowers that, in time, shrank again to just one narrow band. When I first visited Ratiskovice in 1969, the village church was filled with women in traditional dress; most were kneeling in the aisles to protect their starched petticoats and to spread out their treasured black aprons for the best view. Today, just 20 years later, you might find only one or two women wearing the glorious, heavily-embroidered dark aprons. The other women would probably be wearing modern, simple versions of folk dress, with little or no embroidery.

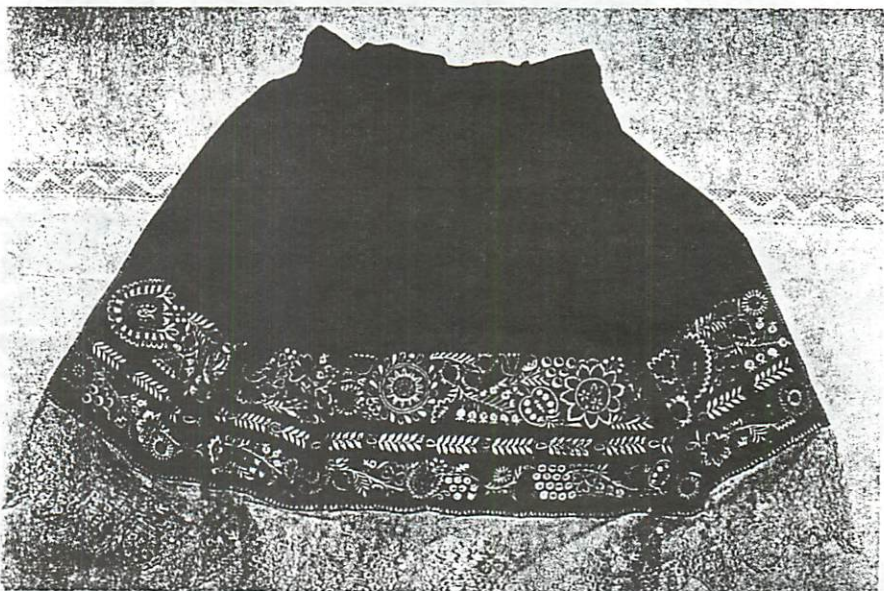
## Traditional motifs

The most desirable aprons were called "vyvazovane," those embroidered on a locally dyed dark blue fabric with vertical rows of pale blue hearts, either resist-dyed or tie-dyed, like the apron at lower right. Tradition also decreed that a 4-in. band of coarse, cream-colored bobbin lace with red and green inserts, be added to the apron's edge. Such lace appears only in Ratiskovice and a few neighboring villages.

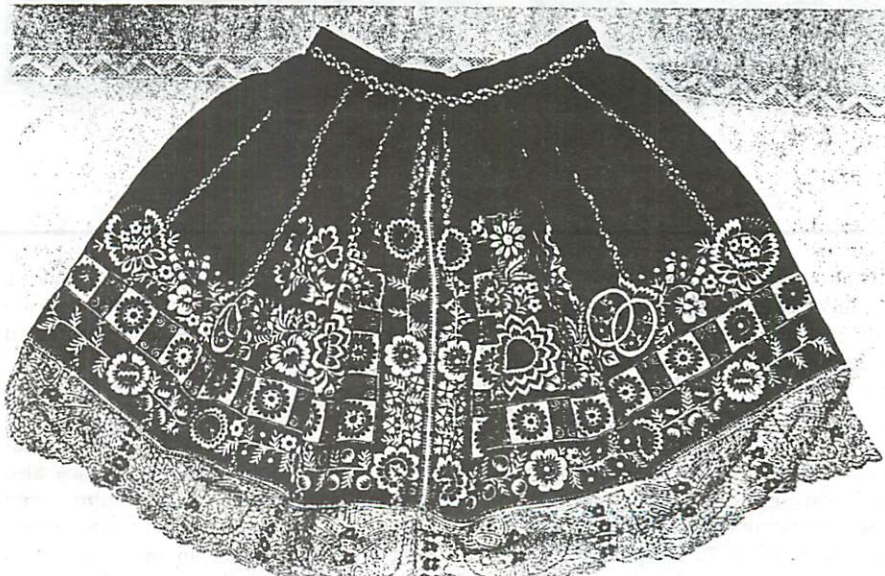
A curious edging goes along the lower border of most of the aprons and partway up each side. It looks like ricrac, but in fact it's a design of small triangles, meticulously embroidered. This is the "wolf's teeth" motif, an ancient warding or protective de-



Cincebox's great-grandmother, Rozina Barina Zemek, stitched her initial in the corner of this example of the simple late-1800's-style apron. From left to right the motifs on the top row are: pomegranate, or "love-apple," pennyrose, tulip, and carnation.



Another early apron from Ratiskovice (above), Cincebox's ancestral village, with an entirely different vision of the same floral motifs. At the height of their glory (1900-1925) the fashion in Ratiskovice aprons (below) called for a center strip of needle lace joining two wide bands of embroidery that turned upwards at the center, all stitched on a dark blue fabric tie-dyed with rows of tiny hearts.

