

JUNE - JULY 1968



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# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

June - July 1968

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# Costumes of Tehuantepec

By Audrey Fifield

The Estado de Oaxaca, Mexico, has many distinctive and lovely costumes. Those worn on the Isthmus of Tehuantepec are unique. Nothing like them, especially the festive headdresses of the women, is found anywhere else on earth.

The men of the southern-most area of Mexico wear white cotton wrapover trousers, loose at the ankles. The material is sometimes woven with a widely spaced pinstripe. If the shirt has a plain tail, that is, not pleated, it may be tucked into the pants, and a braided belt worn, sashlike, around the waist. The shirt usually worn has a small stand-up collar (see #1) and a plain or embroidered bosom section, from which pleats fall to the hipline. Workday shirts are not usually pleated.

Collarless smocks are worn, buttoned on the chest only, or left open. These serve as light weight jackets and are worn throughout Mexico. They are pure Spanish in derivation, and several types were described in LET'S DANCE articles on Catalonia (November 1966) and Extremadura (December 1967.)

Both shirt and smock, though usually white, may be of nearly any color and worn with a bright bandana about the neck. The hat of this hot region is a large straw sombrero. Huraches are seldom worn, and shoes are practically unknown.

The Tehuana (women) are taller than elsewhere in Mexico and are traditionally known for their graceful, elegant carriage. They are managers of the home, business transactions and income, leaving little for the men to do. Tehuantepec men are perhaps the most henpecked in Mexico, and are generally envied as lucky fellows by Mexican men, whose wives are not so beautiful and capable.

The Tehuana's costume varies according to its origin, the occasion and the age of the wearer. Young girls and women wear wide skirts. Women and the very old still use the wrap-around, woven on a waist-loom, with threads dyed in snail or cochineal purple. They bind it tightly around the hips and it is held by a sash (#2).

The attire for daily wear is made up of an ample white petticoat, with a deep lace flounce at the hem, which is the only piece of underwear (not recommended!) worn, and a brightly colored skirt, with a starched border of the same material, or of lace, which ripples gracefully as the women walk. (see #3).

The bosom is covered with a short *huipil* in red, black or violet, or less usually, in nearly any other color. It falls slightly below the waist and is machine embroidered in red or yellow, forming geometric designs. Gold and colored ribbons are also applied as trimming. This costume, in red muslin with garland motifs crocheted in gold silk thread, and used lavishly as

(continued on page 3)

COSTUMES OF TEHUANTEPEC  
Sketched by Audrey Pi field



Fig. #4

Fig. #1

Fig. #2

Fig. #3

## THE ISMUS OF TEHUANTEPEC (continued)

trimming, is considered a festival costume as well as the heavily embroidered dress (same cut) of #4. The skirt is always edged with a well starched pleated border.

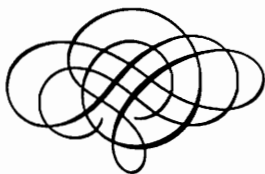
Another garment of ceremonial attire is the headdress called *Resplandor* or *Bida:Niro*, which is really a *huipil* of Zoque origin, with sleeves closed by starching. It is made of lace, ribbon and stiff cotton. When attending church, the headdress is placed so that the neck opening is worn around the face with one sleeve hanging down the front and the other down the back. The rest of the garment covers the upper part of the body like a cape. On festive occasions, the whole lower border is worn over the head and the rest hangs down the back.

Gold jewelry is a favorite and is worn among Tehuanas at all times.

A traditional festival is called "The Gathering of the Fruit" at which time the *Xicapestle* (a large lacquer bowl), carried by Fig. #2, is filled with fruits adorned with small paper flags, and is carried by the dancers on their heads.

