

# Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🐣 December 2005



*Best  
Wishes  
for the  
Holiday  
Season!*

Having a good time  
at N/S Teachers'  
Seminar (photo by  
editor)



Karen Wilson-Bell  
Teaching at the  
Fresno Harvest  
Festival (photo by  
Vick Vickland)

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

# Let's Dance!

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Editor: Gary Anderson  
editor@letsdancemag.net  
PO Box 548, Woodacre, CA, 94973  
415-488-9197  
Council Clips: Contributions from clubs  
Address change and membership:  
Sidney Messer, tspolaris1@aol.com  
Calendar: Gary Anderson, editor  
Proofreaders: Irene Croft, Denis and  
Rosa Savage  
Visit our new website: letsdancemag.net  
Site designer: Mindy Pines,  
mindy@messageframer.com

## Federation Officers, North

President: E.C. "Vick" Vickland  
Vice President: Marion Earl  
Treasurer: Louise Lidicker  
Recording Secretary: Ann Brown  
Editor: Gary Anderson  
Membership: Sidney Messer  
Public Relations: Donna Frankel  
Historian: Vacant  
Insurance: Elsa Bacher  
Publications: Joel Bruxvoort  
Website: www.folkdance.com

## Federation Officers, South

President: Karen Wilson-Bell  
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Treasurer: Rick Bingle  
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Publicity: Sylvia Stachura  
Historian: Julith Neff  
Website: [http://us.geocities.com/  
FDFedSouthInc/](http://us.geocities.com/FDFedSouthInc/)

## Donations:

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Send to: Louise Lidicker, Treasurer  
1108 High Court  
Berkeley, CA 94708  
510-524-9168

## Website:

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the Federation's web site: [www.folkdance.com](http://www.folkdance.com).  
If you need assistance, contact Dick Rawson at  
[drawson@gilia.com](mailto:drawson@gilia.com)

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Box 548, Woodacre, CA 94973  
email: [editor@letsdancemag.net](mailto:editor@letsdancemag.net)

*Opinions expressed in Let's Dance! are not necessarily  
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## Join now:

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

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.  
Sidney Messer, Membership  
P.O. Box 561  
Sausalito, CA 94966  
Phone/fax: 415-332-1020  
email: [tspolaris1@aol.com](mailto:tspolaris1@aol.com)

## Let's do some good old dances

While at the North/South Folkdance Teachers' Seminar, someone talked about how enthusiastic they had been about a recent Yves Moreau seminar where he taught the "red album". The notable "red album\*" was an early 33 1/3 long playing phonograph record on the Xopo (pronounced "horo") label that had a number of good dances on it—some say that every dance is a gem.

I thought it was interesting from the point of view that they are all "old" dances. It puzzles me, that with all the great old dances that exist, that the teachers at our camps and seminars seem to concentrate on introducing new dances, most of which never make it to our classes and clubs.

It was refreshing then to see that dances being taught at N/S were, for the most part, old dances.

Richard Powers teaches "Vintage dance", which by definition would be old dances, except he sometimes choreographs patterns as in Maxixe II and Cross Step Waltz mixer. They are at heart old dances.

Petur Iliev's dances were also old with the possible exception of the Sbořenka. I hadn't seen this Sbořenka until this year, so I don't know it's age.

Not having taken any of Richard's classes before, I was a complete novice to the One-step and Maxixe II. With Eileen Kopec as starting and finishing partner, I enjoyed them immensely! (Richard has you change partners frequently, ending with the original partner for the final go-through.)

Other particular favorites of mine were the Petur Iliev's Thracian free-style movements, which we did as partners or in various groupings. These are what the dancers are doing when dancing solo or as couples to live music. Petur's masculine styling gave the Sbořenka a different feel from the previous teaching by Nina Kavardjikova at Albany Y. They both included the proper styling for both sexes, but with lovely Nina leading and the women singing responses to her calls, the stamps seemed to be more subdued. It was a memorable performance. With Petur and all the women folkdance teachers, who often take the male role in teaching dances, a totally different dynamic was involved. The stamps were loud and seemed to add a life of their own to the dance. Very enjoyable.

I like to see the teaching of the old dances. Sometimes it seems that very good dances are lost to us because not enough people are familiar with them and so they are pushed off play lists to make room for the newest and latest from some camp. Unfortunately, the newest and latest is often discarded in a few months or years, while the dances we have pushed aside had lasted for generations.

How do you feel about the teaching of more old dances? Let us know.

\*Some of the music and dances on Xopo LP-01 are standards of Balkan dance. The contents are: Reche Chich Da Me Zheni (rachenitza), Daichovo Horo, Tri Godini Kate, Rachenitza From Kyustendil, Horo From Kyustendil (Često), Pred Tsenkini (rachenitza), Eleno Mome, Karamfilo, Traniysko (another Često), Severnyashka Rachenitza, Shopsko Horo and Chupurlika. Spellings are from the recording—there were no accents on the label.

*Happy Holidays everyone!*

## PRESIDENT'S MESSAGE

*By Vick Vickland*

Well, the holiday season has returned again. Dance parties will have Christmas or other holiday themes. In the spirit of gift giving, there is one valuable gift that is easy to give: your friendly spirit. So often in dancing, people seem to be in their own worlds, looking at the floor or off in space. I love to catch someone's eye, give a smile and get one in return. See whose eye you can catch and greet them with a smile. That's not only the spirit of the season, but should be the spirit of folk dancing. And don't forget to say hello to that new person, and introduce him or her to your other friends.

Happy Holidays! -- Vick

## FRESNO'S HARVEST FESTIVAL

*By Vick Vickland*

It was nice to see honorary Fresnoan, Drew Herzig back in the area, visiting from New Mexico. He livened things up, teaching three fun dances Friday night, and being his playful self at the parties. Not to be catty, but I have to say, some of his partners looked like scarecrows. Oh, they were! Someone had made four scarecrows as part of the decorations, and they did a number of the dances with Drew. I believe there were more out-of-towners than locals at Friday's party. It would be good to see more people traveling to the various Federation festivals, however.

Saturday's institutes featured Norwegian and Macedonian dances. Judy Kropp had to call in some help in presenting her Norwegian dances, Springpolka etter Arensen, Tridans fra Meråker, Tuluttooq and Linerender. (No, that's not a typo. Alix Cordray created this Norwegian line dance with a Rhinelender step.) Her husband, Don, injured his foot playing football with his 12-year-old grandson. Judy's helpers included Bill Lidicker, Karen Wilson-Bell, Dick Rawson and Vick. Karen taught Cocek za Merak, Zensko Pusteno Oro, Devetorka & Cocek (with some variations).

Thanks to Gary Hughes, who saved us some money by donating the use of his computer equipment for most of the dance music. Problems came when music not on his computer was needed, such as by the exhibition dancers. The exhibitions were very good. They included the Polaski Polish Dampers, the Arax Armenian Dancers and kids from the Cynthia Merrill School of Performing Arts. The children did some excellent dances, including a sword dance with some humor included. They were top quality.

Thanks to all the Fresno committee who put on a great festival.

## *Welcome to our new members*

Sidney Messer, Membership Chairman, reports the following new members:

June R. McKay, San Francisco  
Ruth Beeve, Concord  
Marguerite Fishman, Redwood City  
Crista McGowen, Campbell  
Alexia Schultz, Berkeley  
Lawnie Mayhew, Erda, Utah

## December, 2005 Calendar of Events

We reserve the right to edit all submissions and assume no responsibility for accuracy

Send future events information to Gary Anderson, Editor, Let's Dance!,

Box 548, Woodacre, CA 94973 e-mail: editor@letsdancemag.net

The deadline for listings is one month prior to the magazine date.

### Upcoming Events—

- December 3** "Music From Mt. Olympus to Mt. Ararat", concert of traditional regional Greek and Armenian folk music, California Academy of Sciences, 875 Howard St., San Francisco, starting at 1:00 with "KOROYAR" of Los Angeles. Contact June Anderson, (415) 321-8385.
- December 10** **Razzmatazz Christmas party** on Friday, Dec. 10th, 8-11pm. Dancing to recorded favorites. Veteran's Memorial Building in Santa Rosa. \$5. Info: (707) 526-7552.
- New Year's Eve Parties!*
- December 31** **Berkeley Folk Dancers Traditional New Year's Eve Party.** 9:00 pm to midnight. Live Oak Park, Shattuck at Berryman, Berkeley. Members, \$5.00, non-members, \$7.00. Info Judy Stonefield 510-655-3074 or Lscheme2@pacbell.net
- First & Last Dancers' New Year's Eve Dinner Dance Overnighter.** "Light Up Your New Year". 7:00 pm. Valley Oaks Grange, 5th & D St., Galt. Reservations: Elaine 916 457-8883
- Menlo Park Folk Dancers New Year's Eve party.** Special decorations and refreshments provided. 8:00 pm to 1:00 am. \$8.00 adults, \$1.00 teenagers. Dancing in two halls. Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. For info: Marcel Vinokur, 650-327-0759
- Ashkenaz.** Check website: Ashkenaz.com
- January 13 & 14** \***Heritage Festival** Warm-up party January 13, Federation Institute, dancing, live music, exhibitions on January 14. Community United Church, Arroyo near Elm St., San Carlos. Arden Pierce 650-494-1631 or ardenhram@aol.com for information.
- February 10-12** **Laguna Folkdancers Festival.** Ensign School, Newport Beach. Teachers: Cristian Florescu, Sonia Dion and Steve Kotansky. Info: (714) 893-8888, info@lagunafolkdancers.com
- February 12** **Sweetheart Festival.** 1:30—5:30. Napa College Dance Studio, room 1100. Free parking. For information call David Thompson 707-255-7309.
- March 3-5** \***Camellia International Dance Festival.** Yves Moreau, Richard Powers and live music with Chubritza. Dance Concert. For info: www.folkdance.com/sacramentocouncil
- May 19-21** **Dance Your Way to San Jose! Statewide 2006.** Cristian Florescu and Sonia Dion, dances of Romania; Samy Makar with Salsa Rueda mixers, live music with Chubritza. More info to come.
- June 10** **3rd Annual Dia de Portugal Festival (Portugal Day Festival).** Saturday -10am – 7pm Kelley Park, San Jose, CA [www.diadeportugal.com](http://www.diadeportugal.com)
- June 17-June 24** **Mendocino Folklore Camp** has announced their teachers for the camp at the Mendocino Woodlands: Balkan – Michael Ginsberg; Romanian – Cristian Florescu and Sonia Dion; Country Western Line/Lindy/Swing – Jeff O'Connor. Music workshops will be Billy Burke on the Irish Tin Whistle, and Tzvetanka Varimezova leading Bulgarian singing. Information: 707-795-6926 or phyris@mendocinofolkloreecamp.com.
- September 16** **24th Annual Portuguese Folklore Dance Festival of California.** Saturday – 10am – 1am Newark Pavilion, Newark, CA. Website TBD
- Balkan Music and Dance Workshop,** Mendocino Woodlands. For information call: EEFC at 510-549-2124.