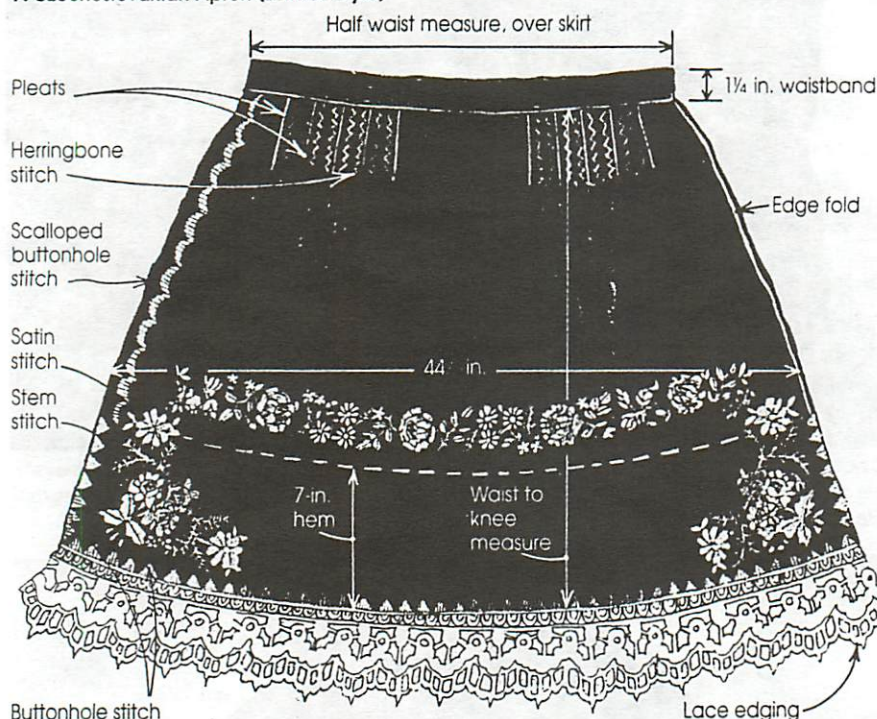




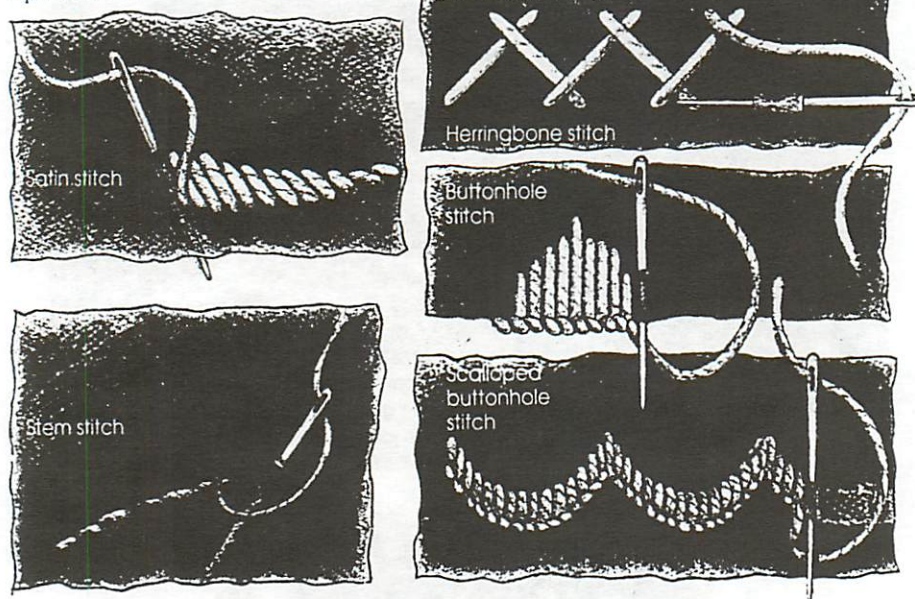
# Stitching a Czechoslovakian apron

by Elizabeth Borovicka Capozzi

A Czechoslovakian Apron (Letnice style)



Apron Stitches



My Czechoslovakian mother and grandmother gave up trying to teach me traditional embroidery when I was a child, because I'm left-handed. But I was always fascinated with the patterns, so I taught myself the techniques when I was in my early twenties. Today I start every embroidered apron project with research; I'm usually looking for an inspiring design from a particular region or village to reproduce for the members of my folk-dance group. I look through my own large collection of Czechoslovakian books, or visit people I know, like Helene Cincebox, who have original garments. Once I find an authentic design I like, I make a freehand drawing that I transfer to fabric with dressmakers' transfer paper. Most aprons are stitched on either black or navy fabrics, so I use yellow transfer, or draw directly with a white marking pencil.

Appropriate fabrics for these aprons can include velvet and satin, but from most villages, including my ancestral village of Letnice (about 20 km from Ratiskovice), the fabric is plain or polished cotton. I needed only two pieces, the apron and a waistband, as in the drawing at left for the Letnice apron I'm wearing in the photo on the facing page. For most adults, 45-in.-wide fabric will gather or pleat down perfectly to fit the waistband. The waistband is measured to fit from side to side across the front half of the waist only, and the length is measured to fit from waist to knee, plus about a 7-in. hem. This is the standard hem width on the aprons I've examined, regardless of the width of the embroidery on top of it.

Before I transfer my design, I hem the fabric by hand with matching thread, but leave it unattached to the

vice that is also embroidered on the sleeves, neck, and front facings of women's blouses and men's shirts.

The motifs used in the older Ratiskovice aprons show stylized hearts, pomegranates (called "love apples"), tulips, roses, carnations, and a much-loved flower that the village ladies call "penny rose," depicted as 4 or 5 hearts arranged to form a flower. Many of these motifs appear on Rozina Zemek's apron at the top of p. 75. Grapes were also a

popular motif in this ancient wine-making region. Especially beautiful are the delicate tracteries and leaf tendrils incorporated in the designs.