Source: *Mexican Native Costumes* - Luis Covarrubias  
*The Fashion Group, Inc.* - New York  
*Folk Art of Mexico* - Linford Donovan  
*Trojes Regionales Mexicanos* - Roberto Montenegro  
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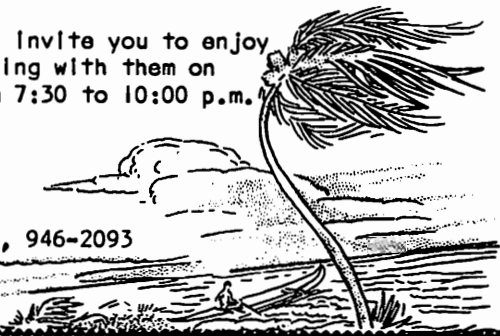


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# DANCING: A Means of Expression

IN THREE PARTS  
(Part II)

. . . . . Liesl Barnett

Dances depicting the struggle between winter and spring are popular among almost all nationalities of the globe. One of the better-known of these dance celebrations is held every three years on Shrove Tuesday, in the little town of Imst, in the Austrian Tirol. This is known as the "*Schemenlaufen*" or "Race of the Spirits." Schemen dances are performed exclusively by men wearing huge, hideous masks, which sometimes weigh over 20 pounds each! The identity of the person who portrays Winter is never revealed. Winter always loses this sham battle to Spring in a popularly-held belief that "Good" (Spring) always triumphs over "Evil" (Winter). In keeping with this concept Winter wears a dark, furry costume, making him look somewhat like a big bear, topped off by that grotesque mask. Spring, this symbol of good, the good life, purity, or-what-will-you, the traditional victor of this dance-war, dresses always in white. He, too, wears a huge mask. Pink-cheeked and smiling, it is friendly-looking, but nevertheless grotesque. From this mask hang ribbons, flowers, tiny bells and mirrors and fruits. While "Spring" dances his mask tinkles merrily with each step. When the "battle" is over at last, the victor's mask is removed and the entire village joins in the dancing, giving vent to its joy that the long winter is now over, spring has come, and nature is reawakening from her long slumber. (And also to have one last fling before the long, sober Lenten season begins.)

This battle of the seasons and the coming of spring finds its counterpart in many countries through song, custom and dance. In the German region of Swabia this custom is known as the dance of "*Narro and Hansele*", and there are countless other areas with counterparts of this dance-ritual.

In Poland a custom prevails, known as "dancing the willows through town." The young men of the village cut young willow greens and, starting at the first house in town, tie a branch to the door. Singing the tune of a *mazur* or a *gorale*, they wait for the girls and women to come out of the house, who then join the group as they sing and dance their way through the town. As more women and older men join the young men, the group grows until at last every inhabitant of the village has joined. Only the infirm and new mothers are not expected to join in this merriment. Also exempt are those who have fallen in disfavor with the townfolk. Woe the woman or girl whose reputation is not above reproach! No fresh greens, no songs and no dancing for them! Only some dried-out weeds and garbage finds its way to their doors, and the clatter of pots and pans and derisive shouting instead of song and dance for them!

The making of rain has long occupied the thoughts of farmers

## DANCING: A MEANS OF EXPRESSION (continued)

everywhere. Lack or overabundance of rain can be equally damaging. Although the pagans of antiquity originated all customs pertaining to man's efforts at controlling the elements, the Christian and other later-generation farmers also leave little to chance. They may employ the latest and most scientific methods and machinery of farming, but they do not neglect the old customs. They say it won't hurt to give science a helping hand. Besides, this, too, provides them with yet another chance to dance. While most of them no longer believe that observance of such customs will bring or end rain, and prevent floods, they still love the old ritual dances, and jealously defend and perpetuate such national heritages.

