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CHANGS INTERNATIONAL FOLK DANCERS
Director: Bee Drescher
Photo: Henry L. Bloom

Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER



*Chang's International
Folk Dancers*

Director: Bee Drescher

Photo: Henry L. Bloom

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The Waltz

By

MADELYNNE GREENE



The WALTZ dates far back into the history of the dance. It has met with favor and popularity all over the globe, its style and character varying in different regions and countries. It finds its way into many forms of the dance - classical, recreational, ethnic, social and folk.

Many factors change the style of the waltz -- if it is danced on a very smooth ballroom floor, its character is more dignified and restrained; if the music has a lift and lilt, the waltz, too, has more gusto and emphasis.

When it is danced on a rough terrain the feet are lifted and accents are sharper or heavier. When boots are worn the tendency is to make the steps heavier or firmer than if high heels are worn for the same foot work. If the importance of a waltz figure is on arm positions, let us say, as in a *Bavarian Figurantanz* or in the *Zillertaller Laendler*, we find the steps of the waltz become more an accompaniment to the body movement, marking time insignificantly while the figure is being performed.

The tempo of a Viennese waltz is lively and the emphasis of the dance tends towards turns and sharp pivots, making the footwork very important and often not easy to do.

The teaching of the waltz many times is shelved by teachers who have been confronted with a horrified pupil who in a haughty, cold voice says, "I've been doing the waltz all my life this way; what's wrong with it?" Well, it's hard to put across the idea to a person that there's nothing wrong with a charming little two-step except that it is not a waltz! One can keep time to 3/4 music and yet not do a true waltz. The transition in showing pupils the difference between the two often results in their losing interest or becoming very self-conscious, and ultimately dropping out of dances using a waltz sequence. Perhaps one way to overcome this problem is to include every so often a lesson on basic waltz. The following is a rather detailed teaching progression which has worked for me both in teaching classes and in individual lessons in the Viennese waltz. I find it a short-cut in getting people to waltz quickly and easily without going through the "Box Step" method so extensively used in ballroom studios.

THE WALTZ (continued)

FORMATION: Have the dancers stand in a double circle, ladies on the outside, all facing the line of direction. Emphasize good posture; the weight to be carried lightly on the forward part of the foot; knees relaxed and the chest leading slightly.

METHODS TO ESTABLISH THE 3/4 (Waltz) RHYTHM: Play a Viennese waltz and

(1) Listen to music and have the class count with you the beats of the measures *1-2-3; 1-2-3 etc.*

(2) Clap hands on the down beat--or first beat of each measure *Clap-2-3; Clap-2-3 etc.*

(3) Standing in place, have the dancers mark the music with their feet; *l-r-l; r-l-r etc.*

(4) Begin to add an accent on count *one* by bending the knee and stepping with the full foot on count *one* and on 2-3 step lightly on the ball of the foot so the effect is *down (l)-up(r) up(1); down (r)-up(1)-up(r) etc.*

(5) Now have the dancers start to move forward and do a "Pursuit" waltz by stepping forward on each step of the above "Down-up-up"; while in motion, start lengthening the first accented step of each measure . . . the effect being "long-short-short; long-short-short" etc. while still maintaining the "Down-up-up; down-up-up" motion of the knees.

(6) Practice now going forward 4 measures in the line of direction; then reverse the direction, moving backwards for 4 waltz steps, maintaining the above footwork. Repeat, moving forward and back until the footwork is smooth and easy to do.

(7) Assume Social Dance position, men facing the line of direction. Make sure the elbows are held away from the body; the man's right hand placed firmly in the middle of his partner's back or just below her left shoulder blade. *Stand close together.* The man cannot lead strongly at two arm-lengths away. The man's left arm out to the side must be held out a little below shoulder level and both dancers must remember to keep the elbows relaxed. The man's right toe is placed between his partner's two feet . . . for the woman, the same. Her left hand is placed lightly but firmly just a little behind his right shoulder. *The woman must not press down on the man's right elbow with her left.*

(8) Now try a balance step forward on the man's left (lady back on right) on count "1". On 2-3 change weight to man's r-l. Then man backward on his r on count "1" and 2-3 step l-r. The effect is like a balance forward and backward, but mark each beat of the measure with the feet. Make sure the dancers maintain the down-up-up motion and practice until the step is very relaxed and timed with the music.

(9) Without stopping, as the man leads forward with his left foot turn the toe out sharply to the left (making a quarter

THE WALTZ (concluded)

turn left), then as he steps backward on the right be sure he steps *straight back*. Proceed repeating all of this till a complete turn is made and the man is again facing the LOD. (The lady does all the above only she begins by stepping backwards on the first measure and forward on left foot on the second measure---turning left toe well out to left, thus assisting the turn of the couple.)

(10) After practicing the above, do this exercise; Balance forward on man's left and back on his right and a complete left turn to left on 2 *waltz steps* (keep weight on the ball of the foot to pivot sharply on the second measure). Look around the circle, check that each couple has completed the turn in two waltz steps (two measures). Call aloud this count for four measures: Balance forward, balance back, *turn left*, step back.

(11) As the above is perfected, change counts to: Balance forward, balance back, turn left, step back, turn left, step back. This uses six measures. Keep adding two revolutions as an exercise after the balancing steps. The balancing helps you to check if the dancers are getting all the way around for each turn, and also gives the dancers a chance to stop turning and avoid dizziness. When the dancers have the feeling of the turn, eliminate the balance steps except perhaps for the opening measures of music.

(12) If possible, teach the right turn at another lesson so as not to confuse the dancers. Repeat the same exercise, starting at No. 8, reversing the footwork (man starting on right and turning to his right, etc.)

(13) To reverse directions: As the dancers are completing a left turn proceed straight forward in the pursuit waltz (No. 5) either one, three or five waltzes, and immediately on the next leading right foot, turn right and proceed revolving into a right turn; when a reverse turn is desired again, add an odd number of steps and go into the left turn. This is perhaps the hardest thing to teach in a Viennese waltz, so spend lots of time on it.

(14) In dances such as the *Spinning Waltz* where the footwork calls for a right turn waltz step and the man's footwork preceding this leaves his left foot free, he must start the right turn "in the middle" on the turn; that is, he moves into a position where he has his back to the line of direction and steps straight back on his left waltz step and then as he faces the LOD, steps forward on his right waltz step, making a complete revolution on two waltz steps, and repeats and spins girl on to the next, etc.

(Reprint from the March 1956 issue of *LET'S DANCE Magazine*)



THE COSTUME OF MARKEN

Marken lies not far off shore from Volendam in the Zuider Zee. The costume of the inhabitants is among the richest in Holland in color and the most complicated in form.

The women spend a great deal of their time making and embroidering garments for themselves and for the girls, men and boys of the family. Embroidery and lace-making along lines handed down for generations flourish among the women of Marken.

Marken boys wear skirts till their fifth year, but they are different from those of the girls. The little boy wears a sort of bib of check cloth incorporating a vertical strip of white embroidery, and, of course, there are throat buttons in his shirt collar. His bonnet consists of six panels instead of the three of the little girl, and his apron is dark blue with white ornaments, instead of red checked, as are those of the girls. Between the ages of five and seven, the little boy lays aside his skirts for trousers, and from then on he is dressed like a man; his hair is cut short, and his bonnet disappears.

The men and boys usually wear white linen trousers in summer, much to the amusement of the uninformed tourist, who fondly imagines that they are taking the air in their underpants. The combination of white or black trousers, bright red sash, blue smock and white collar, with the neckerchief and gold throat buttons, is really most attractive.

The women's costume is picturesque and colorful, and consists of a long-sleeved "shirt" over which a white cotton waist coat with red and white striped sleeves is worn. An embroidered bodice, with lacing at the front, comes next, followed by a woolen yoke, a sleeveless jacket of red baize (combination cotton and wool material) at the front, and colored rayon or silk at the back, and finally a second square yoke of flowered cotton. This last is of chintz on high-days and holidays. The skirt is the usual long full garment, with three to four petticoats underneath, and a full, carefully pleated colored apron over it.

A woman's bridal attire consists of a number of items of clothing, with the accent falling upon the laced bodice. It laces at the front in the case of a woman over eighteen years old, and at the back for younger girls, and is now made of dark or black cloth, embroidered at the edges in highly colored wool and with five embroidered roses. The antique bodice made of quite another material is still worn at Whitsun, but if a bodice with seven embroidered roses is seen, that is the true bridal bodice.

THE COSTUME OF MARKEN (concluded)

The caps the women wear are not large, but are rather numerous, fitting one upon the other. The hair is cut short in back and in short bangs over the forehead. At each side hangs a loose curl. The curls and the bangs emerge from the tight-fitting cap in a characteristic way.