In more recent times, the designs became more realistic. The grapes, daisies, roses, and forget-me-nots which grew around the simple one-story cottages in Ratiskovice also bloomed on the aprons. The embroidered designs are orderly, but without strict repetition, lending credence to my great-aunt's

contention that the artists never drew the design on the material, they just sketched on paper and then started embroidering.

I've watched another great-aunt, Julia Kral Zemek, etch similar motifs on painted eggs. She never planned the design; it just flowed according to the shape of the egg. Of the thousands she created, she never made the same design twice, except for the one motif which appeared in every dozen, a pattern of twining leaves she called "eternity."



waistband strip and unpleated. Then, starting at one end, I stretch the fabric in a wooden hoop and embroider from one end to the other with the stitches described below, stitching through two layers when I'm working over the hem area. Individual motifs must be stitched from the center outwards to prevent distortion and puckering, and it's vital to remove the fabric from the hoop whenever you're not working on it, for the same reason. Next, I finish the hem and side edges, attaching all-cotton lace to the hem edge with the finishing stitches; pleat the waist edge to fit the band; and attach the band by hand with a running stitch. The final step is attaching string or ribbon ties to each end of the band.

Only two stitches are needed for the main design, the satin stitch and the stem stitch, both shown in the drawings on the facing page. I pull the needle all the way through to the back for each satin or stem stitch, instead of pushing the point out to the front to start the next stitch, as shown in most books; I think it's easier to control the tension that way. For the edge finishing I use a buttonhole stitch, changing the length of the stitch to create the jagged edge or "wolf's teeth" on the inside. About halfway up each side I switch to a scalloped buttonhole stitch, worked just inside the edge. The pleats (each one is about 1/2-in. deep) are held together with a few rows of herringbone stitch.

It's important that the back of the work look almost as good as the front, of course, so there are no knots; starting ends are caught by the subsequent stitches on the wrong side and finishing ends are pulled under or woven into previous stitches. Connecting threads from part to part within motifs are always hidden under previous stitches. With such simple stitches the artistry of the embroiderer is revealed primarily in the beauty of the design, and the embroiderer's skill, or lack of it, is impossible to hide. □

*Elizabeth B. Capozzi teaches folk dance and embroidery in Binghamton, NY.*



*Elizabeth (or "Alzbeta") Borovicka Capozzi poses in her "kroj," the Czechoslovakian word for the traditional festival outfit, made in the style of her mother's village.*

## Labors of love

To choose the most beautiful apron is impossible since each one is a maker's masterpiece. The most touching one in our collection is one made during World War I. Embroidery thread and traditionally dyed material were difficult to obtain, so roses and "wolf's teeth," and even the tie-dyed designs, were meticulously hand-painted on the fabric with oil paint.

The women of Ratiskovice may have

been unlettered, but the motifs and designs and the needle skills they learned from their mothers reveal technical artistry of the highest order. I am sure that the treasured aprons enriched the lives of these hard-working peasant women who lived in one- or two-room houses with dirt floors and, as my grandfather recalled, "ate potatoes all winter long." In addition to demonstrating their skill with the needle, the aprons of Ratiskovice brought the glory

of summer flowers and a glimpse of warming sunshine into the long winters, and they continue to bring beauty, joy, and inspiration to all who see them today. □

*Helene Cincebox edits and publishes Slovakia: A Slovak Heritage Newsletter, and has led craft and folk-art tours to Czechoslovakia. For more information, write to Slovak Heritage Society, 151 Colebrook Drive, Rochester, NY 14617.*





# INTERNATIONAL CUISINE

*Vi Dexheimer*

## P O L A N D

### WARSAW SALAD

- 2 medium-size cucumbers
- 6 large white radishes
- 2 Delicious apples
- 1/2 cup sour cream
- 2 tablespoons lemon juice
- 1 tablespoon fresh parsley, chopped
- 1 teaspoon black pepper, coarse ground

Wash cucumbers and radishes thoroughly and slice paper thin. Combine. Wash and core apples, and slice thin. Add to vegetables; toss to mix. Combine sour cream and lemon juice.

To serve, place vegetables and fruit mixture in serving bowl; top with dressing. Garnish salad with chopped parsley and freshly ground black pepper.

### POLISH HUNTER'S STEW

- |                             |                |
|-----------------------------|----------------|
| 3 pounds stewing-beef cubes |                |
| 1 quart water               | 3 leeks        |
| 8 peppercorns               | 1/2 cup butter |
| 8 whole cloves              | 1/2 teaspoon   |
| 2 whole bay leaves          | white pepper   |
| 2 teaspoons salt            | 3 sprigs dill  |
| 1 teaspoon marjoram         |                |
| 3 pounds chicken, cubed     |                |
| 2 medium onions             | 1/2 bunch of   |
| 5 large carrots             | parsley        |
| 2 sprigs parsley            |                |
| 4 celery stalks             |                |

Cover beef cubes with 1 quart water; bring to a boil. Tie peppercorns, cloves, and bay leaves in a cloth bag; drop into boiling beef. Sprinkle 1 teaspoon salt & marjoram over beef; continue to simmer 2 hours in covered kettle. Add chicken cubes; continue to simmer, covered.

Peel onions and carrots; cut in rings. Chop 2 sprigs parsley, celery, and leeks. Put butter into a pan; add vegetables, 1 teaspoon salt, and pepper. Sauté vegetables over low heat until wilted. Chop dill and remaining parsley.

Take cloth bag out of meat; discard. Remove meat from water. Add wilted vegetables to meat stock; simmer until tender. Add meat back to stock and vegetables.