\*denotes Federation events

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

# International Folk Dance Festival

☆☆☆ Celebrating Our Ethnic Heritage ☆☆☆

**Friday, January 13, 2006.**

Folk Dance Party 7:30 to 11:00 pm

**Saturday, January 14, 2006.**

Federation Board & Assembly Meeting  
Meeting 10:30 am

( Everyone is welcome,  
your input is invited)

Lunch 12 noon

Institute/Workshop 1:30 to 4:30 pm

Registration 1:00 pm

Institute / Workshop 1:30 pm

Folk Dance Party and Exhibitions

7:00 to 11:00 pm



San Carlos United Community Church  
Elm at Arroyo Street, San Carlos, Ca.  
(Parking behind the church by the super-  
market; enter from Laurel or Walnut)

\$6.00 donation each for Friday Party,  
for Institute, and for Saturday Party

(Note: Doors open 1/2  
hour before each party)

*Sponsored by the Peninsula Council and the Folk Dance Federation of California*

# HERITAGE FESTIVAL PROGRAM

January 13 & 14, 2006

## Friday night party

7:30 - 11:00 PM

Marcel Vinokur, MC

JOVANO JOVANKE	ARNOLD'S CIRCLE	RUSTEMUL	CIMPOI
GERAKINA	CACAK	COBANKAT	PICKING UP STICKS
DOUDLEBSKA POLKA	SHIR AL ETZ	CARDAS Z	JOC BATRANESC
BAVNO ORO	ADA'S KUJAWIAK #3	OPINCA	JOVE, MALEJ MOME
ALUNELUL	TINO MORI	SITNA ZBORENKA	ROROSPOLS
MILONDITA TANGO	LECH LAMIDBAR	HAMBO	FLORICICA OLTENEACA
MAYIM	PELORUS JACK	SAPRI TAMA	SHOOFNI
CIULEANDRA	MA NAVU	BUCIMIS	TRIP TO BAVARIA
DODI LI	ORIJENT	POLHARROW BURN	CETVORNO HORO
MARI MARIKO	ROAD TO THE ISLES	SWEET GIRL	SOMOGYI KARIKAZO
KARAMFIL	CIGANY TANC	TFILAH	NA'AMA
SALTY DOG RAG	VLASKO	CORRIDO	SIRIUL
DEDO MILI DEDO	KOROBUSHKA	DANA	OVCEPOLSKO ORO
TZADIK KATAMAR	DOSPATSKO HORO	DOBRUDZANSKA REKA	SWING
TSIGANOCHKA	AT VA'ANI	LIVAVTEENEE	PASARELSKA
SULAM YA'AKOV	LEVI JACKSON RAG	GJUSEVSKA RACENICA	IMATE LI VINO
VRAPCHETO			WALTZ

## Saturday afternoon Institute / Workshop

Featuring dances from Stockton Folk Dance Camp, 2005

Registration, 1:00 PM; Institute 1:30 - 4:30 PM.

**Bill and Louise Lidicker** will teach 3 Polish dances: Goralski ze Stocktonu, Mazur Royale, and (as time permits), Polonez Royale.

**Marion Earl** will teach 3 Romanian dances: Dansuri din Firiza; and (as time permits), Hora de la Soroca and Polca din Batrani.

## Saturday night party

7:00 - 8:00 PM Vecernica Orchestra ( live music )

JOVANO JOVANKE	ELENO MOME	SWEET GIRL	DOUDLEBSKA POLKA
LA BASTRINGUE	ARNOLD'S CIRCLE	POSTIE'S JIG	TZADIK KATAMAR
DOBRUDZANSKA REKA	PAIDUSHKO HORO	GJUSEVSKA RACENICA	ZILLERTALER LAENDLER
STABBERINGLENDER	BOHEMIAN NATIONAL POLKA	VOSSARUL	

8:00 - 11:00 PM ( recorded music )

SETNJA	VALASSKY STARODAVNY	LEVI JACKSON RAG	VLASKO ( Moreau )
LA ENCANTADA TANGO	ADA'S KUJAWIAK #1	VRTIELKA	TEX-MEX MIXER
INI VITUI	TARINA DE LA ABRUD	SHIRI LI KINERET	MAPLE LEAF RAG
ALEXANDROVSKA	MAIRI'S WEDDING	SMYGVALS	PRAVO RODOPSKO HORO
PARALIAKOS	TANGO POQUITO	CORRIDO	GARRY STRATHSPEY
THREE'S A CROWD	OPINCA	COBANKAT	VRAPCHETO
REEL OF THE 51st DIVISION	JAPANESE SOFT SHOE	THIRTEEN FOURTEEN	COUPLE HASAPIKO
NEVER ON SUNDAY	CONTRAS		KVAR ACHARAY CHATZOT

*PLUS EXHIBITIONS AND INSTITUTE DANCES*

# What's Happening

By Ann Brown, Recording Secretary

Summary of the North-South Meeting on Oct. 23.

In attendance: Irene and Jim Oxford, Karen Wilson-Bell, Dick Rawson, Sidney & Laila Messer, Page Masson, Vick Vickland, Gary Hughes, Michael Norris, Fran Ajoian, Ann Brown, Louise & Bill Lidicker.

Irene Oxford welcomed us with her charming smile, reminding us that some of the best things in life are free, including the Fresno Heritage Festival (except for the Institute). Karen Wilson noted that the North and South Federations are cooperating well with using the popularity poll of dances taught over the year at various camps that could be included in Institutes.

Ann Brown opened a discussion of how festivals can invite the local communities in which they are held to participate. She heard an interview with musicians from an Armenian Orchestra that is apparently based in Fresno. We were pleased to see the young people dancing in the groups that performed for us at Fresno, representing Armenian, Polish, Irish, and Norwegian dances. Every community may host ethnic or community dance groups whom we could invite to our festivals and thus broaden our base. Of course, we would benefit from exposure to their dances, especially those outside of the European tradition. Perhaps some groups would be willing to teach us a dance of theirs!

Karen recalled that the Palm Springs Statewide extended an invitation to local residents, with the goal of building a local cadre of dancers. Since several dance teachers were part of the mix, it is thought that the Palm Springs group has become an entity. Another idea is to invite the local college and high school students to attend festivals for free. Laila Messer noted that young people like to dance with other young people, and perhaps a critical mass could be attained through targeted outreach to college and high school groups. Dynamic teachers are a great draw, once they are known.

Sidney Messer reminded us that sometimes new ideas may be shot down initially, but with time to digest, they can be received warmly at a later date. We shared some old, some new ideas about expanding the dance community, including a dance teachers' sharing workshop, finding music that is high quality and irresistible, inviting home schoolers to a class, using sports analogies while teaching, attaching folkdance to existing music and PE conferences, and making a library of DVDs for teachers of children and community groups available. Above all, Laila reminded us that friendliness is a crucial factor in attracting and retaining new dancers.

We wrapped up with a review of upcoming festivals and institutes, acclaiming the virtue of calendar sharing between the North and South newsletters. The next North-South meeting will take place at the Statewide "Dance Your Way to San Jose" on May 21.

## EXECUTIVE BOARD MEETING

In attendance: Vick Vickland, president; Ann Brown, secretary; Louise Lidicker, treasurer; Laila Messer, past president; Irene Oxford, North/South; Sidney Messer, membership; Jim Oxford, sergeant at arms; Elsa Bacher, insurance; Dick Rawson, institute; and Gary Huges, Bill Lidicker, Karen Wilson-Bell, Frank Bacher, and Page Masson.

The meeting opened with the question of whether we

need the Assembly to ratify the decisions that the Executive Committee makes, when the two meetings are attended by mostly the same people. The pro for continuing the status quo was that the assembly may have more representation from the clubs and that parliamentary procedure protects the minority. Bill Lidicker offered to look carefully over the by-laws. It was agreed that for now we will continue meetings as people expect.

The next topic was our collection of historical artifacts amassed in Max Horn's barn. It consists of thousands of dance descriptions, recordings, back issues of Let's Dance, boxes of old minutes, and 189 posters of festivals, going back to the '40's. With our historian officer a vacant seat, we contemplated seeking a trained archivist to give us advice. We have two big issues – what to preserve and how to preserve it. Dick is looking into scanning documents onto archival quality CDs and will write up a proposal. Meanwhile, it was agreed that the materials need to be moved to a storage facility near Max's in Martinez, and that we would hire a truck and men with strong backs for the job.

The other proposal acted on was to make the Committee for the Rayner Fund official.

## ASSEMBLY MEETING

In attendance: Vick Vickland, president; Ann Brown, secretary; Louise Lidicker, treasurer; Irene Oxford & Jim Oxford, page Masson, Elsa & Frank Bacher, Sidney & Laila Messer, Dick Rawson, Bill Lidicker, Gary Hughes, Eileen Tashio, Karen Wilson-Bell.

After a warm welcome by Fresno Council President Gary Hughes, it was determined that we had a quorum. Louise Lidicker presented a budget report with the grim news that between June – October we had spent \$923 more than we took in. The cost of publishing a higher quality Let's Dance is one factor. Insurance has also gone up.

President Vick Vickland called for increased participation in other clubs' festivals and events. He personally will make himself available to visit other clubs' meetings. To keep things interesting, he suggested a column in Let's Dance entitled "Crazy Ideas", where one can feel free to think outside the box.

Dick Rawson, on the Publications committee, reported that 14 dance descriptions have just been posted on the folkdance.com website that Joel Bruxvoort started. More help is needed to scan and clean up documents to convert to PDF files. Contact Dick if you can pitch in.

The Institute at the Fresno Harvest Festival featured Karen Wilson-Bell teaching Macedonian dances and Judy Kropp teaching Norwegian dances, introduced by Paul Mulders and Alix Cordray at the Stockton Folkdance Camp, 2005. The Institute attracted 25 dancers and because of volunteer labor and in kind donations, was able to realize a \$10 profit. Major savings were made by arranging the sound system in house (thanks, Dick!) and by printing the syllabus at the cost of the paper (thanks, Joyce Uggla!).

Elsa Bacher reported that our insurance policy is all in order. Sixty five clubs are included, and please note that Nov. 7 was the deadline to be insured by January 1<sup>st</sup>. Two medical claims have been filed this year.