One form of the Marken women's headgear is a bonnet containing a cardboard form to keep it in shape. If the woman is not in mourning, a linen band in which a certain motif is worked in heavy cross-stitch shows through the thin cambric. A number of ancient handicrafts of this sort are still alive, probably sustained by the fact that Marken is an island and that the populace have retained a marked love of tradition.

*Source: National Costumes in Holland by Riet Hijlkema (Arnhem)
Netherlands Information Bureau, San Francisco*



.....A Tea-Party on the Island of Marken (Photo: Donald McLeish)

The Dilemma of the Basic Locomotor Movements

Ann I. Czompo



In all the rush and hustle of trying to obtain "new" material to present at our folk dance classes and clubs, it is amazing to me that so few people have ever stopped long enough to learn the real fundamentals of dance. Of course, I am referring to the basic locomotor movements which are the basis of all dance forms. How many times have you seen written dance descriptions like ". . . end standing on the *right* foot, step *right* . . ." (anyone knows that you can't step on the foot you are standing on!)? Or take another, "Jump on the *left* foot to the left, jump *right* across in front of the *left*, etc." (The jump is a movement done on both feet!). I fear that the typists who did the copy work were not at fault when such directions were written.

The basic locomotor movements are easy to learn to do, but the problem comes when the movements must be translated into words. Each locomotor movement can be defined, as you well know from reading any dance text books. A thorough knowledge and understanding of these simple steps can pave the way for much better literature in the dance field, both published and unpublished sources. First of all, what are locomotor movements? Locomotor movements move through space and take you from one place to another. There are two basic classifications of locomotor movements -- even and uneven. Even movements take an even amount of time between the movements if done in a series. Uneven movements take an uneven amount of time between the movements if done in a series. The even movements consist of the walk, run, leap, hop and jump. The uneven movements include the skip, slide and gallop. These can also be classified as simple or compound step patterns. The simple or even movements can be completed in one movement and the compound or uneven are made up of two movements. The eight basic locomotor movements can be done in all directions and turning.

The most common of the simple locomotor movements is the walk. A walk or step is a transference of weight (change of feet) from one foot to the other, with one foot in contact with the floor at all times. A walk can be done in any direction -- forward, backward, sideways or turning, but it is still a walk!

The run is also a transference of weight from one foot to the other. Most people think that the difference between a walk and a run is the tempo. No, you can walk fast and run slowly. The run differs from the walk in that at some point during the run both feet leave the floor. However, a run implies continuous motion and needs no preparation.

BASIC LOCOMOTOR MOVEMENTS (continued)

The leap is also a transference of weight from one foot to the other. At some point between the changes of weight, both feet leave the floor. How then, does this differ from the run? A leap does not have to be done in a continuous series. You may or may not have a preparation (step leap, or step, step leap). Usually, there is the additional height and suspension in a leap that you do not strive for in the run.

The hop is a movement from one foot to the same foot. There is no transference of weight, because the base of support is the same when you leave the floor and when you land. If the hop is done as a movement in a series, it is always done on the same foot. How then, do you change feet? By doing one of the movements that transfers weight -- the walk, run or leap. A very common step pattern is the step-hop to illustrate this.

In a jump, you leave the floor from one or both feet and land on both feet. Again, there is no transference of weight, because the base of support is the same when you leave the floor and land.

The uneven or compound locomotor movements are usually done in a triple rhythm, either in the $3/8$, $3/4$, $6/8$ meters or other meters which include triplets. They each consist of two movements: The first is done on count 1, you are in the air on count 2, and return to your base of support on count 3.

The skip is a combination of a step and a hop completed on the same foot. Because there is just one transference of weight in the skip, you change feet on each pattern.

The slide, done usually to the side, consists of a step and a close, or if analyzed further, a step and a small leap. If you move to the *right* with a slide, you step to the side on the *right* foot, lift into the air slightly, and land on the *left* foot, thus, transferring weight. If you do a series of slides, you will always move in the same direction. (You change weight twice during the step, which brings you back to the original starting foot).

If you wish to change directions, you can take an additional step, and a hold. Because this constitutes one transference of weight, you will be free to begin the step on the other foot, and move in the opposite direction. This applies, of course, to people with two feet. Those who have *two left feet*, in addition to one *right foot*, will have to find another solution.

The gallop, similar in structure to the slide, usually moves forward or backward. You step forward or backward on one foot, lift into the air slightly, and land on the other

BASIC LOCOMOTOR MOVEMENTS (continued)

foot. Again, in a series of gallop steps, you will always be leading with the same foot. One method of changing feet is to do several gallops, followed by a step and hop (skip), thus freeing the other foot.

Two movements which may or may not be classified as locomotor movements, depending upon how they are performed, have probably caused more difficulty in written directions than all the locomotor movements combined. These are the "touch" and the "close." Very often the touch marks time and there is no transference of weight. However, the touch may be a preparation for another locomotor movement which does change weight. A "close" can be done with or without a transference of weight, but in either case, the feet close from an open position. A good example, using both types of closes, is the ballroom two-step. If you do a two-step moving to the *right*, you step to the *right* on the *right* foot, close the *left* foot to the *right*, taking weight on the *left* foot, step to the *right* on the *right* foot, and close the *left* foot without taking weight. This frees the *left* foot, so that you can move in the opposite direction with opposite footwork.

If the teaching, performing and describing of the basic locomotor movements has been a cause for concern, the greatest problem is still to be discussed -- the confusion in the traditional step patterns, or as they are sometimes called, the derived locomotor patterns. The five standard traditional step patterns which are taught generally in the American educational system, as well as in folk dance groups of all types, consist of the waltz, mazurka, schottische, two-step and polka. Unfortunately, too many teachers, particularly those in physical education programs, firmly believe that they are teaching the waltz, the mazurka, the schottische, etc. Many times, their training in folk dance and other dance forms is limited to a study of text books and dances which have been handed down from one physical education teacher to another. Very often, because they are not exposed to folk dance through authentic sources -- natives---they are not aware that these steps often vary widely from one nationality group to another, not only in the way they are performed, but in terminology. For example, a teacher may find in a published source the directions for a lovely Austrian dance, written by a native. In one part of the dance, the directions state that you polka with your partner for sixteen measures or whatever. Of course, we all know (because we have been taught this) that a polka consists of a hop, step, close, and a step. Of course, what the teacher does not realize is that the Austrian polka does not use the hop, and she and her students learn the dance in a completely different style. Another example shows an even greater problem. In some parts of Europe the term "polka" is used for a step pattern which we know as

BASIC LOCOMOTOR MOVEMENTS (continued)

the "schottische." Conversely, the term "schottische" is used for the step pattern which we know as the "polka." Imagine the problems the poor folk dance teacher encounters trying to fit an even 4/4 step pattern (our schottische) into an uneven 2/4 musical pattern, or an uneven 2/4 step pattern (our polka) into an even 4/4 musical pattern!

Of course, we all have to begin somewhere, and for the majority of folk dances taught in the United States, a thorough knowledge of the traditional step patterns as they are currently being taught will equip the teacher to do a better than adequate job of teaching. The traditional step patterns are also classified in terms of even or uneven rhythm. Of the five, the three even patterns consist of the waltz, mazurka and schottische. The uneven patterns are the two-step and polka.


The waltz is in 3/4 or 3/8 meter generally. The pattern usually has three parts, or a step on each beat. Exceptions would be the hesitation step used in the ballroom waltz or a waltz-balance which may consist of a step and a touch. There is no one waltz pattern which satisfies all the possible uses in folk dance. A "running waltz" usually refers to steps taken in a specified direction, one step per count. (Example: 6 or 12 steps moving forward or backward). The "box step" takes two measures to complete and is performed in the following manner: Step forward Right, step side Left, close Right taking weight; step backward Left, step side Right, close Left taking weight. Of course, this step can begin either forward or backward on either foot, depending upon the directions given. The waltz turn may be done as a "box step" turn or as the Viennese waltz turn, depending upon tempo and the style of the dance.


The mazurka is another step pattern done in 3/4 meter although the quality of the music and the movement differs from the waltz. In its simplest form, the mazurka is a step, step, hop. However, depending upon the national style of a particular dance, it may assume other forms. For instance the step, step, hop pattern may become a leap, cut (leap), hop, or a stamp, step, hop. Although the mazurka step has three parts, there are only two transferences of weight -- in the step, step or in the leap, leap. Therefore, in performing a series of mazurka steps you will always lead with the same foot. One transitional step pattern which may be used to change feet is made up of three steps or three stamps (changing weight on each stamp). To illustrate the use of the mazurka step and the transition, you might take three mazurka steps forward, followed by three steps or stamps in place.