To serve, pour into serving dish and sprinkle with chopped dill and parsley.  
Serves 8

### CAULIFLOWER POLONAISE

- 2 hard-cooked egg yolks
- 1 teaspoon dried parsley flakes
- 2 tablespoons sour cream
- 1/4 teaspoon white pepper
- 1 head cauliflower
- 1 teaspoon salt
- 1/4 cup butter
- 3 tablespoons bread crumbs

Mash egg yolks in a small bowl. Add parsley flakes, sour cream, and white pepper to egg yolks. Blend. Reserve.

Wash cauliflower; remove outside leaves. Cover bottom of a large saucepan with 1 to 2 inches of water. Add salt to water and bring water to a rapid boil. Add cauliflower to saucepan; cover. Boil cauliflower 25 minutes. Drain immediately.

Melt butter; stir in bread crumbs. Pour buttered bread crumbs over cauliflower. Garnish with reserved egg-yolk mixture.

Serves 8

### WARSAW PARTY TORTE

- 1/2 pound almonds, ground
- 6 tablespoons all-purpose white flour
- 1 teaspoon cream of tartar
- 10 egg yolks
- 1-3/4 cups granulated sugar
- 3 teaspoons vanilla
- 10 egg whites
- 3 cups whipping cream
- 1 cup slivered almonds, toasted
- 12 fresh red raspberries

Combine ground almonds, flour, and cream of tartar. Beat egg yolks until light and fluffy. Gradually beat 1-1/4 cups sugar into egg yolks; continue to beat until mixture is thick and smooth. Stir in 1 teaspoon vanilla. Fold in flour mixture. Beat egg whites until very stiff and fold into egg-yolk mixture.

Line bottom of 10" tube pan with wax paper. Pour batter into pan. Bake in 375° oven 1 hour. Invert cake; cool thoroughly. Remove from pan.

Whip cream, adding 1/2 cup granulated sugar and 2 teaspoons vanilla. Place cake top-side-down on serving platter. Frost cake with whipping cream, pressing toasted almonds and garnish with raspberries. Refrigerate torte prior to serving.



## Hora Agadati

Hora Agadati (HOR-ah ah-gah-DAH-tee) is one of the earliest Israeli dances. It was originally choreographed by Baruch Agadati in 1929 and presented (in a somewhat revised version) at the first Dalia Festival in 1944. The first figure was added at that time by Gurit Kadman.

RECORD: Folkraft F-1111 (78); "Israeli Folk Dances" (33) Side A/3; 2/4 meter  
"Israeli Folk Dance Party", Hataklit MM30820 (33); "Telemin 3" Side A/5.

CASSETTE: Israeli LP 5/6.

FORMATION: Circle of dancers, facing LOD (CCW), hands joined in "V" pos.

STEPS: Run\*, leap\*. Take weight on stamps.

Debka-jump: Jump onto both feet, twisting hips to L, one jump per count.  
Step alternates.

\* Described in Steps & Styling, published by the Folk Dance Federation of Calif., Inc.

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MUSIC	2/4 meter	PATTERN
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Measures

INTRODUCTION No action. Music varies with the recording.

I. RUN AND DEBKA-JUMPS.

- 1-2 Beg R, run 4 steps fwd in LOD (CCW).
- 3-4 Dance 4 Debka-jumps, twisting hips to the L,R,L,R.
- 5-16 Repeat meas 1-4 three more times (4 total).

II. LEAP, TOUCH AND THREE STAMPS.

- 1 Face ctr, putting arms on neighbor's shoulders. Leap onto R in place, lifting knee fwd slightly (ct 1); touch L heel diag fwd L, leaning back slightly to the R (ct 2).
- 2 Bending slightly fwd, stamp 3 times in place L,R,L (cts 1,&,2); hold (ct &).
- 3-4 Repeat meas 1-2.
- 5 Dance 2 Debka-jumps, twisting hips to the L,R (cts 1,2).
- 6 Step on L to L (ct 1); step on R across in front of L with a slight bend of knees (ct 2).
- 7 Step bkwd onto L (ct 1); turning to face LOD, step fwd on R (ct 2).



8 Bending fwd from waist, run 3 small steps fwd in LOD (cts 1,&2); hold (ct &).

9-16 Repeat meas 1-8.

DANCE SEQUENCE: Dance pattern as written until music ends.

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## CALENDAR of EVENTS

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FOLK DANCE FEDERATION OF CALIFORNIA, INC.  
Ed Kremers, 155 Turk, San Francisco 94102, 415-775-3444

Aug. 31- PLANINA'S summer samp-out & dance; 415-494-1631  
Sept. 2 Sat-Mon.

Sept. 2 MARTINEZ: Pot-luck BBQ and Dance on the Farm  
Mon. Max & June Horn; 415-228-8598

Sept. 6,7,8 Sunsetter Camp at Skylark Ranch. For additional  
F.,S, & S. information, phone Judith Weber 415-626-4934.

Sept. 7 Sat. PENINSULA Council Folk Dance; 415-368-4479

Sept. 8 Sun. SONOMA. Fiesta de Sonoma; For further info, see  
this issue of Let's Dance.

Sept. 28 Sat. MILL VALLEY 415-388-2170

Oct. 19-20 FRESNO. Autumn Harvest Festival; 209-255-1786  
Sat & Sun

Oct. 27 Sun SAN FRANCISCO. Annual Fall Festival; 415-566-0573.

Nov. 2 Sat PENINSULA. (Redwood City) Folk Dance; 415-368-4479.