Laila Messer showed off the pages of ideas that she has been collecting around children and family dances. Look else

—continued on next page 9

## *Dancing with Donna* #14:

### *What I did on my summer vacation:*

By Donna Frankel, 408-257-3455

[donna@dancingcruises.com](mailto:donna@dancingcruises.com) [www.dancingcruises.com](http://www.dancingcruises.com)

OK many of us had to write on this topic back in grammar school, but seriously, sometimes it would be interesting to share the experiences we have had here if related to dance.

Kind of a long story really. My 23 year old son, Kevin, reminded me that it had been 10 months since he had moved to Columbia U. law school in NY and I had come up with every excuse (not having anything to wear for a NY winter, no time off, high airfares, company coming here, too crowded during holidays, etc.) and now his apartment mates were moving out and he'd have the whole place to himself for two months. I'd have my own room and he had found me several great places to dance on a drop in fee basis right near him. That, the fact his birthday was around the corner, my classes were all ending and the weather in late May would be ideal had me flying out to the Big Apple for two weeks.

But first I scoured the internet and pestered my dancing friends for some kind of dance camp over Memorial Day weekend. After all there was Folk life in Seattle, Cliffs in Santa Cruz Mountains, all kinds of dance weekend opportunities in LA—surely NYC would have something. Turned out there were two competing Israeli dance camps—Sababa in upstate NY and Hora Aviv only a few hours from my son in Aston, PA.

This is where my dance friends and friends of friends came in. I checked with as many as I could who had been to either camp or had inside information for me to compare the two dance camps—nearly equal distance to my son. I wanted to know which was less intense, had fewer couple dances, had more even distribution of men/women, had which teacher/choreographers, which had better accommodations, was more/less family oriented, played more oldies, offered transportation, less expensive, etc. I studied maps, itineraries, and then contacted the camp directors before making my decision.

It was a difficult choice, even for those who live in that area—it is always a difficult choice, they tell me. In fact one young man insisted he was going to half of each camp because he liked them both so much, and would drive the five hours between them in the dead of night so as not to miss any more dances than he absolutely had to. In the end, I chose the less intense, smaller, less well-known camp, partly because of the recommendations but knowing that either camp would really have been excellent choices. For me the clincher was the fact that one lady I contacted, Irit, immediately called me back and said she would either take me or find me a ride if I could get to NJ. She also personally supplied me with bedding so I didn't need to drag it on the plane from CA. I liked her easy going style, her willingness to assist me and her honesty. "Donna, you have to understand", she explained, "Hora Aviv is more laid back and far less organized than what you are used to. The camp director will give you the shirt off his back, but he is slow using computers." I told her my concerns, and she went out of the way to stay connected with me and find me what I needed—including allowing me to arrive a day early and for a small fee stay at the camp that night rather than need to find a motel.

My husband thought I was crazy. "Let me get this straight", he questioned. "After one week with our son, you are taking the subway and meeting some man named Shimmon (whom you have only a cell phone number for, and no last name and he has no email or computer) in front of a large Manhattan bank on a busy intersection across from the subway station, at 11:30 am Thursday. You are going to stand on the street corner with two pieces of wheeled luggage hoping this man will show up. You talked to him twice by phone but know nothing about him, and he is driving you to NJ to meet this Irit person who is providing you and all the out of towners' bedding, and one of them will drive you into the camp in PA. I can't believe you will be the only person from CA there and you don't know anyone—just these few people you have connected with by phone and internet" He handed me an extra couple hundred dollars saying, "I know you think all dancers are nice, good folks, but when this crazy fantasy of yours turns out to be a bad fairy tale, please take a taxi to the train station and get yourself where you need to be—and call me."

Meanwhile, the Israeli dance class that Kevin found me was held every Monday evening in a mid-town Reform Temple from seven to midnight. The floor was wood, large and wonderful, the 23 dancers were very friendly and helpful, the teacher, Ruth Goodman, was really terrific. She and her husband taught for most of the three hour session, interspersed teaching and dancing, and then the last two hours taught couple dances, each taking the lead—so all the single ladies had partners. They taught several brand new dances; we danced a few oldies I knew and many I did not know. Several in the class told me about another dance night at the local Y taught by Ruth Goodman and another instructor that brought some 100+ Israeli dancers together every Wednesday night. Another lady suggested some places of interest I should be sure to take in while there and yet another gave me some tips on where to get name brand fashions for half price. Best was the dance partner I had who told me I could take a bus back to the apartment using my subway pass. That meant I would have four fewer blocks to walk getting home. He would have walked me to the bus—he went the opposite direction home, but I left at 11:15 PM with the group still going strong. (Didn't want to keep my son waiting up for me. I didn't need to worry, turns out he was at a party two doors away, and he left early when I called because he had the only key. "The night is still young, Mom. This is NY! Parties on week nights usually go past midnight.")

OK, maybe I am too trusting, I thought as I stood with my luggage looking for a green SUV suddenly realizing there are far more green cars than I ever noticed before. Shimmon, divorced, 60ish with a thick Israeli accent, was only a few minutes late. He had a French speaking 30 something lady in the car who also lived in NY and needed a ride. Shimmon helped me load the luggage and the three of us spent the next two hours getting to know each other's lives. We met up with Irit at a "rest stop" more like a food court really, where we all ate. I felt like I was in high school, when they called another friend to join them. The friend was still deciding which of the two dance camps to go to. He decided to go to Sababa, but would join us for the Thursday night dancing in Philadelphia that night first.

By connecting ahead of time, I attended this Thursday  
—continued on next page



*Continued from previous page—What I did on my summer night session with some 100 dancers aged 10-80 and everything in between taught by Don Shillinger. It was a special joy to see all the teens involved in dancing (many are excellent and very knowledgeable dancers) not being dragged by their parents, but going of their own choosing. How very wonderful!*

While it is a bit scary attending a camp where my only connection was very convoluted, everything fell into place, and dancers are among the most wonderful, caring people in the world. My lovely suite mate—whom I'll likely be getting together with at a dance camp in Southern CA, was from Texas, and we had much in common.

I liked Hora Aviv's relaxed and enjoyable schedule and having volunteers teach Yoga, Tai Chi and drumming was a lovely touch. The teacher/choreographers had excellent material and their music was especially well chosen. This is why I had come, to experience new dances, and learn and see new styles. Unfortunately not all the choreographer/teachers were good teachers and it wasn't just English and vocabulary that hampered them. Here in CA, we are very spoiled with outstanding, fully professionally trained teachers with wide dance backgrounds. So often when I complain here that we don't have enough Israeli dances taught at our institutes and Folk Dance Federation events, I am told the Israeli's can't teach well, they smoke, they lack dance training and they are too busy showing off. I've argued that a few are like that and have come from Los Angeles and the East Coast, but surely most are not. I'm afraid Hora Aviv proved me wrong. Those out here that avoid many Israeli teachers knew more about the quality of teaching expertise among the Israeli choreographers than I did. How sad—it isn't all, it wasn't all at Hora Aviv—but it was enough, that I know the folks here in CA speak from experience which I lacked.

Another difference—though I do very few Israeli couple dances here at home to know if this is just an Israeli modern custom—is that couples partner for the whole set. In some dance circles this would be seen as very rude. In Ballroom dance venues, for example, a gentleman monopolizing a lady for more than a single dance without changing partners, would be seen as offensive. He should allow his partner to dance with others, then he could invite the same lady to dance again, but only after she has had a chance to dance with others first.

The facilities at Camp Neumann were among the best I have ever seen at a dance camp. The dorms all looked new, were beautifully furnished and the semi private baths in each suite with large dressing areas were a real plus. The dance floor was good size—though being a gym, the acoustics were only OK. I'm used to this—since five days a week I teach in such gyms and must battle the fact that the sound bounces due to not enough fabric blocking the reverberations.

All in all, it was a very positive experience because of the people and the dance material. All the organizers were approachable and even when errors were made, corrections where possible took place rapidly. Constructive criticism and evaluation was encouraged—which means the camp is interested in customer service and improvements where needed. I recommend everyone put themselves out there. Go to a dance camp where you don't know anyone, where you have never seen 75% of the dances. Try it out—test your ability to cope in a very different setting—and yes I can recommend Hora Aviv as a good place to try this.

## Council and Club Clips

**MENLO PARK FOLK DANCERS** will host their annual New Year's Eve Party on December 31. Refreshments and noise makers will be provided. Lots of dancing in two halls. 8:00 pm to 1:00 am. \$8.00. Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Call for information, Marcel Vinokur, 650-327-0759.

**Sacramento International Folk Dance and Arts Council** We are working to have a great 50th Anniversary Camellia Festival, March 3 -4, with Chubritza, a wonderful band which has played at Stockton Folk Dance Camp and last years State-wide Festival. Also featured will be legendary dance teachers Yves Moreau and Richard Powers. Don't miss this one! Check out folkdance.com/sacramentocouncil for all our events and club meetings. —Barbara Malakoff

**BERKELEY FOLK DANCERS.** Another wonderful year at BFD is coming to a close. Join us as we ring in the New Year at Live Oak Park Recreation Center in Berkeley. Our traditional bash will start at 9:00 PM and go on until Midnight. There will be much merriment as we dance the old year out and welcome the New Year. In between we will do a little nibbling. BFD members \$5.00; non-members \$7.00.

BFD will **NOT** be dancing on Monday, December 26.

**HAPPY HOLIDAYS AND A VERY HAPPY NEW YEAR TO ALL!!!**  
—Naomi Lidicker

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*Continued from page 7—What's Happening* where in this issue for her article.

The Assembly approved all of the decisions made by the Board (see previous report).

Bill Lidicker proposed that "Folkdance.Promotion Fund" be the name for the Raynor bequest. We looked over the application form and the Announcement page for the Fund. Both were approved. After discussion about how much detail we would require from grant seekers, and wording, Bill is taking the forms back to the committee for further refinement.

Sidney Messer reported that 6 new members have joined since August, bringing our membership up to 397 dancers. Ann Brown recommended that clubs welcome new dancers in their local area with a phone call. Vick will continue to gather the names once a month and send out his president's welcome.

The Assembly meeting was adjourned and we headed for the gym for more dancing and the performances of talented local groups.

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### **"The Hokey Pokey" author dies**

With all the sadness and trauma going on in the world at the moment, it is worth reflecting on the death of a very important person, which almost went unnoticed last week. Larry LaPrise, the man who wrote "The Hokey Pokey," died peacefully at the age of 93.

The most traumatic part for his family was getting him into the coffin. They put his left leg in. And then the trouble started.