The schottische is an even pattern done in 4/4 meter. The schottische, as a step pattern, consists of three steps and

BASIC LOCOMOTOR MOVEMENTS (concluded)

a hop or three running steps and a hop. However, many people think that the combination of two schottische steps and four step-hops, is the schottische. No, the step-hops in this case act as a variation for the schottische, and although this combination is found frequently, it is not the schottische. There are many variations in dances which include the simple four-part pattern of the schottische.

The two-step, an uneven pattern, has three parts and is done very often in 2/4 meter. Because there are three parts, done in two beats, the pattern is uneven and is counted: 1 & 2 () with a movement on each of these counts. The two-step, in any direction, is made up of a step, a close taking weight, and a step. I wonder why it is called a two-step --- there are three steps in the pattern! Because there are three steps, you will change the leading foot on each successive pattern.

The polka step, the other uneven pattern, has four unequal parts and is done in 2/4 meter. The counting for the polka is: a 1 & 2 (). This particular step pattern occurs over parts of two measures. The first movement, a hop, begins before the regular measure on the upbeat of the music. The polka, as a step pattern, consists of a hop, step, close taking weight and a step and can be done in any direction or turning. As in the two-step, there are three transferences of weight during the pattern, so you will change the leading foot on each successive polka step.

Of course, if we really want to get technical, we should analyze more of the "derived" locomotor patterns such as the Yemenite step, the Serbian "threes", the buzz step, the Hambo, the "Csardas" step, and countless other patterns which are specific to dances of the various nationalities. However, I leave this to the authorities who have presented their material so well in workshops, camps, institutes, etc., throughout the country.

One thing is for certain. We need to strive for greater consistency in the writing of dance material which is distributed to the skilled as well as the unskilled teacher. It is the responsibility of the leaders to be clear and consistent in their own presentation, and it is in the best interest of the participants to understand and make the best possible use of the wealth of valuable material available.

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Statewide Reflections

Statewide, 1965, The Carnation Festival, is now a kaleidoscope of bright, satisfying memories of the beautiful Concourse and excellent folk-dance programs, the delightful "Symphony of Dance," the good fellowship and food, and especially the fun and comradeship of seeing old friends and meeting new ones from so many different areas. Few realize what a tremendous task it is to host a Statewide festival and present such a beautiful show. We in the North wish to express our thanks and appreciation to the committee, headed by Co-chairmen *Vivian Woll* and *Alice Hauserman*, for the satisfying, fun-filled weekend in San Diego.

Deeply and significantly, we are reminded that our annual Statewide festivals present, through the many facets of folk-dance, the cooperation and harmony, the tolerance and understanding, the cultural achievement and wholesome recreation that are the aim of all thinking people today.

The next link in the chain of Statewides will be "OUR WONDERFUL WORLD OF DANCE," Statewide, 1966, to be held in San Jose on the weekend of May 27, 28, 29, 30. It will include the third International Folk Dance Concert in addition to many other attractions, old and new. Veteran "Statewidiers" know what to expect; "First-timers" have a new, gratifying experience in store. More information will follow in each issue of LET'S DANCE. We hope you'll SAVE THE DATES!

Carolyn B. Riedeman, Chairman
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AS
I
SEE IT



We begin a new folk dance year -- with some changes in officers and staff -- and I would like to say "thank you very much" to everyone who has worked with me during my first term of office and I am looking forward to the coming year with many of those same fine people to help carry on the Federation's activities, plus some new faces whom we greet with a hearty welcome. It is always a remarkable fact to me that an organization the size and scope of the Folk Dance Federation of California carries on its work almost completely with donated time and talent from its officers and numerous committees.

I think we have accomplished much in the past year, and we have even more to do in the coming year. First of all there is Statewide, 1966, to get rolling. A location has been chosen -- San Jose -- and this makes three Statewides in five years which have been held in San Jose. Many other areas were contacted in an effort to spread this important event around a bit, but for various reasons no one else could accept it for 1966. Better luck in 1968, we hope! At any rate the Chamber of Commerce and City of San Jose are very happy to have Statewide back so soon, and we shall have their full cooperation and the use of all the facilities we had last time. Statewide Chairman is *Carolyn Riedeman*, and *Millie von Kinsky* will direct the Concert. With these two very important jobs so capably filled, we know that Statewide 1966 is off to a good start, and the full committee will soon be appointed and working.

The Treasurer's Ball this fall will have a new look and probably will be moved from its traditional location at Kezar Pavilion to another area, possibly Sacramento, or a suitable spot in one of the other Councils.

A new volume of Intermediate Dances, B-2, in the "Folk Dances from Near and Far" series, is at the printer and should be available this summer. It contains 30 descriptions for currently popular intermediate dances, and will be a very valuable volume.

Another Costume Calendar (No. 3, for 1966) will be published, and another Teacher Training Program is planned, location yet to be chosen.

So we have a busy year ahead . . . *Ned Gault*, President
Folk Dance Federation of California, Inc.

WHAT DID HE SAY?

□ □ □ □

..... *Jack Sankey*

He said, "DIXIE DAISY!" No, it isn't a Dixie Chain, and it isn't a Daisy Chain, but rather a distant cousin. This movement can be done from several positions, and with four or eight dancers. Let's describe the action for four people first.

Starting from a line as in Daisy Chain; that is, with one couple in single file facing another couple in single file, those two in the center give right hands and pass each other by and left hands to the outside person and turn halfway around. (At this point, the original outside person is facing out in relatively the same position as originally, and the original inside person is facing in beside the outside person.) The two active center persons meet in the center again, give right hands in passing, and end behind the one facing out, nearest the original side they started from. That's a "DIXIE DAISY".

If you apply the same rules to groups of four couples, in Double Pass Thru position, or Eight Chain Thru position, or even from home position, the DIXIE DAISY works real well.

Let's take a couple of examples:

Head Ladies to the middle and DIXIE DAISY
Cross by the right, turn half by the left
Cross again by the right, Head Men turn back
Star Thru, Head men turn back
Allemande Left

Side Ladies to the middle and DIXIE DAISY
Cross by the right, turn half by the left
Cross again by the right, follow that man
Left around one and go like crazy.
Side men to the middle and DIXIE DAISY
Cross by the right, turn half by the left
Cross again by the right, Side Ladies turn back.
Star Thru, Fold the Girl, Pass Thru
Separate, go round one, into the middle
Two Ladies chain, then Pass Thru, Guess who
Allemande Left

Four Ladies to the middle and DIXIE DAISY
Cross by the right, turn half by the left
Cross again by the right, follow that man
Left single file, go round the ring
Men turn back for a right hand swing
Go once and a half, and Men to the middle
DIXIE DAISY to the tune of the fiddle
Cross right, turn half by the left
Cross again by the right, follow that girl
Left single file and the men turn back
Allemande Left

In Memoriam

MARY SPRING, the wife of Rafael Spring, known and loved in folk dance circles, not only in Fresno, but throughout California, passed away Friday, June 4, 1965.

While her loss is lamented by the many who knew her, this is written, not as a lament, but as a tribute to Mary Spring, who meant so much and contributed so much to folk dancing.

Not only was she elected as the President of the Fresno Folk Dance Council on two occasions, but she served on various committees of the Folk Dance Federation of California, Inc. Until recently she was a contributor of the "Fresnotes" which appeared in LET'S DANCE for so many years, and her refreshing method of reporting made her comments a delight to read. She never expressed an unkind thought, and she had the ability to find the quality or qualities in each person that merited commendation. Perhaps it was because she appreciated the good that she was always able to find in people.

Her energy and enthusiasm for anything that advanced folk dancing was almost boundless. She and her husband, Rafael, were the leaders of the FROLICKERS; they both attended, on many occasions, the Folk Dance Camp held at the U.O.P. campus each summer; they were both ever active in the Fall Festivals held in Fresno each October, and the "Food Market", for which these Festivals have become so renowned, among other things, was Mary's own pet project. She gave unstintingly of her time to the Friday parties, but to list all of the many things which she did for folk dancing would require almost a book, because she was one of the charter members of folk dancing in this area and one of it's chief supporters.

Her warm, sincere friendliness - her willingness to "lend a hand" - her energy and enthusiasm and vitality - her "uncomplainingness" - her sense of humor and her love of life and people will ever be an inspiration to those who had the good fortune to know her.

Lawrence Kennedy



S.F. FOLK DANCE CARROUSEL announces classes are held at 1748 Clay Street, San Francisco each Friday evening, except the first Friday in a month, which is PARTY NIGHT.