Nov. 23 Sat MILL VALLEY 415-388-2170

Nov. 28-30 SAN JOSE STATE UNIVERSITY: 40TH Annual Kolo Festival  
Th, Fri, Sat.



## Sapri Tama

(Israel)

Sapri Tama (sah-PREE tah-MAH) means "Tell me my innocent one" and was choreographed to an ancient Yemenite melody. It was presented by Shalom Hermon at the 1969 San Diego State College Conference.

RECORD: Dancecraft LP 123301 Side A/2; Israeli Folk Dances T-RAM 1002 (33)  
Side A/4. 4/4 meter

FORMATION: Individual dancers, all facing the same direction. Hands at sides.

STEPS: Yemenite\*.

\*Described in the Israeli Glossary of Steps and Styling, published by the Folk Dance Federation of California, Inc.

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MUSIC	4/4 meter	PATTERN
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Measures

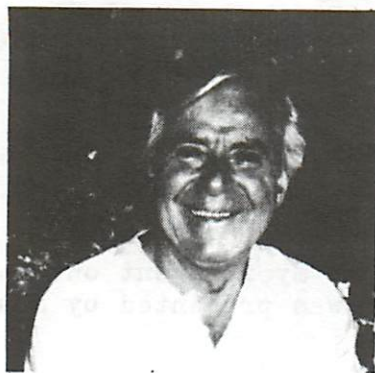
INTRODUCTION Varies with the record. No action.

PATTERN

- |       |  |
|-------|--|
| 1     | Raise arms over head, step on R ft to R and sway body to R (ct 1); bend R knee (ct 2); sway and bend to L (cts 3,4). Snap fingers on cts 2,4.  |
| 2     | Step on R ft in place, making a ¼ turn to R (ct 1); hold (ct 2); step on L ft beside R (ct 3); hold arms with forearms vertical, elbows beside body, bend knees slightly and snap fingers (ct 4).        |
| 3-4   | Yemenite step to R, L.   |
| 5-6   | Step on R ft to R (ct 1); hold (ct 2); raise L leg in front of R, knee bent and snap fingers in front of chest (ct 3); hold (ct 4). Repeat to L.   |
| 7-8   | Step on R ft to R side, arms out at sides (ct 1); hold (ct 2); step on L ft across in front of R, bend knees and snap fingers with wrists crossed in front of chest (ct 3); hold (ct 4). Repeat exactly. |
| 9     | Yemenite step to R.  |
| 10-12 | Repeat meas 7-9 with opp ftwk and direction.   |

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ATANAS KOLAROVSKI

Atanas is a dancer, a teacher, and a friend of many folk dancers. Many of us became acquainted with Atanas for the first time at Folk Dance Camp, University of the Pacific, Stockton, California, in 1966. Since that time he has returned to Folk Dance Camp eight times. Last summer, at camp, Atanas and I sat down and talked about his early life, his dancing with Taneč, and his life here in the United States.

Atanas was born into a family of dancers and musicians. He learned to dance with his family in the village Dračevo. The dance "Pravo Dacevsko" in 7/8 meter and was taught by Atanas in the 1987 Stockton camp. The dance is from the village of Dračevo. There were thirty-nine people in Atanas' family. His father had six brothers. Atanas had four brothers and two sisters. His family still lives in Macedonia. The group danced on all Holy days, birthdays and at picnics. In the early days they had no radio, and no TV, so music for the dance was often supplied by friends. Mile Kolarov, an uncle who played the kavel and saplka, was often the musician for the dance. At an early age Atanas remembers "Baba Dzurdza" and a story told by his uncle. This dance is still danced in nearby villages. "Baba" is translated "Grandmother". "Baba Dzurdza", written in 7/16 meter, was taught by Atanas at Stockton camp in 1980. In his class, he said "when visiting in Skopje area and attending a dance, don't, under any circumstances lead the dance. Also do not start a new line since the man leading the original line has paid the orchestra leader for the privilege of leading the dance."<sup>1</sup>

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<sup>1</sup> pg 89. 1980, Stockton folk dance notes for complete story.



As a youth Atanas became more and more interested in dance. He went whenever there was an opportunity to dance - to other villages, towns, and festivals. In 1944 Atanas went into the army. He concluded he was lucky. He was located in Skopje for fifteen days. A musician from Skopje worked with everyone who wished to sing and dance. There were many auditions for dancing and singing. A small group was chosen. Only Atanas stayed with the ensemble, which at that time was the only group in Macedonia. They were to perform for army troops. For over three months Atanas developed programs which were performed for wounded soldiers and army troops behind the lines.

After two years Atanas went to the regular army in Belgrade. This group brought people from every area in Yugoslavia. They all had experience in music, dancing and singing. Atanas learned the culture of all areas and was able to learn the dances from every region. The group travelled all over Yugoslavia, and to areas where the dances originated. Although Atanas had primarily taught dances from Macedonia, he in 1982 taught two dances from Serbia.

"Draganova Kolo" in 7/8 meter is from East Serbia, near the Bulgarian border. The music was arranged by Dragan. This is an example of a dance named after a musician. Also "Lepove Kolo" in 6/8 meter, taught in 1980, was also from Serbia. "Vlasko" means "of the Vlach", a nomadic people whose language is similar to Rumanian. These people were traditionally shepherders.<sup>2</sup>

Ljubka, Atanas' wife, a member of Kočo, came to Belgrade in 1949. And in 1949 Atanas returned to Macedonia, to Skopje, for the purpose of joining Taneč. Kočo and Taneč in 1949 merged ensembles to become a professional group, "The Macedonian State Folk Ensemble". Atanas remained with Taneč from 1949 to 1964, a period of fifteen years. Taneč was the first ensemble after World War II to

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<sup>2</sup> pg 46, 1982, Stockton folk dance notes.



travel in the United States. In 1956, Atanas, touring with Taneč, was able to teach.