The Balkan countries (Yugoslavia, Albania, Rumania) also have rain dances, known as "*Lazarici*" and are danced on St. Lazarus' Day. Coming eight days before Easter, this festival is timed just right for spring planting and a perfect excuse for interrupting the long serious Lenten period. The women dress as *kraljicas* (little queens), meaning that their regular headdress is supplanted by a crown of either tinsel or stiffened lace. Young girls dress entirely in white, wearing wreaths of fresh flowers in their hair. In some towns all the women wear a sort of medieval wimple instead of the crown or wreath. The wimples are decorated with ribbons and religious pictures. All *Lazaricas* carry swords with long red ribbon streamers (declaring war on the spirits of either rain or drought), and large coarse cloths, profusely decorated with coins, bells, trinkets, tiny mirrors and apples, all symbols of fertility and plenty. The mirrors serve the added purpose of allowing the evil spirits to see themselves, and presumably be frightened away by their own horrible images.

Men play a rather secondary part in this dance ritual; they stand about with buckets full of water with which to douse the *Lazarica*, herself. This part is taken by a specially chosen young girl, not yet in her teens, and therefore sure to be a virgin. In some regions she wears a garment made entirely from fresh green leaves, while in others she wears a long white robe and only her head is covered with leaves. While this *Lazarica* sings a quite simple short verse, the dance she performs is erotic in nature, and is designed to arouse the passions of the rain gods. When the dancer is sure that the gods have noticed her, she coyly withdraws, thereby causing them anguish and moving them to tears. These tears are evidenced in a rainfall. If the problem was an unusually long wet spell, the gods are not expected to cry, but their anguish is supposed to cause them to become feverish, the heat drying out the floods, etc. After a suitable lapse of time the men douse the *Lazarica* with their waterbuckets and the local band strikes up the music for general dancing. The underlying motive is deadly serious - the farmer needs just the right amount of rain if his crops are to grow.

**DANCING: A MEANS OF EXPRESSION** (continued)

These rituals are the cause for much merrymaking, while the old dances and beautiful costumes present the spectator with a truly memorable sight.

Liesl Barnett

*(Concluded in the August/September 1968 issue of LET'S DANCE)*

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# WHO'S WHO

## Lucile Czarnowski

Lucile Czarnowski received the Heritage award of the National Dance Division at the eighty-third conference of the American Association of Health, Physical Education and Recreation. It is the first time the honor has been given to a person who has spent their teaching career on the West Coast, and to one whose interests have encompassed all forms of dance.

On March 30, Lucile was honored at a luncheon in St. Louis, Missouri. Dance friends and educators from all over the United States were present at the luncheon, and many who were not able to attend participated through their contributions to a Memory Book which was assembled and presented to Lucile by Miriam Lidster.

Through the efforts of Vivian Woll, Marguerite Clapp, Jack McKay, June Day Mullen and many others, pictures dating back to Lucile's first teaching assignment, and to her first years in college were reproduced for the book. With material gleaned from friends, resource files, and letters, a "fun" background introduction of Lucile's work in dance was reconstructed for the presentation. This included excerpts from letters and two tapes, which had been made by Ace Smith, at the Fresno reunion, and by Vera Holleuffer, at a meeting of members of the 1931 major class at the University of California.

We in folk dance have always claimed Lucile as our own special West Coast person, but did you know that she began her teaching career in the elementary schools of San Diego? At the Florence School she taught a primary grade, and physical education in grades one to eight inclusive. Lucile received her first teaching certificate at San Diego State Teachers College, but soon went on to receive her A.B. degree at the University of California, Berkeley. And in the early 30's she went to the University of Wisconsin for her M.S. degree. Up to this time she was the only student permitted to receive a Master's degree in the Dance Major of the Physical Education Department at Wisconsin, who had not taken the undergraduate work in the Dance Major of the University.