- 8:00 - 8:30 - Basic folk dance steps and Patterns
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- 9:30 -10:30 - Intermediate folk dance class
- 10:30 -12 Mid. General folk dance program

Teaching fee is 75¢ for all or any part of each evening's program.



Whirl-Away

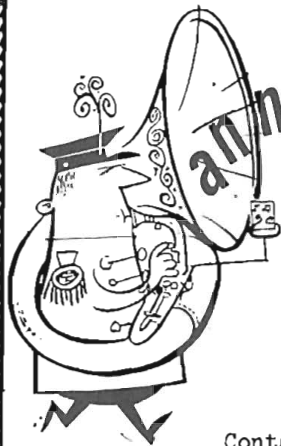
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 Milondita Tango

SQUARES

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EXHIBITIONS

Das Fenster
 Couple Hasapiko
 California Schottische
 To Tur
 Lech Lamiibar

SQUARES

Vintage Festival
Sonoma



Slovenian Waltz
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 Lights of Vienna
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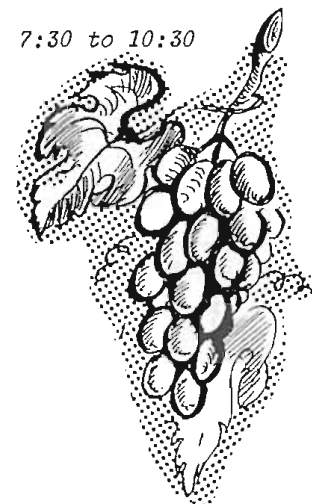
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7:30 to 10:30



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 Amanor Waltz
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SQUARES

Kohanochka
 Hava Nagilla
 Scandinavian Polka
 Las Dulcitas Tango
 Hambo
 Spinning Waltz
 Russian Peasant

EXHIBITIONS

Beautiful Ohio
 La Vida Alegre
 Mexican Shottis
 Elizabeth Quadrille
 Brandiswalzer
 Fascination Tango
 Doudlebska Polka

SQUARES

International Waltz
 Italian Quadrille
 Mexican Waltz
 Senftenberger
 Blue Pacific Waltz
 La Encantada Tango
 Free Style Waltz

Good Night, Everybody

GORT MET STROOP

(Netherlands)

Gort Met Stroop (GOHRT Meht Stroop) is translated as "Barley Grits With Syrup". It is a Dutch contra dance from the region of Zaandam, northwest of Amsterdam, and was introduced by Mr. Huig Hofman at University of the Pacific Folk Dance Camp, Stockton, California, in 1964.

MUSIC: Record: Folkraft 1487 x 45 or Folkraft LP-17.

FORMATION: A column of 6 cpls, M with L shoulders twd music, ptrs facing each other. Cpls are numbered 1 to 6. M arms are folded across chest; W have hands on hips, wrist straight, fingers back.

STEPS: Running*; Step-hop*; Step-close*.

MUSIC 4/4

PATTERN

Measures

4 INTRODUCTION (no action)

A I. REEL WITH ELBOW SWING

1-2 Active cpls (cpl 1, at top of set, and cpl 6, at bottom of set) hook R elbows with own ptr and make 1-1/2 turn CW with 8 running steps.

3-4 Active cpls 1 and 6 hook L elbows with next in line (cpl 1 with cpl 2, cpl 6 with cpl 5) and make 2 turns CCW with 8 running steps.

5-6 Active cpls hook R elbows with ptr and make 2 turns CW with 8 running steps.

7-8 Active cpls hook L elbows with next in line (cpl 1 with cpl 3, etc) and make 2 turns CCW with 8 running steps. Active cpls end in ctr of set, backs twd original places. W1 is at ptrs R; W6 is at ptrs L. (When learning (meas 3-8) make one turn; then progress to 2 turns.)

B II. CIRCLING; MOVING LINES

NOTE: Actions of actives and inactives in Fig II are described separately, but danced dimultaneously.

ACTIVES: CIRCLING

1-4 Active cpls place hands on shoulders of neighbors and circle L (CW) once around with 8 step-hops.

5-6 Active cpls circle R (CCW) 1/2 time around with 4 step-hops. End with back of cpl 1 twd bottom of set, back of cpl 6 twd top of set. Release hold with corners, but keep hand on ptrs shoulder.

7-8 Active cpls (ptrs side by side, and passing to R of other cpl) return to original places in set with 8 running steps fwd.

INACTIVES: MOVING LINES

1-2 Inactive cpls 2 and 3 move swd twd top of set, cpls 4 and 5 move twd bottom of set with 3 step-close steps, beginning with leading ft (meas 1, ct 1-4; meas 2, ct 1,2); stamp on leading ft, taking wt (ct 3); hold (ct 4).

3-4 Inactive cpls repeat action of meas 1-2 (Fig II), but beginning opp ft and moving opp direction.

5-8 Inactives repeat action of meas 1-4 (Fig II).

A III. M LIFT W

1-2 M1 and W6 move to ctr of set with 6 small running steps and quickly taking shoulder-waist pos, M lift W into air (meas 2, ct 3) as others clap once. M put W down GENTLY (ct 4). NOTE: Lift is on sustained note of music, and W helps M by jumping up. After the clap, hands separate in an upward motion as if helping to lift W.

3-4 M1, W6 move bwd to place with 8 running steps.

5-8 M6 and W1 repeat action of meas 1-4 (Fig III).

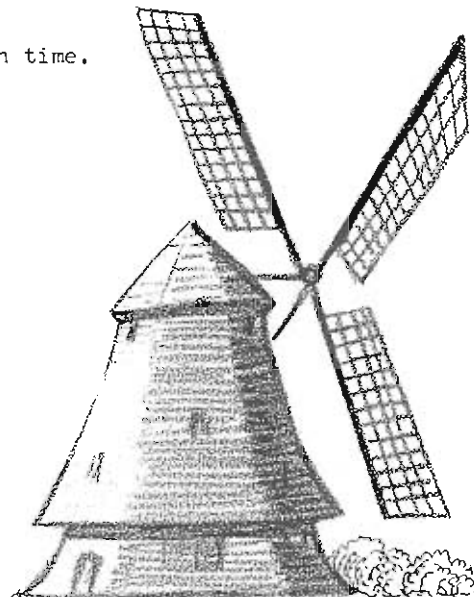
GORT MET STROOP (concluded)

B IV. CAST OFF

1-2 With 8 running steps, cpl 1 cast down 2 places (into place vacated by cpl 3) while cpl 6 casts up 2 places (into place vacated by cpl 4). Simultaneously, cnls 2 and 3 move twd top of set and cnls 4 and 5 move twd bottom of set with 4 step-close steps.

3-8 With 24 running steps, ptrs of cpl 2 (now at top of set) turn outward and each leads own line down outside, and up the ctr to new places, ptrs joining inside hands while coming up ctr.

Repeat dance twice more, with new cnls 1 and 6 each time.



HORA DIN CLEJANI

(Romania)

Hora Din Clejani (HOHR-rah D'n Kleh-ZHANN) means hora from the city of Cluj (CLOOZH). The hora is the easiest and most popular of Romanian folk dances and is danced in all parts of Romania. This hora was presented at the 1964 University of the Pacific Folk Dance Camp by Gorden Engler, who learned it from the book by Miron and Carolyn Grindea and also observed it danced by Romanians in Los Angeles.

MUSIC: Parliament 119, Side 1, Band 1.

FORMATION: Circle of dancers facing ctr with hands joined at shoulder height.

STEPS: Walk, Step-bounce: Step R with L ft raised with knee slightly bent (ct 1), bounce lightly on R (ct &). May also be done stepping L and raising R ft.

Step-swing: Step swd R (ct 1), bounce lightly on R while swinging L across in front of R with knee slightly bent (ct &). May also be done swd L swinging R across.

Step-behind: Step swd R (ct 1), step L behind R (ct &), step swd R, L ft remaining on floor to L, no wt (ct 2), bend R knee (ct &). May also be done swd L on L.

MUSIC 2/4

PATTERN

Measures:

2 INTRODUCTION

I. ROCK TO CTR AND OUT

A 1 Dance one step-bounce rocking fwd on R, raising L behind and one step-bounce bwd on L, raising R in front.

2 Walk 3 steps fwd to ctr -- R (ct 1), L (ct &), R (ct 2), bounce lightly on R, raising L behind (ct &).

3-4 Repeat action of meas 1-2, but start with one step-bounce rocking bwd on L, raising R in front and one fwd on R raising L behind.
Walk 3 steps bwd away from ctr and bounce.

5-8 Repeat action of meas 1-4.

II. STEP-SWING AND SIDE-BEHIND

B 9 Still facing ctr, dance 2 step-swings swd R and L.