"He taught "Kopacka", written in 2/4 meter, was a most popular dance from eastern Macedonia. This dance was taught again by Atanas in 1980, at Stockton folk dance camp. It originally was a man's dance, symbolizing how man worked on the farm. "Kopacka" means "hoe".<sup>3</sup>

In 1964 Taneč went to Russia. Fortunately Atanas had learned Russian while working with officers when the Russian army was stationed in Yugoslavia. He sometimes still speaks Russian with Russians who live in Seattle.

In 1964 Atanas met Dennis Boxell and Rickey Holden in Belgrade. Atanas at that time was the artistic director for Taneč as well as solo dancer and singer. Dennis Boxell was preparing records for Folkraft, with the purpose of bringing Taneč to the United States in 1965. Dennis toured with Atanas and stayed in Atanas' home for several months in 1964 and 1966. Taneč again came to the United States in 1964 and when Taneč returned to Macedonia Atanas stayed on in the United States. Atanas had a six months contract with Folkraft. However, Atanas still had four months on his contract with Taneč. Because of his Folkraft contract Atanas did not return to Macedonia, and was released from Taneč.

Atanas decided to do research and concentrate on traditional dance and music. Walter Kogler, in 1964, began arranging tours for Atanas. Atanas particularly enjoys teaching in the United States, and then Holland.

In 1970 Lilijana, Atanas' daughter went to London to study English. A doctor who had attended Stockton folk dance camp several times visited Atanas in his home in Macedonia and met his family. The doctor offered to sponsor Lilijana to

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<sup>3</sup> pg 49, 1982 Stockton folk dance notes.



the United States. She wished to study and go to college. One day a friend came to Atanas' home and said, "your daughter is to be married". In 1972 Ljubka, Atanas' wife, travelled to Seattle for the wedding. Atanas also attended the wedding, but returned to Skopje to be with his youngest daughter, Juliana. Juliana married in Macedonia. After a period of time, as the marriage did not work out, Atanas brought Juliana and her son to Canada. After two years Juliana came to the United States. In April 1990 Juliana married a building engineer, Her son is now 18.

After Lilijana's wedding Ljubka wanted to stay in the United States. She has fallen love with the way of life in the States. She became a member of the International Folklore club of Seattle. The International Folklore center asked Ljubka to stay in the United States and teach. She said that she would like to stay. She applied for her green card, and upon receiving it called the club who really needed someone to teach. She used her knowledge of Macedonian dance to teach. Ljubka had been a member of the Macedonia ensemble Kočo and Taneč. Ljubka also taught in Vancouver, B.C.

Atanas, in his research in dance and music has encouraged dancers to be more aware of meter and to know more about the dances they dance. Atanas was a pioneer in teaching Folk Dance in Europe. Folk Dance has grown throughout the world. Atanas is now more active than ever. He has travelled to Holland 6-7 times. The Netherlands have a Folk Dance Federation. He has taught at seven camps in the United States, as well as teaching 4-5 times in Hong Kong, Bangkok, and Singapore. He has also taught in Japan on nine occasions. He returned to Japan in April 1991. Atanas would like to slow down, but teaching the dances he loves and being able to play his accordion is more exciting. He has encouraged young people to bring their instruments to camp, and an orchestra for dancing has been developed at many camps.

by Miriam B. Lidster



**YVES MOREAU HELPS KOLO FESTIVAL  
CELEBRATE ITS 40TH ANNIVERSARY**

by Jan Market

For 39 years, many folk dancers have chosen to forego the post-Thanksgiving sandwiches and Christmas shopping in order to attend Kolo Festival, a Thanksgiving weekend folk dance event, which features dance workshops, lively evening parties, and a Saturday night concert.

This year, November 28 (the opening party) through November 30, will mark the 40th Anniversary of the Kolo Festival. It will take place at San Jose State University for the third consecutive year. Yves Moreau will teach Bulgarian dances. In addition to the morning and afternoon dance workshops, there will be at least one singing workshop and a special costume workshop. Teachers from previous Kolo Festivals have been invited to attend and to teach a favorite dance as well. Among those who have responded are Fran Ajoian,

Vyts Beliajus, Jerry Duke, Elsie Dunin, John Filcich, Graham Hempel, Stan Isaacs, Anastasia Moskova, and Marilyn Wathen. Beginners classes will be offered again too. There may be a few additional surprises. Incidentally, if you have a favorite costume, souvenir photograph, or anecdote from a previous Kolo Festival, please bring it along to share.

Kolo Festival has changed a bit over the years. Originally the festival featured kolo or "line" dancing from villages of Yugoslavia, taught by John Filcich, and Lithuanian dances taught by Vyts Beliajus. Now the Kolo Festival has grown to include a wide variety of international dances and teachers. However, each year there is a kolo party on Friday night featuring Dunav (five members of Santa Clara's Veseli Seljaci Tamburitza Orchestra) playing Serbian and Croatian dances.