# FAMILY FOLK DANCE AT CHANGS

*By Laila Messer*

On October 28, Changs hosted a Costumes Optional Family Folk Dance Night, with teacher Ann Brown. We counted 12 kids and 13 adults having a very good time. We had a kangaroo, a mermaid, a wizard, two ladybugs (or a ladybug and a manbug), a jester, two mice, and a lion. We were happy to welcome several newcomers, many of whom had seen the listing either in the San Francisco Chronicle or on SFGate, its online entity.

Ann's program included Alabama Gal, Jan Petit, Agadu, a snake dance, Traffic Jam, Lott Ist Todt, and a tunnel dance. We also sang and danced to some tunes from the African American tradition and, joined by Changs members who had begun to arrive, we closed the family portion of the evening with "Oh How Lovely."

One mother commented that her daughter is not only shy but has definite opinions about what she does and does not like to do; this girl continued to dance even after we'd worn out her parents. One new family stayed well into the regular part of the evening, joining in for Ali Pasa, Armenian Miserlou and other fairly complex dances.

It was member Esther Landau who, in January, suggested that Changs International Folk Dancers of San Francisco provide a monthly night of Family Folk Dancing. We decided to start the program at seven p.m., one hour earlier than the scheduled time, and take thirty minutes from the regular schedule to provide ninety minutes of dancing for children and their parents. The first Family Folk Dance Night, attended by 15 children and 32 parents, took place in May and was reported in July/August Let's Dance!

There have now been six monthly Family Folk Dance Nights at Changs. These six meetings, all well received, indicate we're on the right track. Attendance has been good to very good. The lowest number of children attending has been eight, the highest 15. Sometimes both parents attend. It's especially wonderful that fathers come with their children.

The children have ranged in age from three to eight, always happy to be there and eager for the dancing to begin. Even new comers who enter after class has started do not need much time to get right into the swing of things. It's an inviting, comfortable and happy environment and interest is high. Even shy children quickly make the decision to participate. One mother was impressed with the ease her little girl joined in the dancing and held hands with any adult or child. She felt shy kids, like her own, "really blossom in this setting." There have been only two children who were reluctant to participate. It took only a few minutes before they, too, were dancing with the group.

Sometimes younger siblings attend. The one-year-olds have not danced but their eyes are full of wonder watching the activities. They are not bored. Nor are Changs members who arrive early to watch this pleasant activity and even to participate. It is a folk dance activity where everyone is smiling.

The teachers have been Ann Brown, Stuart Moody and Esther Landau. One night Art Babad came from Santa Rosa to teach a dance. Art and Stuart have been teaching dance to children for a long time, Art, in the Santa Rosa area and, Stuart,

throughout the Bay Area on his own and through Young Imaginations, a nonprofit group dedicated to putting the arts of music and dance at the core of the curriculum. Many parents especially appreciate a male teacher.

Ann has a special interest in providing dance to children and has been educating herself on new dances and tricks of the trade, most recently in September when she flew to Vermont to attend Pourparler. Pourparler is an annual gathering of dance teachers who work with children, families, and community groups.

Esther is a musician and teacher of wind instruments at the San Francisco Conservatory of Music and privately. She is also an enthusiastic and excellent teacher of dance. Ann, Stuart and Esther sing many of the dances they teach, such as Bingo, Pop Goes the Weasel, Circle Schottische, Show Me Your Elephant, and Thread The Needle which turns into The Snake Shedding His Skin as well as those mentioned earlier. Other dances that have been taught are Sevilla Se Bela Loza, Ersko Kolo, and The Grand March.

It isn't just dances and steps and figures the children learn. They learn to move in sequences; they learn to move rhythmically. They learn to listen and follow directions. They learn to keep the beat. It was impressive to see a very young boy (age seventeen months!) trying to stamp his foot at the correct moment. And he did! Well, at least enough to notice! He often found his way to the center of the circle, gazing up at all the passing dancers, smiling all the while. It was especially pleasing to see the other children be solicitous of him, helping him in kind and gentle ways.

Always there are incidental things learned about other cultures, languages, and peoples. More important than all the learning mentioned is the opportunity family dancing provides for learning to be polite and considerate towards others, to look each other in the eye, to smile, to thank each other. The best quote of one evening was from a mother who said, "It occurred to me about halfway through the evening that this is the opposite of war."

It is rare that a child's behavior is too boisterous but that has occurred. However, on return visits, one can see improved behavior. Something happens in that time between meetings. This positive change in behavior must have to do with learning to dance because, as Stuart Moody says, dancing is "a cooperative effort."

From the first Family Folk Dance night new friendships formed among the children. At each succeeding meeting they are excited to see their "old friends," often greeting each other with hugs and squeals.

It took two Family Folk Dance nights for us grown-ups to learn we should stop dancing about fifteen minutes before the end and THEN put out the fruit, juice and cookies. This gives us all, adults and children, a chance to chat and get to know each other better.

Many thanks are due Esther who came up with this wonderful idea of Family nights. She is also responsible for posting flyers and advertising Family Nights in general as well as providing most of the refreshments.

*—continued on page 20*

## Richard Powers --Vintage Dance

By Eileen Kopec

Did you know that Richard Powers coined the term "Vintage Dance"? That occurred twenty-five years ago. The first time I saw that term was in the 2003 Stockton Folk Dance Camp syllabus when Richard was scheduled to teach. Since I had originally taken up folk dancing because I have an NDS (non-dancing spouse), I was rather taken aback by what I thought of as 'social' dancing encroaching into my Kolo world.

"I'm not taking *that* class", I thought -- until I saw that 50's style swing was on the syllabus. Being an old Lindy-hopper in high school, my feet were already tapping when Rock 'N' Roll music sucked me into the class. Richard's style enticed me to stay for the rest of the dances taught that week. Ditto the following year. What I discovered was a whole new world to enhance my old one.

When I heard Richard was coming to the Monte Toyon N/S Folkdance teacher's seminar, I eagerly anticipated his sessions. I was not disappointed. His obvious love of dance coupled with his gentle, clear teaching style made learning from him enjoyable and enlightening. Over the weekend, he taught the Ragtime Era One-Step, the Maxixe (pronounced mah-SHEESH), the Cross-Step Waltz and the Cross-Step Waltz Mixer. His inventiveness and infectious enthusiasm made his flowing choreography a joy to practice. Dance is not his only creative field -- he graduated from Stanford with a Master's in design/creative process and he holds seven patents. His choice of music also enhanced the experience. It was impossible not to smile while one-stepping across the floor to the catchy tunes.

With almost equal numbers of men and women, only a few women had to take the man's part. I switched genders once on Saturday and gained a healthy respect for the leadership position. Richard is great about rotating partners -- which is extremely helpful in learning to dance with many people, adapting to their different leading/following styles. *However*, Richard is quick to point out that partnering techniques do not mean the man "leading" and the woman "following" in traditional roles. While presenting a fascinating one hour lecture on dance history and partnering, he spoke at length about giving "highly active attention to possibilities" and "interpreting". He also talked about lateral versus vertical thinking which can apply beyond dancing. To get more details, you can read all his interesting thoughts and musings on dance and dance history at his website -- [dance.stanford.edu](http://dance.stanford.edu).

Do you know those seamless couples who dance together at weddings, ones that have been partners for ages? Anyone lucky enough to dance with Richard for a minute becomes one of those people. His easy relaxed "active attention" floats you across the floor on a cloud. It is inspiring. I took home many valuable pointers on dancing and teaching, but most importantly I enjoyed it!



Richard Powers dancing with Campbell Miller, Stockton

## Petur Iliev-- Bulgarian

By Kay James

The yearly weekend in Aptos at North/South Folkdance Teachers' Seminar this October could have been just another one of those good, but not necessarily exceptional, dance experiences. However, thanks to Petur Iliev, one of the master teachers there, it was far beyond the realm of one's general expectations.

I have always admired the teaching of Iliev, from my earliest memories of him. As a beginning dancer, perhaps somewhere around the year 1995, I attended a dance session at Ashkenaz in Berkeley one evening when Iliev was teaching. I was immediately struck by how passionately insistent he was that we did the dances as he envisioned they should be done. That night, remembering my disbelief at the time, I recall how he walked along in front of each of us, his head down close to our feet, inspecting our foot work, like a mother hen making sure that the brood was properly learning how to walk or fly correctly. I thought to myself how incredible that someone cared so much whether or not we learned the dances precisely and properly. He was, of course, very young at the time, and certainly idealistic in his expectations for a group of ordinary folk dancers. But just last year at Kolo Festival, some ten years later, I was again impressed by this same dedication. Yes, he had matured, making him an even better teacher, but more importantly he had thankfully retained his irrepressible passion for dancing and teaching and his idealism. I thought he not only taught some of the best dances there, but in my opinion he was one of the very best teachers as well. And the experience at North/South was yet another one of those positive experiences. He taught Chukanoto, Radomirsko, Rodopsko Pravo Horo, Sborenka, Trakiyska Ruchenitsa and free-style movements to Thracian Ruchenitsa; and carefully made sure we were doing them correctly by the end of the weekend.

The key to Iliev's success as a teacher is that not only is he a consummate dancer himself, coming from a background as a professional dancer who started dancing at the age of five in Bulgaria, but that he genuinely wants each and every dancer to feel the music and the dance with a similar intensity to his own, experiencing it at the highest level possible. He has always been a task master, but this is precisely what makes him such a successful teacher. And, guess what? Not surprisingly, we at North/South were all taken to an intense level of excitement and enthusiasm for the dances that he taught, performing them with a zeal and energy that perhaps surprised us all. And, it was Iliev who generated this wave of passion for the dances, carrying us further than we thought we could go with them. And I do think, or at least I hope, that Peter Iliev was proud of his work that weekend with his brood of learners.



Petur Iliev at Monte Toyon

# ORIGIN OF CHRISTMAS CAROLS

*Aylwen Garden (ACT),*

*Footnotes*

The Christmas carols we sing today have their origins in many different periods and places. The carol tradition itself has its roots in Medieval dance-songs. Dance songs are common to nearly every culture in the world but the 13th century English were particularly influenced by the French tradition (English court custom of the day being essentially French) and they took the word 'carole' from the French.

In the 14th and 15th centuries the English went on to use the word in a variety of ways - sometimes for a song sung during a procession, sometimes for something approaching a game, sometimes (as in a retelling of the legend of the dancers of Kolbigk, condemned to dance for a whole year without stopping) as a virtual synonym for dance.