Lucile's activities over and beyond her classroom work were many. We have also known her as one of the first presidents of the Folk Dance Federation of California. She was very instrumental in the early days of the Federation in the structuring of the Research Committee, and under her leadership championed the publication of five volumes of "Folk Dances from Near and Far." With her teaching at the University of the Pacific Folk

## LUCILE CZARNOWSKI (continued)

Dance Camps and at Idyllwild, she introduced many folk dancers to new methods of teaching, as well as to new dances from the Ukraine, England and from her own book, "Dances of Early California Days." This book is now a collector's item, as it is the only compiled research on the dance of the early California period. Lucile's book "Folk Dance Teaching Cues" is in reprint and is sought after by teachers in the folk dance field. "How to Teach Folk and Square Dance," which she published with Jack McKay was a boon in the early days of concern of "how to teach". This concern led to the well developed Teachers Institutes which Lucile was so much a part of in their inception.

For many years Lucile's interest in folk dance was paralleling her work in modern dance and choreography and her contributions to the field of physical education were multiple. In 1934 she was president of the Berkeley Unit of the California Association of Health, Physical Education and Recreation. From 1937-1939 she served dance as chairman of the Dance section of the American Association of Health, Physical Education and Recreation and went on to be Chairman of the National section on Dance and to serve on the Legislative Board of AAHPER for eight years.

Miss Czarnowski is included in "Who's Who" on the Pacific Coast, and in 1939 received the Lingiad Gold Medal and Diploma for the presentation of a paper "Dance and Its Place in Physical Education" at a conference in Stockholm.

For her many contributions to the field of dance we who have worked with her have benefited by her teachings, have enjoyed her as a friend and co-worker, and salute Lucile Czarnowski in her latest honor.

*Miriam Lidster*

### INSPIRATION

*Do not live to make a living,  
Rather live to make a life.  
For the measure of succeeding  
Is your service in the strife.*

*Everything you leave behind you,  
When your soul has crossed the bay.  
Is the good you've done for others  
As you tarried by the way.*

*(Author unknown)*

# WHY ATTEND FOLK DANCE CAMP?

. . . . . By Walter Grothe

Or would it be better to ask "Why not?" More than ever we are looking these days for stimulation, for congeniality, for a common ground, for finding people with whom we "click", for friendships, for understanding and warm human relationship and for more than superficial values. We do not find this easily in our daily living, on our jobs or on a vacation trip where we tour the country and see beautiful scenery, or the shows of Las Vegas. But we do find this, and more, when we attend a Folk Dance Camp. Here you meet a group of people who share your interest - folk dance - who come with the same idea, to spend a wonderful week or two dancing, learning, having fun and forgetting all troubles and problems of the outside world. You will be occupied, if you wish, every minute of the day, from early morning, until late into the night, with dance, discussion, crafts, swimming, parties, and meeting interesting people from all over the country and abroad. You will rub elbows with the authorities in their field, of whom you have heard, and whose dances you have danced and you will enjoy getting to know them.

The oldest and largest Folk Dance Camp on the West Coast is the one held annually on the beautiful campus of the University of the Pacific, at Stockton (2 one week sessions, from July 21 through August 3). An outstanding faculty will be on hand:---- Atanas Koloravski (from Yugoslavia), Huig & Fina Hofman (from Belgium), Rivkah Sturman (from Israel), Germain and Louise Hebert (French Canadians just returned from France), Alura Flores de Angeles (from Mexico), in addition to other famous teachers, such as Madelynne Greene, John Pappas, Morley Leyton and others.

So, whether you are a beginner, or an advanced dancer, or a teacher, or whether you come just for the fun of it, we guarantee you a wonderful one or two weeks' vacation, and you will come home tired, but happy, and looking forward to next year.



# SOUND of DANCE

## --- A Backward Glance

The sound of fun and laughter, the sound of friends greeting each other after many months, the sound of dancing feet, foreign music of all types, and many more sounds, were heard as folk dancers from all over California converged in Oakland for Statewide, 1968, during the Memorial Day week-end.

This writer was privileged to attend most of the events during the four days; and if anyone of you missed something, you missed a lot.