Prices this year will remain approximately the same as in 1990:

**Associate Membership Application ( )**  
**Let's Dance Subscription ( )**

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Zip: \_\_\_\_\_

Telephone: (     ) \_\_\_\_\_

Associate Membership Dues.....\$20	Let's Dance only.....\$15
(Let's Dance-\$15 + \$5 Dues = \$20)	(Add \$5 postage foreign)

Folk Dance Federation of California, Inc.  
1020 "B" Street, Suite 2  
Hayward, CA 94541  
415-581-6000



\$55 for the "full package" at the door, \$5 to \$10 less if pre-registered, a 10% discount for seniors and students, and separate prices (ranging from \$5 to \$10) for individual workshops, parties, and for the Saturday night concert.

Many people from the Oakland, Berkeley, and San Francisco area have expressed chagrin at the distance between that portion of the Bay Area and San Jose. However, during the Thanksgiving holiday weekend, there isn't much heavy commute traffic on Highways 101 or 880; hence the trip often takes no more than 40 to 50 minutes. Parking also presents no problem. There is a clearly designated parking area, and most of the SJSU students are off-campus for the weekend.

Kolo Festival participants have enjoyed relatively traffic-free city streets during this event. Among other SJSU plusses: there are many good cafes and restaurants nearby (including various ethnic ones), some within walking distance. Most offer good food at moderate prices. The classrooms used for classes and parties are all in the same building (Spartan Complex), making the walk between rooms simple and weatherproof.

The theater where the concert is held is across the street from Spartan Complex and has comfortable seating and good acoustics. As for atmosphere, the music and the festive mood usually seem to provide most of it. Downtown San Jose may not be a truly scenic area any longer, but many motels and eating places are quite convenient - within walking distance - or just a short drive away. The vast majority of folk dancers who both attended Kolo Festival and responded to questionnaires in 1989 and 1990, told us they were pleasantly surprised and quite satisfied with the facility.

Especially welcome was the "Folk Dancers Hilton," (the motel alternative), a comfortable student union less than a block from the Spartan Complex that has a few large rooms, sofas, and a place to cook (cost: \$5 per night, reservations only).

This year's 40th Anniversary events will contribute to the ambiance too. Enjoy a costume display or workshop (or both), and reminisce with participants who attended or taught at earlier (or the very earliest) Kolo Festivals. Learn to sing a Balkan song! The floors are wood, the instructors are outstanding, and the music has been known to transport us. So come join us in San Jose at this 40th Kolo Festival!

For further information regarding the tentative schedule, the 1991 prices, flyers for your dance group, or either joining or assisting the Kolo Festival Committee to organize this special folk dance event (we need your help), or to get on our mailing list, please call or write (with a legal size SASE): Sharen Skorup, 1186 Via Lucas, San Lorenzo, 94580, 415-481-8481 or Jan Market, 3701 Maybelle Ave., #5, Oakland, 94619, 415-530-5324.





## IN MEMORY OF RUTH RICHARDSON



by Martha Froelich

We members of the Fresno Folk Dancers have lost one of our most loyal, active little members, Ruth Richardson. She was dancing right along until just two days before her sudden death on June 27. We will always remember her enthusiasm and energy and how she loved to "move to the music!" She enjoyed many kinds of music, and did round and ballroom dancing as well as folk dancing.

She enjoyed Mel Mann's "Dancing on the Water" cruises, and had signed up for the latest one just before her death. She was always the one to suggest that a carload of us go to special events like the Sonoma Festival, or the Bay Area, or Elmer and Milli Riba's "special dances," or Max and June's "Down on the Farm." Whenever she couldn't attend one of our events, perhaps because of some other engagement, she would send a monetary donation for extra support. She was one in a million!

Her four children gave a wonderful eulogy at Fresno's Chapel of the Light, telling how she had helped them and always inspired

them to do their best. Ruth was a Spanish teacher at Central Union High School. Her daughter Carol, an opera singer and music teacher in Germany, told how mom used to sing bedtime songs to her in Spanish and French, and how she used to make her sit up straight as she practiced her piano lesson.

Her son Robert, a veterinarian in Sacramento, told how mom taught him tennis and ping-pong, but in such a way that she always managed to beat him! Daughter Judy, a teacher in San Jose, also spoke of the love and support mom gave to her and the grandchildren. Daughter Linda, a travel agent in Fresno, reminded us how mom loved to travel and learn about interesting places all over the world.

Ruth loved beautiful flowers and gardens, so one funny habit she had was pulling weeds! No matter where she went, to a luncheon or family gathering, if she saw a weed along the pathway, she would pluck it. If heaven has weeds, they're gonners now!

On November 29th, Ruth would have been 77 years old, but in her heart she was always young. We will really miss her, but she would want us to **keep dancing!**





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# COUNCIL CLIPS

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## GREATER EAST BAY COUNCIL

The East Bay Women's Dance Circle held their last dance class on June 6, followed by a Farewell Luncheon at the Alameda Naval Air Station Officer's Club. The group had been together for over forty years, and met most recently at the Allendale Recreation Center on Thursday mornings. Falling enrollment and attendance forced them to discontinue classes.

The Berkeley Senior Citizen Dancers will have their party on Sunday, September 15, 1 to 4 P.M., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, Lloyd Day will emcee.

The Concord Folk Dancers will not have a party in September. Their next party will be in October.

The Merry Mixers' next class will be on Wednesday, September 4, 1:30 to 4 P.M., at the Hillside Presbyterian Church, Hillside and Ritche, Eastmont District, Oakland. They do intermediate and advanced folk dances under the direction of Charles Emerson.

The Piedmonsters will resume their Monday night classes on September 16, 8:15 P.M., at the newly renovated Veterans Memorial Building Senior Center, 200 Grand Avenue, Oakland. They do beginner and intermediate, partner and non-partner dances in a beautiful upstairs room with a good floor and a view overlooking the lights of Lake Merritt. Dancers are invited for an enjoyable evening of dancing and camaraderie. For more information, call Lucia Edwards at 285-8409 or Eileen Feld at 357-3051.