10 Dance one side-behind step R.

11-12 Repeat action of meas 9-10 but starting L.

13-16 Repeat action of meas 9-12. Finish facing RLOD.

III. BWD AND FWD

C 17-18 Starting R, move bwd LOD with 2 step-bounces, raising free ft under body. Turn 1/2 CW to face LOD and move fwd LOD with 2 step-bounces.

19-20 Repeat action of meas 17-18 but move bwd RLOD and then fwd RLOD.

21-24 Repeat action of meas 17-20.

Repeat dance from beginning.



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- BLUE STAR 1763 So Round, So Firm, So Fully
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- TOP 25103 When You're Smiling (Flip)
Caller: J. Cargill

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GARFIELD FOLK DANCERS - Classes, Monday and Thursday, 8 P.M. Live Oak Center, Shattuck and Berrymen Street, Berkeley.

JO BUTTITTA . . . invites all dancers to join the Y.W. Twirlers, Y.W.C.A., 2nd Street, San Jose. Wednesdays, 7:30 to 10:30 P.M., Beginners; Friday, 7:45 to 10:30 P.M., Intermediates. Folk - Latin - Ballroom.

MILLIE and VERN von KONSKY . . invite you to dance with them, at Frick Jr. High School, 2845 - 64th Avenue, Oakland. Friday Nights, 8 to 10 P.M. Intermediate and Advanced Review and Workshop.

WESTWOOD CO-OP FOLK DANCERS meet every Thursday night at 8:00 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd., West Los Angeles.

BEGINNERS CLASS . . . in International Folk Dancing - 75¢ Monday Evenings, 8 to 10:30 P.M., at Stoner Avenue Playground, Los Angeles. Teacher: Dave Slater

DIAMOND 20-30 CLASS invite you to dance with them Friday nites Beginners 8 to 8:45; Intermediate/Advanced 8:45 to 10:30. Diamond Recreation Center - Hanley Road off Fruitvale Ave., Oakland. Instructor - Dolly Seale Schival

USE THE CLASSIFIED ADS

PARTY PLACES

Editor's Note: Requirements for securing a listing in PARTY PLACES are 5 NEW subscriptions with a request for a listing, and a follow up each year with a minimum of six subscriptions, one of which is to be NEW.

BAKERSFIELD

Every Tuesday - 8 to 10:30. Circle 8 Folk Dance Club.
Gardiner Annex, 14th & F Streets, Bakersfield.

BERKELEY

3rd Saturday each month - 8 to 12. Garfield Folk Dancers.
Le Conte School, Russell & Ellsworth, Berkeley.

BURLINGAME

Alternate 1st Saturdays - 8:30 to 12. Ramblers-Big Circle.
Burlingame Recreation Center, Burlingame.

CHULA VISTA

Every Friday Night - 8 to 10:30. The Folklaenders.
Mueller School, 715 I Street, Chula Vista.

COMPTON

Tuesdays (nearest a Holiday) 7 to 10. Compton Co-op.
Lueder's Park, Rosecrans & Temple Streets, Compton.

EL SERENO

Every Wednesday night - 7:30 to 10. El Sereno Folk Dancers.
4721 Klamath Street, Los Angeles.

FRESNO

October through May--Every Sunday from 7:30 to 11. Central
Valley Folk Dancers. Danish Brotherhood Hall, Yosemite
and Voorman Streets, Fresno.

June through September--Every Sunday, 7:30 to 11 at Old
Pavilion in Roeding Park, Fresno

INGLEWOOD

3rd Saturday each month - 8 to 12. Rogers Park Recreation
Center, 621 North La Brea Avenue, Inglewood.

LONG BEACH

Last Tuesday each month - 8 p.m. Silverado Folk Dance Club.
Silverado Recreation Park Bldg., 31st & Santa Fe Avenue.
2nd Thursday each month - 7:30 to 10:30. Long Beach Co-op.
Women's Gym, L.B.C.C., 4901 E. Carson Street, Long Beach.

LOS BANOS

Every Wednesday Night - 8 to 10. The Pacheco Promenaders.
Los Banos Recreation Hall, Los Banos.

LOS ANGELES

Every Saturday Night - 8 to 11. Saturday Mix-ers.
Boys' Gym, Berendo Jr. High School, 1157 S. Berendo St.
3rd Wednesday each month - 8 to 10:45 p.m. Far West Folk
Dancers. Horace Mann Jr. High, 7100 So. St. Andrews
Place. 1 Block North of Florence Ave., Los Angeles.

PARTY PLACES

LOS ANGELES (continued)

5th Thursdays of the month - 8 to 11 p.m. Westwood Co-op.
Emerson Jr. High School Gym, 1670 Selby Ave., L.A.

MARIN

3rd Saturday each month - 8:30 to 12. Hardly Ables Folk
Dance Club. Almonte Hall, Mill Valley
4th Saturday each month - 8:30 to 12. Step-Togethers of
Marin. Brown's Hall, Miller Avenue, Mill Valley.
2nd Wednesday each month - 8:15 to 12. Marin Whirlaways.
Carpenters' Hall, San Rafael, Calif.

OAKLAND

Every Thursday Morning - 9:30 to 11:30. East Bay Women's
Dance Circle, Eagles Hall, 1228 - 36th Ave., Oakland.
Every Thursday - 8 to 10:30 p.m. Oakland Folk Dancers.
Hawthorne School, E. 17th & 28th Avenue, Oakland.
4th Friday each month - 8 to 11:30. Seminary Swingers.
Webster School, 8000 Birch St., Oakland

OJAI

1st Saturday each month - 8 to 12 p.m. Ojai Community Art
Center, South Montgomery Street, Ojai.

PALO ALTO

1st and 5th Saturdays - 8:30 to 12:30. Barronaders.
Barron Park School, Barron Avenue, South Palo Alto.

PALOS VERDES ESTATES

Every Friday night - 8 to 12 p.m. South Bay Folk Dance
Association. 3801 via La Selva, Palos Verdes Estates.
Mailing address: 432 Camino de Encanto, Redondo Beach.

PENNGROVE

2nd Saturday (each month except Aug.) 8:00 til ?
Petaluma International Folk Dancers. Penngrove Club
House, Penngrove.

POMONA

2nd Friday each month - 8 to 11. Pomona Folkarteers.
Ganesha Park. White Ave. near McKinley Ave., Pomona.

REDWOOD CITY

4th Saturday each month - 8:30 to 12. Docey Doe Club.
Hoover School, Redwood City.

RICHMOND

1st Saturday each month - 8 to 12. Richmond-San Pablo
Folk Dancers. Downer Jr. High School., 18th & Wilcox.

RIVERSIDE

4th Friday each month - 8 to 11. Riverside Folk Dancers.
Grant School Auditorium, 14th & Brockton Streets.

SACRAMENTO

2nd Saturday each month - 8 to 12. Whirl-a-Jigs Folk Dance
Club. Donner School, 8th Avenue & Stockton Blvd.
3rd Saturday each month - 8 to 11:30. Pairs & Spares Folk
Dance Club. Donner School, 8th Ave. & Stockton Blvd.

PARTY PLACES

SACRAMENTO (continued)

4th Saturday each month - 8 to 11. Triple S Folk Dance Club
Theodore Judah School, Sacramento.

SAN DIEGO

Every Sunday afternoon - 2 to 5 - Food & Beverage Bldg.,
Balboa Park.

Every Monday night - 7:30 to 10:00 - San Diego Folk Dancers.
Food & Beverage Bldg., Balboa Park.

Every Tuesday night - 7:30 to 10:00 - Cabrillo Folk Dancers'
Beginners. Food & Beverage Bldg., Balboa Park.

Every Thursday night - 7:30 to 10:00 - Cabrillo Folk Dancers.
Recital Hall, Balboa Park.

SAN FERNANDO VALLEY

Last Friday each month - 8 to 11. West Valley Dancers.
Canoga Park Elementary School, 7438 Topanga Canyon Blvd.
Canoga Park.

SAN FRANCISCO

1st Saturday each month - 8:30 to 12. Sunsetters Folk
Dance Club. 603 Taraval St. (Corner 16th Ave.)

2nd Saturday each month - 8 to 12. Mission Dolores Belles
and Beaux. Genova Hall, 1062 Valencia Street.

3rd Saturday each month - 8:30 to 11:30. The Fun Club.
362 Capp Street, San Francisco.

4th Saturday each month - 8 to 12. Cayuga Twirlers.
Genova Hall, 1074 Valencia Street, San Francisco.

Last Wednesday each month - 8 to 12. Scandinavian Folk
Dance Club, 362 Capp Street, San Francisco.