Beginning with Thursday's "May Day in the Meadows" picnic, Statewide was off to a flying start. Never was there a meadow which more carried out the theme of Bavaria than this one! Surrounded by tall trees, with daisies blooming in masses everywhere, it was truly lovely. By 10 o'clock in the morning, two baseball games were organized and played in true dancers' form! At noon everyone stopped to eat and the variety of food was out of this world. An estimated 500 people attended during the day and fellowship prevailed. Dancing on the lawn, good talks, and games (would you believe, Jacks??) made the day. Everyone was busy with their own "thing" enjoying themselves fully. Congratulations to Eldon and Frances Kane for spearheading this event; it couldn't have been better! The day finished with dancing at the Leamington Hotel.

Friday, designated as Hospitality Day, offered two events -- a bus tour of the East Bay and into San Francisco; or lunch, dancing, and dinner at Peluso, Jr's. Both came off without a hitch. Friday evening found an estimated 300 dancers descending on the Leamington Hotel Ballroom for a smasher of an institute. If you found elbow and foot room you were luckier than I. Scotland, Macedonia and Russia were the countries represented under the able leadership of Elsie Dunin, Stewart Smith and Mr. "J". General dancing followed, plus many private after-parties. Gaiety galore! Kudos to Bobbie Burke and the Institute Committee; you did it again.

On Saturday, the sounds heard were work sounds - hammer met nail, as scenery was set into place on the Oakland Auditorium stage, music and directions were heard, as approximately 350 dancers from all over the State rehearsed "The Sound of Dance", 4th Annual Folk Dance Concert. The highlight of the entire four days, and presented under the more-than-able guidance of Producer-Director Millie von Kinsky, this 3-hour concert presented dances from 19 different nations, plus opening and finale. From Scotland to Bulgaria, Mexico to America itself, each group did their very best to enthrall the audience. They more than succeeded, as those who attended will surely agree. The Concert was followed by general dancing in the Auditorium, and Balkan dancing upstairs in the Auditorium Ballroom. At 1:00 a.m. (we

## SOUND OF DANCE - A BACKWARD GLANCE (continued)

were just warming up at that hour!) dancers adjourned to the Leamington Hotel Ballroom once again for some fun and laughter at the "Hof Brau". Presented by Chairman Bruce Mitchell and members of his Camtia Ensemble, more dancing was enjoyed, plus various contests, (dance and otherwise), and a surprise visit by a "Pink Panther." The party broke up somewhere around 4 a.m. when the feet had had it, and all trundled off for a few hours' sleep before attending the Installation Brunch.


Chairmanned by Florence Di Cicco - and beautifully, I might add- the retiring officers stepped down and new ones took their places. Amid much amiable joking and applause, President-elect Bruce Mitchell and his staff took over the reigns for the 1968-1969 year. They will follow Bill D'Alvy and his staff - they have their work cut out for them! General dancing from 1:30 to 6 p.m., including a beautiful costume show directed by Althea Lubersky, concluded Statewide 1968.

It never fails to amaze me how, with hundreds of miles separating dance groups, folk dancers can come together and coordinate an event such as this so quickly.

But, coordinated it was - - and by dozens of people. Room limits the mentioning of everyone who helped, but they are not forgotten. Who worked harder than Dolly Schiwal and her Hospitality Committee - - transporting dancers, plus sundry luggage, here, there, and everywhere, so all could enjoy the week-end?

I was privileged to play a small part in this event and will remember it always. To Chairman Jules Di Cicco, may I extend a personal "thank you" for giving folk dancers Statewide 1968. I am sure this is felt ten-fold by all. Those who said "It couldn't be done" in Oakland, watched it happen before their eyes. San Diego - - it's your turn!!

Suzy Martine



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# EL TRANCHETE

(Mexico)

El Tranchete (El Trahn-CHEH-teh) is a small knife for harvesting a variety of cactus used in making the popular Mexican beverage, tequila. This version of El Tranchete, a dance from the State of Jalisco, was introduced to California folk dancers at the University of the Pacific Folk Dance Camp, Stockton, California, in 1967, by Senora Alura Flores de Angeles of Mexico City.