The Berkeley Folk Dancers will have a Fun Night on Saturday, September 21, 7:30 P.M., at the Live Oak Park Recreation Center. Hosting will be members of the advanced class. For more information, call Bill Close at 526-2700.

For a list of the tentative teaching schedule for the Berkeley Folk Dancers' Thursday night beginners classes for September and October, contact teachers Claire and George at 841-1205.

## SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - Changs has started its 54th year and continues to fulfill its purpose which is the promotion and enjoyment of international folk dancing. Changs officers for 1991-1992 are: President, Jeanie Kermoian; Vice President, George Pavelka; Registrar, Randall Murley; Secretary, Sam Kermoian; Treasurer, Shirley Dalrymple; Floor Chairman, Frank Bacher; and Bulletin Chairman, Philomena Pavelka. Ruth Ruling will be teaching dances from the Stockton Camp on September 6 and 13. The monthly party will be on September 20. Changs will be closed on September 27.

THE FUN CLUB - will be celebrating its 50th Anniversary at a dinner-dance on Saturday, September 7, at Noriega and 34th Avenue. All local folk dancers, former members, and friends are invited to attend. For more information, call Lee Fifer at 415-566-0573.

SAN FRANCISCO WOMEN'S DANCE CIRCLE - will have a "First Day of School Party" on September 18, at 50 Scott Street, 9:45 to 11:45 A.M., where they meet every Wednesday under the direction of Grace Nicholes. September 18 will be a FUN gathering - socializing, doing dances we all know, and seeing samples of new dances from the Stockton Folk Dance Camp. All women are invited.





#### PENINSULA COUNCIL

On September 7, at 8 P.M., the Peninsula Council will hold its monthly dance party at the Community Church, San Carlos

The Docey Does will celebrate their 50th Anniversary in October. For more information on festivities, call Barbara at 369-2074 or Bill at 369-8566.

Congratulations to Joe Davoren, new President of the Peninsula Council!

#### REDWOOD COUNCIL

The Redwood Council is busy preparing for the Fiesta de Sonoma, Sunday, September 8, 1:30 P.M., at the Veterans Building.

The world-traveling Bachers, Frank and Elsa, are home from Scandinavia, so they are resuming their Tuesday classes on September 10, at the Kawana School, Santa Rosa.

#### FRESNO COUNCIL

A moment of silence was observed at last month's Fifth Saturday Party for Ruth Richardson, who passed away from a massive heart attack. Her funeral was attended by her folk dance friends in costume. She will be greatly missed.

#### SACRAMENTO COUNCIL

New officers for the Sacramento Council are: Robert Null, President; Hadi Babazadeh, Vice President; Barbara Avender, Secretary; and Oscar Faoro, Treasurer.

Toba Goddard is replacing Lupie Barton as editor of our monthly newsletter, "Latest Steps." Many thanks to Lupie for all her past work. For information on how to place information in the newsletter, call Toba at 916-371-4441. For information on membership in the Sacramento Council, contact Dorothy Jerome at 4056 Esperanza Drive, Sacramento 95864.

On September 15, 2 to 5 P.M., a free teaching seminar for new or potential folk dancers will be held at Clunie Clubhouse, Alhambra and F Streets. Drew Herzig and Mary Schiedt will teach.

Coming to Sacramento and don't know where to dance? Call our hotline weekdays at 992-0686 or evenings and weekends at 482-2491 and Cleo Baldwin will tell you "where to go."



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## CLASSIFIED ADS

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**FOR SALE: CALIFONE SOUND SYSTEMS** - Phil Maron, 4820-A Lawton Avenue, Oakland, CA 94609, 415-654-1124. Folk dance records

**MILLIE VON KONSKY** - Day classes - folk, line, round, ballroom - Mon., San Leandro; Tues., Hayward; Wed., Dublin FREE; Thur., Danville. 415-828-5976, evenings for schedule and info re: Austrian - Bavarian group auditions.

**WESTWOOD CO-OP FOLK DANCERS** - meet Thursday nights, 8:00 to 10:45 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

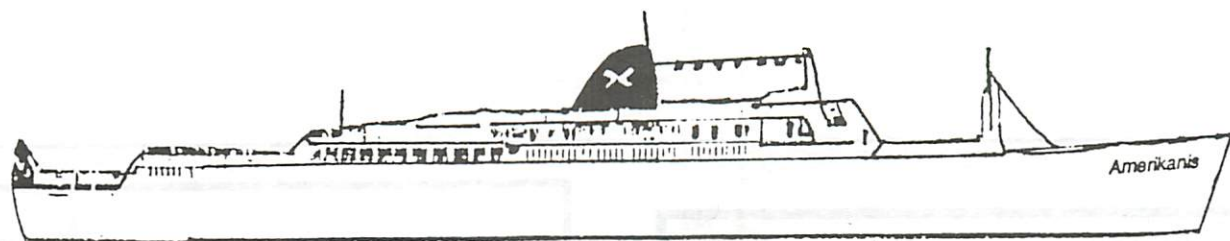
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#### FOLK DANCE RECORD SHOP

**ED KREMERS' FOLK SHOWPLACE** - Dance, school, and foreign records. Dance books and supplies. Public address systems and cassettes of "unavailable" music. Teacher, Caller, Party Leader. 155 Turk Street, San Francisco, CA 94102, Downstairs, Afternoons, 415-775-3444.



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