1st Friday each month - 8:30 to 12. San Francisco Carrousel.
1748 Clay Street, San Francisco.

SAN JOSE

2nd Saturday each month - 8:30 to 11:30 p.m. Gay Nighters.
Hoover Jr. High School, Park and Naglee Streets.

SAN MATEO

Alternate 2nd Saturdays - 8:30 to 12. Beresford Park Folk
Dancers. Beresford Park School, 28th Avenue, San Mateo.

SANTA BARBARA

"End of the Month Festival" - Last Saturday each month.
Santa Barbara Folk Dance Club. Recreation Center,
100 E. Carrillo Street.

SANTA MONICA

2nd Tuesday every month (except December) - 8:00 to 11 p.m.
Santa Monica Folk Dancers. Miles Playhouse, Lincoln
Park, 1130 Lincoln Blvd. Special Party Night - 4th Sat.
each month, except December - 11:15 p.m.

SONOMA

1st Saturday each month - 8:00 to 12. Valley of the Moon
Swingers. Community Center, 276 Napa St., Sonoma.

PARTY PLACES

STOCKTON

Last Friday each month - 8:00. Kalico Cutters.
Growers Hall, North Wilson Way, Stockton.

VALLEJO

2nd Tuesday each month - 8:00 to 11:00. Vallejo Folk
Dancers. Vallejo Community Center, 225 Amador St., Vallejo

VENTURA

Last Thursday each month - 8:00 to 12. Buena Folk Dancers.
Recreation Center, 1266 East Main Street, Ventura.

WHITTIER

Every Fifth Saturday - 8:00 to 12. Whittier Co-op Folk
Dancers, West Whittier School, Norwalk Blvd.

*(Additional Directory information can be obtained by sending
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Echoes *from the* Southland

By *Perle Bleadon*

BALKAN CO-OP

The BALKAN CO-OP is having two important institutes this summer. The first is with *Ricky Holden* on July 17, at LeConte School, Fountain and Van Ness, in Hollywood; the second will be with *Gordon Engler* in August; date to be announced. Gordon will be teaching dances taught by *Dick Crum* at the Mendocino Camp. Plans are also in the fire for our annual picnic, which proved to be a tremendous success last year. It will be in September, with lots of dancing, swimming, and, of course, LIVE music. We are very sad to hear that *Kathy Logsdon* and her daughter, *Susan* are moving to Washington, D.C.

(Submitted by Trelle Hastings, Publicity)

MORE THE MERRIER FOLK DANCERS

An Easter Bonnet Parade was the highlight of the regular monthly party in April. The colorful bonnets were challenged only by the colorful artificial flowers and other decorations made and arranged by members of the group. May 1 found twenty representatives of the group joining over 200 others on the Magic Isle for a trip to Catalina Island, where the Catalina Fiesta (an annual event to celebrate the opening of the season) was taking place. After a liesurely trip to the island, a hasty check-in at the hotel, we assembled in full Swiss regalia to join in the parade to the dock to meet the big white steamer's first arrival of the year. 1400 visitors left the ship and lined the streets to watch the parade, which was colorful and gay. A full schedule of exhibition dancing, Fiesta Queen contest, dancing at the casino, and dining at the local restaurants filled the balance of the weekend until the return to Long Beach aboard the Catalina. A good time was had by all. We were invited to participate again. This busy group presented a very fine exhibition at the Statewide festival in San Diego. Don't forget to visit with us the third Saturday of the month; the parties always have a different theme and *Norma and Hans Zander* are always there to teach an interesting dance.

THE VIRGILEER FOLK DANCERS

Recently the VIRGILEERS presented a varied program of folk dancing for the Cancer Research Clinic in Los Angeles and were very enthusiastically received. Those participating were *Josephine Civello, Bob Newman, Norma Oster, Pat Manuzza, Jim McCarthy, Ann Keller, Inez Taylor* and *Dr. Charles Caplan*.

The Virgileers celebrated Cinco de Mayo in gay costumes of Old Mexico. *Dot Harvey* and *Regino Medina* did *Jarabe Tapatio*,

ECHOES (continued)

while *Dot Giraci and Josephine Civello* gave old *Chiapenecas* a brand new look. After the applause died down, a group of strolling Mariachis, *Luci Hernandez* and son, *Andrews, Irma Lewall, Bob Strecker,* sang and played Mexican songs while everyone enjoyed refreshments in the Mexican theme.

Many alohas were exchanged when *Dod and Bob Hunter* returned from Hawaii for a short visit recently. They were greeted by their many folk dance friends at a tea given by *Virginia Granger* and hosted by *Hilda Cassel and Vivian Johnson*. After a brief visit to Utah, Oregon and California, they will return to their home in Oahu. Dot was a former president of BERENDO FOLK DANCE CO-OP.

WEST VALLEY FOLK DANCERS

WEST VALLEY FOLK DANCERS recently installed their new officers - President, *Walter Philipp*; Vice President, *Mel Wilson*; Secretary, *Helen Bies*; Treasurer, *Fred Sills*, and Membership, *Byrdie Pelton*. Many thanks for a great year of dancing, parties and excellent extra-curricular group events go to our 1964-1965 Board - *Jack Hedgecock, Lila Aurich, Peggy Bertrand, David Bies and Lottie Philipp*.

The last event planned by the previous board was a wonderful evening of dinner and dancing at the Switzerland Restaurant. We look forward to more such events in the year to come. Interesting items: Youngsters from the Daphne Beard School will present dances from many lands in the near future; everyone is looking forward to the party at the home of *Jack and Edith Hedgecock*.

WEST VALLEY FOLK DANCERS welcome guests to their regular Friday evening (8:30 P.M.) dancing at Canoga Park Elementary School, 7438 Topanga Canyon Blvd., corner of Cohasset and Topanga Canyon. For information concerning the group call *Lottie, 347-4078*.
(Submitted by *Jean Glasser*)

WESTWOOD CO-OPERATIVE FOLK DANCERS

WESTWOOD CO-OP would like to thank *Morrie Lechtick* and *Joan Bauer* for their fine leadership this past year. *Perle Bleadon* and *Ed Feldman* performed their elected jobs in their usual fine manner, with *Bobbie Lechtick* helping out *Morrie* by taking excellent minutes. The old reliables, *Evelyn Lane*, as Refreshment chairman; *Louise Schonberg*, as Publicity chairman, did admirable jobs. Help was also given by *Al Beckerman*, handling Public Relations, and *Virginia Pick*, Membership, *Mannie Eisner* and *Carl Deul*, Programs. Of course Westwood would not have had such a successful year without all of the hard work of its social chairman, *Joann Wacht*--who will ever forget her Harlem advertising a coming party!! Then there's old reliable *Mike Kamen* (at present in Europe) who is responsible for Westwood's great decorations year after year. Two of WW's highlights were

ECHOES (concluded)

the New Year's eve party which *Al Beckerman* carried off so successfully and the Century City Festival, on which *Bobie Boschan* and *Perle Bleardon* worked so hard. Then there was the excellent teaching provided by *Joan Bauer*, *Ed Feldman*, *Sid Heyman*, *Dick and Linda Oakes* and *Dave and Fran Slater*, among others. Westwood's continuing success is largely due to the new blood which is continuously coming in, due to our Beginner's Class, capably led by *Dave Slater*, since its inception.

Of course, the success of Westwood was due to the hard work of these people as well as many others. Under its new officers, *Bob Boschan*, President; *Al Beckerman*, Vice President; *Ed Feldman*, Treasurer; *Ida Kulchin*, Recording Secretary; and *Virginia Pick*, Corresponding Secretary, and with members pitching in in the true co-operative spirit, as usual, Westwood is looking forward to another wonderful year, its 21st.

(Submitted by Bill Rosenthal, Publicity)

THIS AND THAT

We are all getting back to normal after a great Statewide Festival, in San Diego. It was fun greeting old friends and dancing in the wonderful new Concourse; seeing the great exhibitions and attending the institute with such fine teachers. The hard-working committee is to be congratulated on its achievements.

Millie Libaw is teaching Greek and other dances in Israel. *Marion Wilson* plans to spend a short time with husband, *Edgar*, in Greece, and then go to Italy, before returning home again. (*Edgar's job takes him to the most interesting places.*) *Al Pill* is convalescing from gallstone surgery. Best wishes to *Al and Elena Altamirao Vasquez* on their forthcoming marriage. He and *Elena* are to be married in Oaxaca, Mexico, *Al's* home for the past few years. *Al* has just come out with a new record, on which he did a tremendous amount of research, as usual.

OPEN HOUSE all summer at the GANDYS, and FOLK DANCE STUDY groups with interesting teachers are lined up.