Common to nearly all uses of the word was some kind of movement. Where the word was also referring to a song, the subject could be anything from feasting to politics. Most commonly, however, carols had a religious subject, were in a simple unpretentious style, used stock phrases, mixed dramatic devices with elements from the liturgy and alternated between the vernacular and Latin. Such songs seemed to have been called for whenever communal movement was at the centre of a civic, aristocrat or church ceremony. The alternation between a refrain (for the people, party guests or a congregation) and a verse (for individuals, soloists or a priest) suited such situations.

Carols also sat well with the English tradition of wassailers (from 'waes' well-being and 'hael' greet), people who would go from door-to-door singing and wishing householders good-health in return for a small gratuity. In 17th century England some Puritans tried to replace carols with psalm-based texts but the dancing and singing of carols persisted and broadsheets and woodcuts of old and new carols became a feature of Christmas trade.

In subsequent centuries familiarity with many carols waned, songs separated from their dance or movement context, and new more literary carols were introduced. The tradition of the wassailers, however, lived on in the form of the waits, municipal watchmen who played tunes to mark the passing hours and were licensed to sing songs on special occasions and in the late 19th century, as part of the general re-ignition of Christmas sponsored by Albert and Victoria, carols, as festive seasonal songs, enjoyed a revival.

This revival coincided with the discovery of a medieval Swedish/Finnish carol collection and a renewed intellectual interest in the subject. It was followed in the early part of the 20th century by a lot of collecting in the field (in some cases by people, such as Cecil Sharp, who were also involved with collecting folk dances) and in the later half of the 20th century by the inclusion in the genre of more secular songs of seasonal good-will.



The Folk Dance Federation of California

proudly announces the establishment of the

## Folk Dance Promotion Fund

*This Fund was made possible by a  
bequest of \$50,000  
from Kenyon Rayner in 2003.*

The purpose of the Fund is to promote international folk dance, particularly in the jurisdictional region of the Federation (North). After much discussion the Federation has appointed a committee, the Folk Dance Promotion Fund Committee (FDPFC), to administer the Fund and to dispense funds awarded through competitive grants. This Committee is authorized to award grants up to \$2000 each with a maximum annual expenditure of \$6000. Any grants recommended for funding by the Committee that exceeds those limits must have the approval of the Executive Board.

The Committee now welcomes applications for grants from the Fund. Applications can be submitted at any time, but the Committee may delay action on any particular application until a number of proposals are in hand. We intend to interpret our mission of promoting folk dance broadly, and assume that this will include preservation of documents, music, etc. Application materials are available by request from any member of the Committee. Applicants must be Associate members of the Federation or belong to a member Club or Federation committee.

The full text of the proposal approved as a basis for the Fund's operations was published in *Let's Dance* (May/June 2005, page 3). In the March 2005 issue of *Let's Dance* (page 9) there is a list of 21 ideas for possible projects that were suggested during earlier discussions of the Fund.

The Federation welcomes and encourages donations to this Fund (tax deductible) so that the Fund might grow and generate significant interest. We hope that dancers and friends will appreciate the benefits that this small grants program might have for the future of international folk dance, and be persuaded to make contributions. Checks should be written payable to the "Folk Dance Federation of California, Inc." and designated for the Folk Dance Promotion Fund. Please mail them to the Federation Treasurer at 1108 High Ct., Berkeley, CA 94708, or give to any officer of the Federation.

Members of the FDPFC currently are:

Gary Anderson ([editor@letsdancemag.net](mailto:editor@letsdancemag.net)),  
Marion Earl ([marionkearl@yahoo.com](mailto:marionkearl@yahoo.com)),  
Bill Lidicker, Chair ([Lidicker@aol.com](mailto:Lidicker@aol.com)),  
Bruce Mitchell ([dancebruce@aol.com](mailto:dancebruce@aol.com)), and  
Loui Tucker ([loui@loutucker.com](mailto:loui@loutucker.com)).

# Wesołych Świąt Bożego Narodzenia i Szczęśliwego Nowego Roku!

(Merry Christmas and Happy New Year!)

from Richard Schmidt (2004) <http://www.folkdance.ca>

As a child, my father (a Catholic Pole) upheld the traditional Polish Christmas Eve and my mother (a Scottish Anglican) celebrated the traditional British Christmas Day, so needless to say there was a lot of food, friends and family around. Both of my parents had gone through the horrors of World War II in Europe so I was taught that the Christmas holidays were about the spirit of giving, openness, acceptance of others, peace on Earth and of course how lucky I was to have a warm home and plenty of food on the table. I have carried these values into my adulthood and every year I strive to make this time of year special for everyone around me. Over the years I have celebrated different customs and traditions with friends from all over the world and from different religions and I have always come away enriched. Variety is the spice of life, after all! Last year for instance, I celebrated a French-Canadian Reveillon and this year it will be a "Plum Pudding" Christmas, but always sprinkled throughout the holidays are my father's traditions. So, now that you know what Christmas means to me - I wish it for all of you.

## Why not try a Polish Christmas Eve this year?

The major Christmas celebration in Poland takes place on Christmas Eve "Wigilia," and is traditionally a time for forgiveness and a fresh start. Twelve dishes are served for dinner and none of them contain meat. One problem for me is that I don't like fish so I have learnt to be very inventive when hosting a traditional Polish Wigilia in my home. The last time it was my turn to host I served for twenty people: 1) Shrimp cocktail, 2) Green salad, 3) Beet soup (barszcz), 4) Gafelta fish, 5) Vegetarian lasagne, 6) Potato and Cheese pierogi, 7) Mushroom and cabbage pierogi, 8) Bean salad, 9) Lobster, 10) Fruit cocktail, 11) English trifle (my mother's specialty) and 12) Cheese and Crackers. It's a lot of work and I'm usually exhausted by evening's end but it is well worth it!

Start by cleaning the house and trimming the Christmas tree during the daylight hours. In rural Poland, these are traditional Christmas Eve activities and Poles fast until dinnertime.

Decorate according to Polish folklore: Hang mistletoe over the front door to ward off evil; place wheat in the dining room corners and under the tablecloth to chase away misery and to symbolize the abundance of food for the coming year.

Set the table with a white tablecloth and set one extra place setting to remember absent family members or to accommodate an unexpected guest.

When the first star, "Gwiazdka", appears in the sky (commemorating the birth of Christ and representing the star of Bethlehem), everyone gathers around the Christmas tree for the lighting.

Dinner begins and according to custom, it begins with a prayer and the sharing of blessed Opłatek bread (host). Each guest breaks the bread with everyone present and wishes are shared. Remember that the menu for a traditional 12-course Polish Wigilia dinner served on Christmas Eve may vary, but it is always meatless and usually includes carp.

We exchange gifts after dinner.

Give the family pet a special treat after dinner, as in Poland the head of the household would take a treat of dinner leftovers to the animals in the barn. Polish folklore explains that animals can speak in human voices on Christmas Eve.

Sing Polish Christmas carols. Carolers in Poland visit neighborhood households from Christmas Eve through to the end of the holiday season on January 6, the Feast of the Three Kings.

Enjoy a brisk sleigh ride with friends and family, and serve refreshments afterward. In Poland, this is known as a "kulig" Since I live in the city, we usually go out and play in the snow.  
**DON'T FORGET TO DANCE!**



Richard Schmidt at SFDC

## Pierogi (Pyrohy) (Varenyky)

4 cups flour

1 1/4 cups warm water

1 egg

1/2 teaspoon salt

Combine water, egg and salt and add to 3 cups of the flour. Mix well, add and knead in the fourth cup of flour. Brush with oil and set aside for 15 minutes.

Roll out as for pie crust and cut out with a round cookie cutter. Place the round on the palm of a hand. Place a spoonful of the filling on it, fold over to form a half-circle. Press the edges together with your fingers, making sure the edges are free of filling. Have the edges sealed well to keep the filling from coming out. Place the pyrohy on a tea towel side by side without touching and cover with another towel to keep from drying out while you work.

Drop into boiling salted water and stir with a wooden spoon to prevent sticking to bottom. Boil 4 or 5 minutes. Strain in a colander and pour 1 cup of cold water over them. Drain, place in a dish, sprinkle with oil and toss gently to coat evenly. Chopped onion, browned in oil could be used if desired. Serve hot.

## Fillings for Pyrohy

Potato filling:

2 cups mashed potatoes

Salt, pepper to taste

2 Tbsps. cooking oil

1/2 Tbsp. chopped onion

Sauté onion in oil, season and add to potatoes. Mix well.

(Irene's mother sometimes added farmers cheese to the potato mixture, cottage cheese can be substituted.)

Plum filling:

1/2 cup water

1 cup prunes

sugar to taste

Bring to a boil. Let cool, remove stones and let drain on an absorbent paper. Chop fine.

—Irene Croft

## Memoriam

### GENEVIEVE PEREIRA

December 28, 1912 to September 5, 2005

One of our treasured friends and Federation stalwarts has passed away. For many years almost everything that happened in the Federation passed through her capable hands.

Genevieve was an active folk dancer most of her life and gave innumerable hours, financial support, dedication, and devotion to the Folk Dance Federation of California. As Office Secretary, from about 1978 to May 1999, she almost single handedly operated the Federation office first when it was in Hayward, and then, when the office rents went up, in her basement, which she volunteered for most of the Federation's business. Her garage was piled high with magazines, dance write-up volumes, and historical material. She maintained the annual Federation Directory working to get up-to-date information from all the clubs, kept up the Costume Calendar, and provided telephone information. She prepared Assembly and Board meeting minutes and mailed them out. In her seventies, she learned to use the computer, thereby retiring the old mimeograph and helping to bring the Federation into the modern era.

Genevieve rarely missed a Federation festival, usually welcoming dancers as registrar. At many festivals, she sold donated costumes after carefully washing, mending, and ironing them. She was a talented seamstress and made many beautiful authentic costumes for herself and for others. Her lovely home was frequently the site for Federation Board meetings, and we enjoyed the camaraderie her hospitality engendered. Her friendly and welcoming attitude encouraged many of us to become more active dancers and Federation contributors.

Special mention should be made regarding her services to *Let's Dance*. As Office Secretary she handled the business side of production and mailing for over 20 years. During this period, she also did double duty as Editor or co-Editor for at least ten years.

She graduated from the University of California with a degree in library science and worked at the Alameda Free Library and at Union Bank. She volunteered at Alameda Hospital and was very active in California Native Daughters.

First and foremost, Genevieve was a dancer. Her husband was a musician and she loved to listen and dance to the music of his band until his death many years ago. She started folk dancing in about 1949, and participated in Millie Von Kinsky's exhibition group. I first met her when I was a neophyte dancer in 1972. Her friendliness and encouragement helped make me a long-time enthusiastic dancer. I fondly remember being her roommate at the 1983 Stockton Folk Dance Camp. Shortly before this camp, she had hurt her knee and her doctor was very reluctant to have her attend. She promised to take it easy, so she only danced from 8:00 to 11:00 – that is 8 am to 11 pm. We had a wonderful time.