MUSIC: Record: RCA Victor 76-1147, "El Tranchete." RCA Victor MKS 1224, "El Mejor Mariachi del Mundo," Side 2, B and 2, imported. RCA-MKL 1224, Side 2, Band 2.

FORMATION: Lines of cpls in longways formation, M with L shoulder twd music. Ptrs face each other, standing about 6 ft apart, R ft free. W hold skirt out at sides with both hands, her elbows slightly curved away from the body. M clasp own hands behind his back.

STEPS AND STYLING: Jarabe Step (1 meas of 6/8 music): Stamp fwd on R heel (ct 1); step on ball of L ft next to R ft (ct 2); step on ball of R ft in place (ct 3); repeat action of cts 1, 2, 3, using opp ftwork (cts 4, 5, 6). When danced in 3/4 meter, use one meas (cts 1, &, 2, &, 3, &). W long, full skirt is used gracefully in the turns to contrast with the small, sharp ftwork. The M leans a little fwd from the waist. Action is the same for both M and W except in Finale.

MUSIC 3/4, 6/8, 2/4

PATTERN

Measures INTRODUCTION - As there is no introduction on the record, dancers may wait during the first 2 meas of music and begin dancing on meas 3.

## I. ZAPATEADO IN PLACE

- 3/4  
A 1 Turning to face slightly R, stamp L ft in place (ct 1); stamp R heel fwd and slightly R (ct &); stamp L ft in place (ct 2); stamp R heel fwd and slightly R (ct &); stamp L ft in place (ct 3); stamp R heel fwd and slightly R (ct &). W hold skirt fwd with R hand and back with L.  
2 Repeat action of meas 1 with opp ftwork, facing slightly L and W holding skirt fwd with L and bkwd with R.  
3-6 Repeat action of meas 1-2 two more times.  
7 Dance 1 Jarabe step in place beginning L (cts 1, &, 2, &, 3, &).  
8 Stamp L ft in place (ct 1); stamp R in place (ct 2); hold (ct 3).  
1-8 Repeat action of meas 1-8. Last stamp R in meas 8 (repeated) is without wt.  
(repeated)

## II. CHANGING PLACES (6/8 and 3/4 meter alternating)

During meas 1-8 each dancer cross over to opp line, passing ptr with R shoulder. W hold skirt fwd with both hands.

- 6/8  
B 1 Beginning with R ft dance one Jarabe Step moving fwd twd ptr.  
3/4  
2 Stamp R ft fwd (ct 1); stamp L fwd (ct 2); stamp R fwd (ct 3).  
3-4 Repeat action of meas 1-2 (Fig II), using opp ftwork.  
5-6 Repeat action of meas 1-2 (Fig II).  
7 Repeat action of meas 3 (Fig II), starting a 1/2 turn R (CW) to face ptr.  
8 Facing ptr, stamp L (ct 1); stamp R without wt (ct 2); hold (ct 3).  
1-8 Repeat action of meas 1-8 (Fig II), returning to original pos, passing ptr with R shoulder, and turning R (CW) to face ptr on meas 7-8.  
(repeated)

## III. TURNS

- 2/4  
C 1 W hold skirt out at sides. Facing ptr, both step slightly to R with R ft (ct 1); stamp L heel beside R ft without wt (ct &); step slightly to L with L ft (ct 2); stamp R heel beside L ft without wt (ct &).  
2-4 Repeat action of meas 1 (Fig III) three more times, steps gradually becoming smaller so that there is no sdwd movement during meas 4.  
3/4  
5 Continue the same ftwork dancing in place, counting:  
Step R (ct 1); stamp L heel (ct &); step L (ct 2); stamp R heel (ct &); step R (ct 3);

EL TRANCHETE (continued)

stamp L heel (ct &).

6-8 Repeat action of meas 5 (Fig III) three more times in place, starting on alternate ft.