Does a GERMAN PARTY sound like fun? Come see for yourself!

Millie and Vern von Konsky invite folk dancers to join them and DANCERS INTERNATIONALE on September 21, 8:00 p.m., at Laurel School, 3820 Kansas Street, Oakland, California.

Scottish Country Dancing in California

The Los Angeles Scottish Country Dancers and the Reel and Strathspey Club of San Francisco recently jointly sponsored their First California Weekend Institute in Scottish Country Dancing. This was held on April 24-25 in Santa Maria, in an excellent location, owing to its middle-of-the-state position and the cooperative attitude of the Chamber of Commerce and other local personnel. The Institute was a great success with more than 90 registrants attending classes. Three fully accredited teachers: *Mary Shoolbraid* of Vancouver B.C., Canada, *C. Stewart Smith* of San Francisco, and *Fred Macondray* of Oakland, provided excellent instruction at all levels of previous SCD experience.

Everyone was impressed with *Mary Shoolbraid*, new to most Californians, and an excellent teacher and dancer. She presented *Invercauld's Reel*, *Stuart Robertson's Reel*, *The Blue Bonnets* (Ladies Solo), and the delightful *Leslie House* she composed herself. *C. Stewart Smith* taught *Ladies Fancy*, *Grampian Strathspey*, *Men's Highland Steps*, and the challenging *Foursome Reel and Reel of Tulloch*, offering much to the dancers' technique, styling and SCD feeling, as usual. *Fred Macondray*, new to most Southern Californians, presented very interesting material, *Kendoom Strathspey*, *Muirland Willie*, *Hamilton House* and led a highly commended Workshop Session.

On Saturday evening a scrumptious Santa Maria Style Barbeque was held, a special gourmet experience for each participant. This was followed by a Scottish Country Dance Ball, open to the dancers and residents of Santa Maria, as well. The colorful kilts, shoulder plaids, and tartan covered programs were a great attraction, in addition to the large group of Scottish Country dancers formed in lines, squares and other geometric patterns of the dances. The dances on the program included many favorites, *Ship of Grace*, *Mairi's wedding*, *Bonnie Anne*, *Lad Wi' The Plaidie*, *Glasgow Highlanders*, and *Hooper's Jig* to name a few. Clearly a wonderful time was had by all.

As evidenced by this Institute, interest in Scottish Country Dancing is steadily increasing in California. A second Weekend Institute is being planned for November 6-7 in Santa Maria, as before. Anyone wishing to be placed on our mailing list may contact *David Brandon*, P. O. Box 143, South Pasadena, Calif.

For SCD groups which meet regularly, contact *Roger Stephens*, 1775 Union St., San Francisco 23; *Mary Nightingale*, McAndrews Rd., Ojai, Calif; *David Brandon* (Los Angeles area); and *Enid Fowler*, 3301 Dorchester Dr., San Diego, Calif.

David Brandon



MARIN DANCE COUNCIL

New officers for our Council are: *Jim Rasella*, president; *Claire Tilden*, vice pres.; *Jack Fifield*, treas.; *Pat Hicks*, corresponding secretary, and *Claire Hardy*, recording secretary. A couple of years ago, Jim and his wife, Gwen, were unobtrusive sideliners. Now all his many talents are bursting out all over. His decorative ability is already proven; his speaking voice is excellent; he works fast and efficiently; he is thinking all the time; he's a class-goer-to; and he gets things done. Welcome aboard, Jim, we know it will be a good year.

Last May 28, DANCE WING, VINGT SIX DANCERS, TROIKANS, and TLHS MODERN DANCE GROUP, joined forces to present a small festival called "La Danse Potporri". All ages (mostly youngsters) participated and many proud parents came to watch. Versatile *Skip Clippinger* was the teacher-producer, and a happy evening it was. In June Skip, Clip and children vacationed in Hawaii, and danced with the group fostered by wonderful, hospitable, *Mary Scott (3055 Puhalla Rise, Honolulu)*.

Also in June we nosed our M.G. north for a "fortnight holiday". Driving through Stanley Park, Vancouver, B.C., we could see (before we could hear) a group of people doing *Korobushka*. Every summer, Tuesday evenings, the Recreation Department sponsors outdoor dancing taught by Marsha Snider, 4881 Queensland, Vancouver 8. Tooling about in Victoria, we found no folk dancing, but square dancing everywhere. The Visitors Bureau handed us a schedule, and with our limited capabilities we thought we would watch. Fortunately we were needed, and the next three hours were nothing but fun. Everyone was friendly and helpful, and everyone used the same techniques. Somehow, everyone managed to make us feel like first rate dancers. We also attended a round dance group, where again we were cordially received.

We didn't make the scene in Seattle, but Portland has two groups. Thursday night is THE night. For information, call *Guy Wade, AL4-4604*, or *Chet Held, 771-4469*. Reed College provided quite an experience in varied personnel and many line dances. This was on a Friday night, M.C.'d by a beautiful dancer of Russian descent, whose name I didn't get - woe is me.

Back at the salt mines - we did our annual stint at the Garden Show, with *Mickey McGowan* and the *D'Alvys* holding us together. The Festival was great, and our elation was boundless when we'd procured the College Compound for evening dancing. To you who came, and to the excellent exhibition groups, we little old hayseeds say a great big country THANK YOU. We also give a rather superb New Year's Eve Party -- that's December 30, 1965.

HARDLY ABLES have a new lady Prexy, enthusiastic *Fay Everson*.

COUNCIL CLIPS (continued)

On the mike will be *Doug Douglas*; taking your cronin, *Audrey Fifi*, and secretarying, *Ethel Sullivan*.

We are happy to see the *Linscott's* from San Diego area, now native to Mill Valley. We are distressed to know that *Leo Sullivan* ripped his scalp and broke a rib when moving to a new home. We're always in awe of the people with bad backs and feet, arthritic joints, bandaged wounds who would rather dance than give in.

Balkan dancing is back - Thursday nights - at San Rafael Hi. *Sandy Clemmer* is your host.

It is a simple courtesy to stop yacking when the teacher teaches or the speaker makes the announcement. Let's all try.

NO WHIRLAWAYS PARTY UNTIL SEPTEMBER.

All folk dancers lost a beloved supporter and friend in the recent passing of *Frieda Smith* - a gallant little lady of 71, whose unobtrusive generosity benefitted many.

REPORT ON THE JULY FESTIVAL: Did you like our salubrious weather and the sumptuous gymnasium? And now you know why we natives are forever having an affaire de coeur with our beloved mountain. We noted a better attendance than usual - thank you! We loved having you.

The perversions of Fate were much in evidence at the Festival. A cardboard butterfly catapulted from the trees, injuring one of the dancers. *Manny Silvera* met with a similar accident, only it was two fingers and not a winged creature. *Diggins John* made the inexcusable error of breaking her toe. *El Koetting* fell while scurrying, and his glasses cut his eye quite badly. A couple from *Michael Herman's* group arrived with - he on crutches and she with bandaged foot. A head-on collision nearly totalled the *Eldon Kanes*, on July 10. Next day, there was *Eldon* at the Federation meeting and *Frances* was enmeshed in bandages but upright, in a wheel-chair, guided by loving son, *Ray*. There were others, too, braced and bandaged, who, somehow, couldn't stay away. Bless you all for the valient spirit that won't accept defeat.

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The Council has elected its officers for June 1965 through May 1966, as follows: *Ernest Drescher*, Pres.; *Al Sanford*, Vice Pres.; *Elsie Maclaren*, Secty.; *Tom Taylor*, Treasurer.

The CAYUGA TWIRLERS will be staging a barbecue at the Stern Grove Clubhouse, on September 18, at 6 P.M. Phone for reservations and where-to-find-the-clubhouse information at: JU 7-3305 or JU 7-0904.

CHANGS' new officers are: *Edith Demrick*, Pres.; *Edna Rose*, Vice Pres., and Delegate to the San Francisco Council of Folk Dance Groups; *Enid Lowe*, Secty.; *Don Schumacher*, Treas.; *Ann Hughes*, Registrar and Floor Chmn.; *Jeannette Cronan*, Bulletin.

COUNCIL CLIPS (concluded)

Jack Barry, longtime member, has transferred to San Luis Obispo. CHANGS' Annual Picnic is in the plans for September. Classes are picking up and larger numbers are attending our parties. We concentrate on these third Fridays and have opened them to non-members.

Don't forget the SUNSETTERS "Sam Clark Forest Farm Dance Jamboree", the big annual, two-day weekend. It will be held at Forest Farm, Forest Knolls, on Saturday and Sunday, September 11 and 12. Reservations are limited. For more information call the SUNSETTERS at LO 4-2988 (San Francisco). Those who have attended previous Jamborees will tell you how "different" everything is and what a jolly time everybody has.