Genevieve lived in Alameda most of her adult life until her health problems caused her move to Spokane, Washington, about seven years ago to be near her son John and his family. She lived in a lovely facility close to them, and they saw to it that she was beautifully cared for. Her sons, John and Edward Pereira, her brother, Al Ghiorso, and their families survive her.

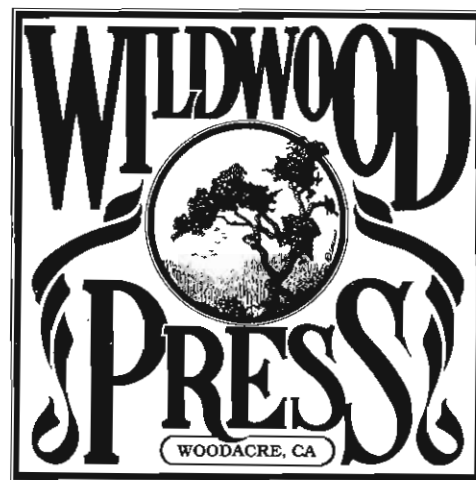
—Louise Lidicker

*Wes Takara*

*Extends*

*Season's  
Greetings  
to  
folkdancers  
everywhere*

We wish you all  
the best of the season  
&  
a Happy New Year!



wildwood\_press@comcast.net



## Linerender

(Norway)

Line dancing has come to Norway and become very popular in the last few years. Alix has felt that there should be a Norwegian answer to this trend, and so she has composed this line dance based on Norwegian reinlender.

The proper dress is a busserull (Norwegian striped work shirt), knickers, patterned socks, and beksam shoes (old-style ski boots). This dress style is the equivalent of cowboy gear. Presented by Alix Cordray at the 2005 Stockton Folk Dance Camp.

Pronunciation: LIGHN-rehn-der

Music: Created for "Skepparshottis" – a rocked-up reinlender/shottis on Dalakopa's Album "Grenseløst," Can be done to any reinlender or shottis.  
CD: *Sving Deg*; Band 10; *Grensløst*: "Skepparshottis." 2/4 meter

Formation: Each person alone, but all facing the same direction in the room.

Steps: Reinlender step: step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); lift or hop on R (ct &). Repeat with opp ftwk. Norwegians generally do 4 svikts (bounces) altogether during a reinlender step.

Meas	2/4 meter	Pattern
1	Starting R, one reinlender step fwd.	
2	One reinlender step in place: step back on L (ct 1); step on R beside L (ct &); step fwd on L (ct 2); lift or hop on L (ct &).	
3	Starting R, one reinlender step bkwd.	
4	Repeat meas 2.	
5	One reinlender step sdwd to R: step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); slap L ft with L hand (ct &). In the slap, the foot finds the hand rather than the opposite. Variation: turn once around to R (CW) during the step.	
6	Step fwd on L (ct 1); slap R ft with R hand (ct &); step back on R (ct 2); slap L ft with L hand (ct &).	
7	One reinlender step sdwd to L with 1/4 turn to L: step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2); lift on L and turn 1/4 to L to face new wall (ct &). Variation: turn 1 1/4 to L (CCW), i.e., an extra turn, during the step.	
8	Facing new wall, stamp R in place with wt (ct 1); stamp L in place with wt (ct &); stamp R in place, no wt (ct 2).	

Repeat the dance facing each wall successively.

# DANCE AS THERAPY

by Loui Tucker (Loui Tucker teaches three classes a week of Israeli and international dances. You may reach her at [loui@loutucker.com](mailto:loui@loutucker.com) or (408) 287-9999)

Okay, let's have a show of hands! How many of you have had a really rotten day at work and gone dancing knowing that you're going to come out of dancing feeling better? And how many of you have had some sort of difficulty with a parent or spouse or spousal equivalent or child (or boss or co-worker or subordinate) and gone dancing knowing that you're going to get at least some temporary relief from your stress? And, lastly, how many of you have suggested to a friend who is out of a relationship or out of work or out of sorts, "Hey, come to my dance class with me!" – knowing that your friend will meet new people, network, or otherwise get a dose of social connectivity to boost the spirits?

That's what is so wonderful about this form of dancing that we all have chosen as a pastime – in addition to being enjoyable, it's therapeutic. It is good for your body, good for your soul, good for your mood, and good for what ails you! Sometimes, as it turns out, it is also good for your job, good for your social world, and good for your love life!

There are professional therapists who use dance as a means to treat everything from simple tension to unspeakable trauma in their patients. Properly administered and channeled, dance therapy can provide relief from many forms of mental and physical illness. That's not what this is about. This article is about the therapeutic benefits of the social dance form I'll refer to as IFD - International Folk Dance.

From a purely physical standpoint, IFD is an aerobic activity. Prolonged, continuous exercise increases production and release of endorphins. Endorphins are neurotransmitters found in the brain that have pain-relieving properties similar to morphine. Pour enough endorphins into your bloodstream and you get something that has been popularly labeled "runner's high." In simple terms, endorphins make us feel good. Dance is therapy because it enhances our feeling of well-being.

Some activities allow the mind to wander and solve problems and even create. I've been told by people who spend time a lot of time each week working out at the gym that they get some of their best ideas while sweating on a treadmill. During a good session of IFD, you can't do that – but that can be a blessing. You lose yourself in the beat of the music, the joy of movement, in the lyrics, in the concentration needed to learn new steps, and in the conversations with friends. Some nights, a dance session is like novocain, allowing us a respite from the stresses of the day. As with novocain, the stresses are there when the dancing is over, but for a short time we have some relief. That break from the pressure can be therapeutic and give us the will and the desire to tackle our problems once again.

IFD also lacks the element of competition and most of us get enough of that during the day! Competition produces adrenaline and elevates the blood pressure, physical responses not associated with dance. There are no referees or penalties, stopwatches or scoreboards, winners, losers, or trophies at the end of the season. Sure, there are a few dancers who drive themselves crazy (and others too!) trying to be the first to know the new dances, master all the dances (and the lyrics to the songs), and be the most desirable dance partner, but at

most venues that is not the goal of the class. We don't have to compete, finish a project on time or under budget, or worry about being laid off or bought out or transferred. For the average dancer, it is a time to relax and enjoy the company of other dancers without the strain that competition causes.

Another aspect that makes IFD so therapeutic is that it is extremely social. Remember those studies involving the baby monkeys that were deliberately deprived of contact? Just the opposite occurs in IFD – we can get lots of contact. There are other forms of dance that allow participants contact with one other person (ballroom dancing, swing, Latin, etc.) or a few people (square dancing, Scottish set dances), but few bring you in contact with so many people so easily as IFD does. We hold hands in a circle (with an occasional shoulder hold) and hold partners in various ballroom dance positions. I remember seeing a t-shirt many years ago that bore these words: "Folk dancers hold hands with the nicest people." How many pastimes can claim that?

I suppose if you try hard enough you can go to an evening of dance and avoid all physical contact and all eye contact, but without that effort you are touched and looked at and spoken to by everyone there. All those forms of contact are good for the soul! There is also an element I'll call "connection to community." I suppose there are other hobbies such as some team sports, that create a sense of community, but IFD goes a step beyond that. We build friendships and a social network outside of dancing that are built on the framework created in the dance venues. IFD builds communities that wrap around the globe. We all know we can travel and drop in on another IFD venue and fit right in (if we're not welcomed like a long-lost child). I believe that sense of belonging and connection and support is good for the psyche.

It probably does not count as "therapy" but your wallet also probably prefers that you dance. IFD is not a high risk activity as opposed to, say, downhill skiing and rugby. You won't be off work on disability because of a broken leg or a dislocated shoulder as a result of a wild night of dancing. Except for a pair of shoes, no special equipment is required. Compare that to the cost of golf clubs or ski equipment or bowling balls. The cost of 2-3 hours of dancing is minuscule when compared to greens fees or lift tickets or even the cost of a movie!

Did you read or hear about the New England Journal of Medicine study done in 2003 that examined various sedentary and physical activities that decrease the risk of dementia and other mental disease associated with aging? Neurologist Joe Verghese followed hundreds of elderly volunteers for more than 20 years. His study found that elderly people who frequently read, do crossword puzzles, practice a musical instrument or play board games cut their risk of Alzheimer's and other forms of dementia by nearly two-thirds compared to people who seldom do such activities. And the best part: among the 25 people who danced frequently, their chance of developing dementia was 76 percent lower. Dancing is good for you now and you're going to continue to reap the benefits for decades!

Is there any other activity that can match dance in all these areas? I haven't been able to find one. Would I continue dancing even if dancing were shown to be potentially detrimental or even dangerous? Now there is question for your after-dancing get-together! It's just nice to know that something I enjoy so much is also so good for me!



## Springpolka etter Arnesen

(Norway)

This dance belongs to the springpolka family – a group of dances related to the hambo, all with a fixed 8-measure pattern. I learned this dance in Oslo from Arne Arnesen, who learned it from his mother in Bergen. He told me that the dance was popular at gammeldans (old-time dance) events attended by people of his parents' generation, people now in their 70s and 80s.

The dance has two measures of the characteristic western Norwegian masurka step (called “polkamasurka” or “polka med støyt” step). It also features a *synchronous* turn, where the woman and man do mirror images of the same step. Contrast this with hambo, an *asynchronous* turn where the man and woman do the same step shifted in time. Synchronous turns are common throughout western and northern Norway. Presented by Alix Cordray at the 2005 Stockton Folk Dance Camp.

Pronunciation: SPRING POHL-ka eht-teh AHR-ne-sehn

Music: Any squarely phrased springpolka, polkamasurka, or masurka, preferably from western Norway.  
CD: *Sving Deg*, Band 3; *Grenseløst*, “Takk for maten,” Band 9. 3/4 meter

Formation: Face ptr, M back to the ctr of the room. Join both hands.

Steps: Sleng step: M step on L (ct 1); hold (ct 2); bounce on L while swing R ft diagonally fwd L (ct 3). W do the same with opp ftwk.

Polkamasurka step: M step on L to L with slight stamp (ct 1); step on R beside L (ct 2); sharply kick L diag fwd low (ct 3). Repeat on same ft. W do the same with opp ftwk.

Meas	3/4 meter	Pattern
		Ftwk is given for M. W use opp ftwk.
1		Dance one Sleng step L.
2		Dance one Sleng step R.
3-4		Keeping both hands joined and face slightly LOD, dance two Polkamasurka steps.
5-6		Keeping both hands joined, turn to face LOD with 6 small steps, M starting L and W R. On cts 5 and 6, M moves in front of W and starts to change pos to get into shldr-waist pos.
7-8		In shldr-waist pos, turn twice CW with synchronous turn. In each meas, M step on L around W (ct 1); hop or lift on L (ct 2); step on R twd W – between her ft (ct 3). W step on R twd M— between his ft (ct 1); hop or lift on R (ct 2); step on L around M (ct 3). M can decide to use Ballroom or Closed hold.

As dance starts over, assume the original starting pos.

Cue: 2 meas each of: Sleng, Polkamasurka, run, turn.

## SOME CHRISTMAS SAVINGS!

*Author unknown, Dec, 2002 Footnotes*

The recent announcement that Donner and Blitzen elected to take the early reindeer retirement package has triggered a good deal of concern about whether they will be replaced, and about other restructuring decisions at the North Pole.

Streamlining was appropriate in view of the reality that the North Pole no longer dominates the season's gift distribution business. Home shopping channels, e-shopping and mail order catalogues have diminished Santa's market share and he could not sit idly by and permit further erosion of the profit picture.

The reindeer-downsizing was made possible through purchase of a late model Japanese sled for the CEO's annual trip. Improved productivity from Dasher and Dancer, who summered at the Harvard Business School, is anticipated and should take up the slack with no discernible loss of service. Reduction in reindeer numbers will also lessen airborne environmental emissions for which the North Pole has been cited and received unfavorable press.

I am pleased to inform you that Rudolph's role will not be disturbed. Tradition still counts for something at the North Pole. Management denies, in the strongest possible language, the earlier leak that Rudolph's nose got that way, not from the cold, but from substance abuse. Calling Rudolph, "a lush who was into the sauce and never did pull his share of the load" was an unfortunate comment, made by one of Santa's helpers and taken out of context at a time of the year when he is known to be under executive stress.

As to further restructuring, today's global challenges require the North Pole to continue to look for better, more competitive steps. Effective immediately, the following economy measures are to take place in the "Twelve Days of Christmas" subsidiary:

The partridge will be retained, but the pear tree has not realized the cash crop forecasted. It will be replaced by a plastic hanging plant, providing considerable savings in maintenance.

The two turtle doves represent redundancy that is simply not cost effective. In addition, their romance during working hours could not be condoned. The positions are therefore eliminated.

The French hens will also be removed as we agreed in a consensual fashion that they were, in this environment, politically incorrect.

The four calling birds were replaced by an automated voice mail system, with a call waiting option. An analysis is underway to determine who the birds have been calling, how often and how long they talked.

The five golden rings have been put on hold by the Board of Directors. Maintaining a portfolio based on one commodity could have negative implications for institutional investors. Diversification into other precious metals as well as a mix of Treasury Bills and pharmaceutical industry stocks appear to be in order.

The six geese a-laying constitutes a luxury which can no longer be afforded. It has long been felt that the production of one egg per goose per day is an example of the decline of productivity. Three geese will be let go, and an upgrading in the selection procedure by personnel will assure management that

from now on every goose it gets will be a good one.

The seven swans a-swimming is obviously a number chosen in better times. Their function is primarily decorative and expendable. The current swans will be temporarily retained to learn some new strokes and therefore enhance their out-placement.

As you know, the eight maids a-milking concept has been under heavy scrutiny by the Equal Opportunity Board. A male/female balance in the workforce is being sought. The more militant maids consider this a dead end job with no upward mobility. Automation of the process may permit the maids to try a-mending, a-mentoring or a-mulching.

Nine ladies dancing has always been an odd number. This function will be phased out as these individuals grow older and can no longer do the steps.

Ten lords a-leaping is overkill. The high cost of lords plus the expense of international air travel prompted the Compensation Committee to suggest replacing this group with ten out-of-work politicians. Whilst leaping ability may be somewhat sacrificed, the savings are significant because we expect an oversupply of unemployed politicians next year.

Eleven pipers piping and twelve drummers drumming is a simple case of the band getting too big. A substitution with a string quartet, a cutback on new music and no uniforms will produce savings which will drop right down to the bottom line.

Regarding the law-suit filed by the Law Institute seeking expansion to include the legal profession ("thirteen lawyers a suing"), action is pending.

Lastly, it is not beyond consideration that deeper cuts may be necessary in the future to stay competitive. Should that happen, the Board will request management to scrutinize the Snow White Division to see if seven dwarfs are the right number.

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## Index of Dance Descriptions for 2005

In the December, 2004, issue of *Let's Dance!* we published a list of dance descriptions from October, 1972 through December, 2004. Add this list to that list to bring it up to date.

Dance name	country	month	year
Cocek za merak	Mace.	Nov.	2005
Drapers Gardens	England	Oct.	2005
Good Man of Cambridge	England	Oct.	2005
Koga Me Mama Rodila	Bulgaria	July/Aug.	2005
Krivo Ithimansko Horo (errors)	Bulgaria	Mar.	2005
Krivo Ithimansko Horo	Bulgaria	April	2005
Kujony	Poland	May/June	2005
Kujony (errors, see May/June)	Poland	Feb.	2005
Linerender	Norway	Dec.	2005
Muri Kalino	Bulgaria	Sept.	2005
Rysiek Fafur	Poland	Sept.	2005
Springpolka etter Arnesen	Norway	Dec.	2005
Szot Madziar	Poland	April	2005
Szot Madziar (errors, see April)	Poland	Feb.	2005
Tervelska Raka	Bulgaria	April	2005
Tervelska Raka (errors, see Apr.)	Bulgaria	Mar.	2005
The Breakdown	Scotland	July/Aug.	2005
Tridans fra Meraker	Norway	Nov.	2005
Tuluttooq	Greenland	Dec.	2005
Warszawianka	Poland	Jan.	2005

## Tuluttooq

(Greenland)

A group from Ilulissat, Greenland, visited the Isleik festival on Iceland in the summer of 2004. The group consisted of 5 couples of very energetic young people, one older couple, and a musician. They were the hit of the festival and I learned Tuluttooq from them. The dance name means that “one comes from England.”

The dances they showed represented a successful transition of folk dance into modern times. Most of the formations and melodies are closely related to other northern European dances. The men ornament the dances, especially when “setting,” with a kind of improvised stepping or clogging. The music was played on a keyboard—loudly, with an underlying disco rhythm. Presented by Alix Cordray at the 2005 Stockton Folk Dance Camp.

Pronunciation: DOO-loo-dohk

Music: A squarely phrased polka (AABB with 8 or 16 meas per phrase). The dance has its own melody, but Alix did not use this. 2/4 meter  
CD: *Sving Deg*, Band 2.

Formation: Couples facing LOD, hold nearer hands at waist level (M R and W L). Free hand on hip.

Steps: One change-of-step per measure. Change-of-step L: step fwd on L (ct 1); step on ball of R beside or slightly behind L (ct &); step fwd on L (ct 2). Step alternates.

Styling: The style is very flat, not at all bouncy.

Meas	2/4 meter	Pattern
1-7	M start R and W L, dance 7 change-of-steps progressing in LOD. On meas 1, 3, 5, and 7, face away from ptr, moving the joined hands fwd in LOD. On meas 2, 4, and 6, face twd ptr, moving the joined hands bkwd.	
8	One change-of-step, M L and W R. M turns once CW, holding joined hands at waist (end with R arm across in front of body, W L arm behind M, still holding hands). Lift L arm over R during the turn, then join L hand with W's R in front.	
9-15	7 change-of-steps fwd in LOD, M start R and W L.	
16	One Change-of-step, M L and W R. Keeping both hands joined with ptr the whole time, M back under W's L and turn 1/2 CW to face RLOD. Now L arms are almost straight and crossed. Both have R hand in front of own body.	
17-23	7 Change-of-steps fwd around common ctr. Both dancing fwd, the cpl rotates CCW.	
24	One Change-of-step, M L and W R. Keeping both hands joined, M turns W into new pos. They will end side-by-side facing LOD, with M on the outside (i.e., M on W's R). M lifts L arm and turns W 1/2 CW under the joined hands. He ends with L arm over her L shldr, R arm over her R shldr. Her arms are crossed on her chest, R over L.	

- 25-31 7 Change-of-steps fwd in LOD, M start R and W L.  
 32 Let go with M L and W R hand. W swings over to M R side, turning once CW, to end in starting pos.

(Note: when the group from Greenland danced, people occasionally changed ft by taking two walking steps in meas 8, 16, 24, or 32—instead of dancing Change-of-step. This is perfectly OK except in meas 1-7, where the M must start with R and the W with L.)

*Continued from page 10—Family Folk Dance at Changs*

We at Changs who have worked to make these evenings happen wish to encourage other clubs to do the same. We certainly do not have all the answers but are happy to share what we have learned so far. Three things that we are sure about it are:

1. Simply being a folk dancer does not mean one can effectively teach folk dance to children (or anyone).
2. Simply being a school teacher does not mean one can effectively teach folk dance to children (or anyone).
3. It simply does take that special someone to effectively teach, or learn to teach, folk dance to children (or anyone).

The Federation is interested in providing dance for children. I've been designated to work on finding a way the Federation can accomplish this. Many people interested in this topic have sent many ideas. A good way to share these ideas will be through Let's Dance! There is no one idea or program that will serve all schools, all groups of children or families who are interested in folk dance.

Gary Anderson, editor of this magazine, thinks teaching folk dance to children is one of the steps to rebuilding folk dance. He, like others, recognizes there are difficulties getting schools to participate. But let's take action and try something. Ann has already begun an outreach to those who wish to share teaching tips and she is working to organize a dance teacher's workshop.

Those who are interested can explore ways to make the joy of dancing available to, at least, some children in some schools. We can also find ways to provide dancing to other kinds of groups of children, the Scouts, for example. And always, we, in our clubs, can provide family nights, just as Changs is doing, for fathers and mothers and their children, extending the spirit of dancing to all generations.

The Federation can offer support by recognizing and awarding individuals who teach folk dance to children, by providing funds if necessary, and providing dance descriptions and the music for dances suitable for various grade levels and curricula.

Please contact me if you wish to contribute to this ongoing challenge by sharing your ideas and experiences.

Laila Messer, Past President  
 P. O. Box 561  
 Sausalito, CA 94966  
 415-332-1020  
 tspolaris1@aol.com

**Congratulations to Richard Powers**

Congratulations to Richard and Tracy Powers on their wedding in Prague, July 19. Tracy is from Berkeley, she is a software programmer, artist and graphic designer. When Richard isn't teaching us social dance, he is a full time Professor in the Dance Division at Stanford University. They have a home in Emerald Hills, near Redwood City.