The SAN FRANCISCO MERRY MIXERS have elected their new officers for the coming year. *Leslie Brilliant* will be president; *Burton Ladensohn*, vice president; *Elise Hill*, treasurer; and *Irene Stradcutter*, secretary. The MERRY MIXERS' big event for September will be their annual weekend at Keaton's Shack.

The SAN FRANCISCO WOMEN'S RECREATIONAL GROUP, directed by *Carolyn Riedeman*, hosted their annual "Feminine Fling" on June 16. Their guests of honor were members of the EAST BAY WOMEN'S GROUP. The folk dance program which started at 9:30 in the morning was followed by a luncheon. Over 80 dancers attended.

Their new officers are: President, *Maureen More*; Vice President, *Carolyn Smith*; Secretary-Treasurer, *Sally Dawson*.

RIKUDOM has scheduled a workshop with *Rivka Sturman*, leading Israeli Dance teacher and choreographer, for Saturday, August 14, at 2:00 p.m. in the afternoon and 8:00 p.m. in the evening. These hours are subject to change, however.

Over Labor Day Weekend, Saturday, September 4, at about 8:00 p.m., RIKUDOM will have an evening of Israeli Dance, to be entitled "Israeli Cafe".

Leonora R. Ponti, 580 McAllister St., Apt. 2, San Francisco

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Letter to the Editor

Oakland, California

Dear Editor:

In a recent bulletin issued by Changs International Folk Dancers, the president asked for ideas on how the dancing may be improved. She was thinking only of her own group, but the question is of larger interest. It should receive a wider application:

There is a prevalent notion that folk dancing is not as popular as it was some years ago. When I see the number attending our festivals, or even those at club parties, I question this. Nevertheless, circumstances detrimental to this form of dancing do exist. What are these circumstances? Why do they exist?

Reasons may be various, but first among them is the policy of our teachers, who wish to lead the pack, and the nature of our folk dance "camps", which causes both endlessly to push new dances. The result of this policy is that our ability to do the old patterns well and easily - which is essential to happy dancing, is being lost, and with it we lose the fullest measure of the success that could be achieved by such dancing in this country.

What is folk dancing? It is, by its very title, "people dancing." Dances of the people, not dances of a small number of individuals - professional teachers for the most part - who are able to give the time and who have the skill to keep up with an endless importation of new material. Since most of this borrowing is not entirely authentic, but is "arranged" before being handed on to already overburdened dancers, it falls aptly under that classic definition, "adding one thing to another, in imitation of a third, which, if genuine, is undesirable.

How is this dancing done in the old world from which we take it? I think we may be pretty sure that each district had its own particular dances; not too many to be learned easily. In the mere course of time, without extraordinary effort, the Dane learned his patterned Valsen, the Bavarian, his Schuhplattler, or his Swiefacher, the Bulgarian his Horo, the Greek his Hasapico, and so forth. All of them had years in which to master their native steps to the point where these became a sort of second nature and could be done with ease. One cannot too greatly stress that key phrase, with ease. To be sure, changes crept in, but over long periods; not too fast to be easily learned. In consequence the dancing was a dependable source of pleasure. It was not a frustration. It was easy and comfort-

able and enjoyable. It was folk dancing.

Now - today - what do we do? From half the countries of the world, which offer an impossibly wide range of material, we bring over an endless and insurmountable array of dances.....an amount beyond the accomplishment of any sensible person....certainly far too much for the devotees of folk dancing under conditions as found here. Before we master one routine, we are directed into another, and so forth, over and over. One only needs to observe our dancers to realize that they are being burdened beyond their capacities. And this, my friends, whatever it may be, is not folk dancing.

All of us - every single one of us - can recall dances we used to do and enjoy, which are now offered so rarely, if at all, that they are half forgotten. When we do get to do them we stumble through because we are not "up" on them; because the capacity of the mind to recall dance patterns is limited; because old things have been driven out of mind by inferior or at least no better new material.

This, I submit, is the heart of this matter. It is the circumstance that has led to diminishing attendance. It explains waning enthusiasm, since we enthuse most over dances that are within reach. It explains why some of our people stay home and others turn to American squares, where they find it easier to keep up.

Let me say it is not the intention here to belittle our teachers, of whom we have many with skill and personal qualities that are the mark of superior individuals. I, for one, never cease to feel grateful and obligated to them. But this cannot hide the fact that they are sometimes the victims, as well as the masters, of their profession. They can fall into viewpoints that are, shall we say, not the wisest. It may be that some of them realize this and would not be averse to getting away from the constant over-emphasis upon new material. It is also not the intention here to urge the abandonment of all new dances, but rather to plead for reasonable moderation. It is the intention to defend the thesis that folk dancing would be better served if our enjoyment of old routines were not so constantly impaired by the teaching of overmuch new material.

Sincerely,

Roi Partridge

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH, INC

ALICE HAUSERMAN, 647 W. MANOR DRIVE, CHULA VISTA, CALIF.

1965 FESTIVALS

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1965 SPECIAL EVENTS

AUGUST 14 - SANTA BARBARA

Hosts: Santa Barbara Folk Dance Club
Santa Barbara High School Gym

SEPTEMBER 25-26 - CHULA VISTA

Hosts: Folklaenders and Cabrillo
Folk Dancers
Chula Vista Municipal Gym, 385 Parkway
Saturday - 7:30-11:30 P.M.
Sunday - 1-5 P.M.

OCTOBER 24 - LONG BEACH

Hosts: Silverado and Long Beach Co-op

NOVEMBER 13 - LOS ANGELES

Treasurer's Ball
Sportsmans Park
8 P.M.

DECEMBER 12 - SANTA MONICA

Hosts: Santa Monica Folk Dancers
1:30 P.M.

AUGUST 13-15 - SANTA BARBARA

Leaders' and Teachers' Conference,
sponsored by the Santa Barbara Con-
ference at the University of Calif-
ornia, Santa Barbara

AUGUST 15-22 - SANTA BARBARA

Santa Barbara Conference at University
of California, Santa Barbara

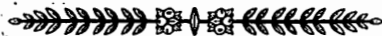
NOVEMBER 13 - LOS ANGELES

Institute
Sportsmans Park
1:30 P.M.

1966 FESTIVALS

JANUARY, 1966

Hosts: Pasadena Folk Dance Co-op



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1965 FEDERATION FESTIVALS * 1965 REGIONAL FESTIVALS

SEPTEMBER 19 - Sunday - Sonoma
Vintage Festival
1:30 - 5:00 - Plaza
7:30 - 10:30 - Veteran's
Memorial Bldg.
12:00 - 1:30 - Assembly Meeting
Hosts: Redwood Council of Folk Dance Groups

OCTOBER 30-31 - Fresno
Fiesta in Fresno
Saturday
1:30 - 4:30 Institute
8:00 - 12:00 Dancing
U.O.P. Camp Reunion
Sunday
12:00 - 1:30 Assembly Meeting
1:30 - 5:30 - Dancing
Memorial Auditorium
Hosts: Fresno Folk Dance Council

NOVEMBER 19 - Sunday - Sacramento
Treasurer's Ball
Memorial Auditorium
Host: Leo Hammer and Committee

SPECIAL EVENTS

OCTOBER 10 - Sunday - San Francisco
Columbus Day Celebration
Fisherman's Wharf

NOVEMBER 25 to 28 - San Francisco
KOLO FESTIVAL
For information contact:
John Filich, Festival Folk Shop
161 Turk Street, San Francisco

August 22 - Sunday - San Francisco
Portola Recreation Center
Felton & Holyoke Streets
1:30 - 5:30
Hosts: The Fun Club

SEPTEMBER 12 - Sunday - San Francisco
Portola Recreation Center
Felton & Holyoke Sts.
1:30 - 5:30
Hosts: Valley Twirlers

OCTOBER 3 - Sunday - Vallejo
"Indian Summer Festival"
Community Center
225 Amador Street
1:00 - 5:30 - 7:30 to 10:30
Hosts: Sunnyside Folk Dancers

OCTOBER 17 - Sunday - San Francisco
Kezar Pavilion
Stanyan & Waller Streets
1:30 - 5:30
Hosts: Mission Dolores Belles and Beaux

DECEMBER 5 - Sunday - San Francisco
Portola Recreation Center
Felton & Holyoke Streets
1:30 - 5:30
Hosts: Sunsetters

TEACHERS-DANCERS' INSTITUTE
September 26 - 1:30
Sailboat House Club Room
565 Bellevue Ave-Lakeside Park-Oakland

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