***Let's Dance! advertising rates***

Size	width and length	Fed. club	Others
Full page	7 1/2" x 9 3/4"	\$25.00	\$40.00
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## *Where to dance*

### **Federation clubs— SAN FRANCISCO COUNCIL**

**Chang International Folk Dancers, Inc.** Meets the first four Fridays of each month at the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street, San Francisco. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm. December 16 is **Family Folk Dance Night** 7:00 pm, followed by the the Third Friday party, 8:30-11:00 PM. Fourth Fridays, general dancing, 8:00-10:30 pm. Contact Sidney Messer, 415-332-1020.

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

**Mandala Folk Dance Center.** Meets every Thursday at St. Paul's Church Hall, 43rd & Judah, San Francisco, 7:30-8:15 pm. Request dancing, 8:15-9:00 pm. Intermediate teaching from 9:00-9:45 pm. Request dancing from 9:45-11:00 pm. First and last Thursdays are always Party Nights. Contact Edith or Paul at 415-648-8489.

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

### **MODESTO**

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

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

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

**December 31. BFD's Traditional New Year's Eve Party.** Ring in the New Year with BFD friends at Live Oak Park Recreation Center, Shattuck at Berryman, Berkeley. 9:00 PM to Midnight. Call Judy Stonefield (510) 655-3074 or [Lsche-me2@pacbell.net](mailto:Lsche-me2@pacbell.net).

#### *Weekly class schedules:*

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

**Tuesdays—Requests. 7:45—9:45 pm.** Contact Ed Malmstrom, 510-525-3030

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

**Thursdays—Second Year,** Louise and Bill Lidicker, 510-528-9168

**Fridays—Beginners,** Started September 16, Claire and Al George, 510-841-1205

### **OAKLAND**

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

### **PENINSULA COUNCIL**

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

**December 17—Peninsula Folk Dance Council party.** Starts at 8:00 pm. Program is ½ partner, ½ non-partner dances, plus requests. Only \$6.00. St. Bede's Church, corner of 2650 Sand Hill Road and Monte Rosa in Menlo Park. For info call Al Lisin 408-252-8106.

**December 3—Palomanians FD Party** at First Methodist Church, Broadway at Brewster, Redwood City. Starts at 8:00 pm. Free refreshments and only \$6.00. Info at 408 252-8106

**December 10—Menlo Park Folk Dancers Party.** Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Free refreshments provided. \$7.00. Call for information, Marcel Vinokur at 650-327-0759.

**December 31—Menlo Park Folk Dancers New Year's Eve Party.** Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until 1:00 am. Lots of dancing in two halls. Free refreshments provided. \$8.00. Call for information, Marcel Vinokur at 650-327-0759.

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

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

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

**Docey Doe FD—class** on Wednesdays at Community United Church, Arroyo at Elm Sts, San Carlos. Bruce Wyckoff, instructor 650 368-7834.

### **FRESNO FOLK DANCE COUNCIL**

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

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

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

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

**Fifth Saturday dance, July 30,** at Layfette Center, Princeton Street, West of Blackstone, Fresno. Fran Ajoian 559-255-4508.

### **REDWOOD COUNCIL**

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

**Party Dec. 17—Petaluma International Folk Dancers.** 2:00 to 6:00 pm. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact Elsa 707-546-8877 or Anne 415-892-9405.

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

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

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

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

**Santa Rosa Folk Dancers**. Wednesdays, We LOVE to have beginners. 1:15 pm., Willowside Hall, 5299 Hall Rd., Santa Rosa. 707-546-8877.

Where to dance in the Greater Sacramento Area as of 8-24-05  
**SACRAMENTO INTERNATIONAL FOLK DANCE & ARTS COUNCIL** Website: [www.folkdance.com/sacramentocouncil/](http://www.folkdance.com/sacramentocouncil/)  
\*indicates "Beginner-friendly class"

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

\* **CONTRA DANCE**. All levels. No partner needed. All dances taught & prompted. Always live music! Held in Sacramento, Auburn, Nevada City, Chico, Sonora, Guinda, and Cool. See schedule online at <http://www.fussell.org/sacramento/index.htm> or call 916-739-6014 or 916-395-3483

#### MONDAY

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

\* **MOTHER LODGE FOLK DANCERS**. International. 1st, 2nd, 4th, 5th Mon. 1:30-4:00 pm. Party: 3rd Mon., 3-4 pm, Jackson Sr. Ctr., 229 N.Y. Ranch Rd., Jackson. Contact: 209-223-4015

#### TUESDAY

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

**ISRAELI DANCE SACRAMENTO**. All levels. 7:00-9:00 pm. Sacramento Jewish Federation, 2351 Wyda Way, Sacramento. Contact: 916-284-2516

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

#### WEDNESDAY

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

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

**ROYAL SCOTTISH COUNTRY DANCE SOCIETY**. Social & experienced. 7:30-10:30 PM. Unitarian Church, Bristol & Pacific, Stockton. Contact: 209-465-8871

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

#### THURSDAY

**ALPENTANZER SCHUHPLATTLER**. Bavarian & Austrian. 7:15-9:30 pm. Call for location. Contact: 916-988-6266

\* **FOOTHILLS FOLKDANCERS**. International. Selected Thurs. (Sept.-May), 7:30 pm-? Old Schoolhouse basement, 14531 E. School St., Amador City. Contact: 209-267-5052 Party: 3rd Thurs. (June-Aug.),

\* **PAIRS & SPARES**. Beg. & Int. International, Rounds, Squares, & Contras. 7:30-9:30 pm. (Sept.-June). Babcock School, 2400 Corno-

rant Way, Sacramento. Party 2nd Sat. 7-10 PM. Golden Palms Mobilehome Estates Activity Rm., 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

\* **RENO FOLK DANCE CO-OP**. Beg. & Int. International. 7:30-9:00 pm. 1st Congregational Church, 627 Sunnyside Dr., Reno. Party 3rd Sat. Faith Lutheran Church, 2075 W 7th Ave., Reno. Contact: 775-677-2306 or [wigand@gbis.com](mailto:wigand@gbis.com)

#### FRIDAY

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

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

\* **NEVADA COUNTY FOLK DANCERS**. Beg. & Int. International & Balkan. Selected Fridays. 8 pm. Methodist Church, 433 Broad St., Nevada City. Contact: 530-273-2149

\* **ROYAL SCOTTISH COUNTRY DANCE SOCIETY**. Adult beginners. 7:00-8:30 pm. Social/experienced. 8:15-9:45. YLI Hall, 27th & N, Sacramento. Contact: 530-753-7213

#### SATURDAY

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

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

**KOLO KOALITION**. Party, All Levels, Mostly Balkan, Non-Partner. 1st Sat. monthly. 8:00-10:30 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-601

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

**ROYAL SCOTTISH COUNTRY DANCE SOCIETY**. Youth. 9:00 am-noon. YLI Hall, 27th & N, Sacramento. Contact: 916-783-9675

**ROYAL SCOTTISH COUNTRY DANCE SOCIETY**. Monthly party, all levels. 2nd Sat. 7:30-11:30 pm. YLI Hall, 27th & N, Sacramento. Contact: 530-295-4989

**RENO FOLK DANCE CO-OP**. Party, International. 1st or 2nd Sat. monthly (Sept.-June). 7:30-9:30 pm. Faith Lutheran, 2075 W 7th St., Reno. Contact: 775-677-2306 or [wigand@gbis.com](mailto:wigand@gbis.com)

#### SUNDAY

**DAVIS INTERNATIONAL FOLKDANCERS**. All levels. 7:00-10:00 pm. International House, 10 College Park, Davis. Contact: 530-758-0863 or 530-756-3294 or 530-759-7781. Website: [www.davisfolkdance.org](http://www.davisfolkdance.org)

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

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

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

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

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

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

**ROYAL SCOTTISH COUNTRY DANCE SOCIETY.** Scottish performing groups. Contact: 209-956-6676 or 916-716-3696

**VIENNESE WALTZ SOCIETY.** Contact: 916-395-8791

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

**Note:** Information is subject to change. Telephone contact numbers for current information. Most groups do not meet during the summer or have a different schedule. Call for information.

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

### *Other groups—*

#### **BAY AREA—**

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

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

Art Babad of **Dancers for Art's Sake** welcomes beginners. Children are encouraged to come for the first hour. 2nd and 4th Sunday afternoons, 1:00 to 4:30, Wischemann Hall, Sebastopol. Info. 707-542-2132. Also some Fridays, 7:00 to 9:30 pm at Sts. Peter and Paul Russian Orthodox Church, 850 St. Olga Court, Santa Rosa. Call Art at (707) 542-2132.

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

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

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

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

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

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

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

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

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

#### **OTHER AREAS:**

**January 31—Caltech Folkdancers Party.** Yeseta Brothers Tamburica Band and guest teacher John Filcich. 7:30 pm. Throop Church, corner of Del Mar & Paso Robles, Pasadena. Info. Nancy Milligan 626-797-5157.

#### **DANCE CRUISES:**

**Mexican Riviera Dance Cruise Dec. 10-17** still has room aboard Holland America Oosterdam. Ship filling—first come first served. Email [donna@danceingcruises.com](mailto:donna@danceingcruises.com)

**Dance on the Water—Vietnam-Cambodia.** Dec. 18, 2006-Jan. 1, 2007. Dance with Lee Otterholt. Mel Mann, email [meldaneing@aol.com](mailto:meldaneing@aol.com), [www.folkdancingonthewater.org](http://www.folkdancingonthewater.org).

### *Other dancing—*

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

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

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

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

**Swiss Park—**(west off Hwy 880, between Hayward and San Jose in the east bay) 5911 Mowry, Newark, CA (510) 793-6272. Call for dates. They play polkas, Latin and ballroom dance tunes. Dinner available.

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

*We would like to expand our listing of other dancing—  
do you know of any restaurants, etc. that have dancing  
regularly?*



*Drawing by Lois M. Eckhoff*

FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.  
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## DANCE ON THE WATER

22nd annual Folk Dance Cruise

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Sail 7 days on the MEKONG RIVER in a lovely chartered 3 year old teak wood river boat

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Spend two days visiting Siem Reap, Cambodia and touring ANGKOR WAT

We have chartered this lovely 64 passenger boat and will eat, dance and enjoy our selves when and where we wish. We can enjoy all aspects of this trip

**DO NOT DELAY, LIMITED SPACE. LAST YEARS CROATIAN TRIP SOLD OUT IN 2 MONTHS**



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