9-12 Repeat ftwork of meas 5-8 (Fig III), but turn CW (R) in place individually. W hold skirt fwd with R hand and look over her R shoulder as she turns R.

13-16 Repeat action of meas 9-12 (Fig III), but turn CCW (L), W reversing skirt action and looking over L shoulder.

17-24 Repeat action of meas 9-16 (Fig III).

56 meas Repeat action of Fig I, II, and III once more.

FINALE

3/4

A 1-5 Repeat action of Fig I, meas 1-5.

6 Move twd ptr with a stamp on R ft (ct 1); hold (cts 2, 3).

7 Ptrs join R hands as W completes a 3/4 spin L (CCW) on L ft and M makes a 1/4 turn L on L ft (cts 1, 2). Finish with joined R hands at W waist, both facing music. Join L hands in front of M L shoulder. Hold (ct 3).

8 Both stamp R ft in place (ct 1); stamp L ft fwd (ct 2); hold (ct 3).



# THE SILVER TASSIE

(Scotland)

The Silver Tassie (tassie means cup) is a new strathspey created by John Drewry in the mid-1960s, which features a new form of progression called the Rondel. It was presented at the 1967 University of the Pacific Folk Dance Camp by C. Stewart Smith.

MUSIC: Record: Parlophone PMC 1144 "Jimmy's Fancy", Side 1, Band 2, "Jimmy's Fancy".  
Piano: "The Silver Tassie" by Lady Charlotte Campbell, collected in the 9th Set by Mary Isdale McNab.

FORMATION: Longways set for 4 cpls, M in one line with L shoulder twd music; W in opp line, facing ptr. Free hands at sides.

STEPS AND STYLING: Strathspey Step: Keeping ft close to floor, step fwd on ball of R (ct 1), closing step L behind R, L instep close to R heel (ct 2), keeping ft close to floor, step fwd R bending R knee slightly (ct 3), hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out (ct 4). Begin next step L moving fwd.

Strathspey Setting Step: Step R sdwd R, knee and toe turned out (ct 1), closing step L behind R, L instep to R heel (ct 2), step R sdwd R again (ct 3), hop R bringing L up behind R ankle, L knee turned out and toe pointing down (ct 4). Begin next step sdwd L.

Use strathspey steps throughout except when setting in Fig I.

Ftwork is same for both M and W; all figures start R. When hands are joined, hold them at shoulder height.

MUSIC 4/4

PATTERN

Measures

Chord INTRODUCTION. M bow, W curtsy to ptr.

## I. EXCHANGE PLACES AND SET

1-4 Cpls 1, 2 and 3 cross over to exchange places with ptr, giving R hands in passing. Join hands in lines of 3 and set with strathspey setting steps R and L.

5-8 Repeat action of meas 1-4, returning to place.

## II. FIGURE OF 8

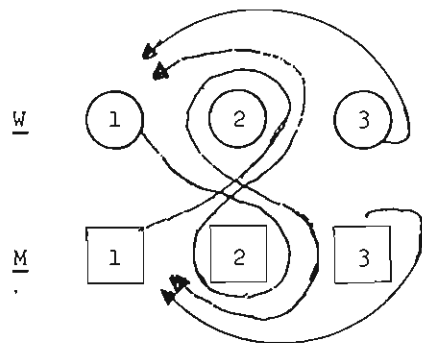
9-16 Cpl 1 dance a figure of 8 around cpl 2, who stand still. Cpl 1 dance down between cpl 2, crossing over (W passing in front of ptr) to begin. W 1 dance around M 2 passing R shoulders, back into the ctr and (passing in front of ptr) around W 2 passing L shoulders and back to place. M 1 dance around W 2 passing L shoulders, back into ctr and around M 2 passing R shoulders and back to place (See Diagram).

Simultaneously cpl 3 cast up (W turn CCW, M CW) to first place and follow cpl 1 in figure of 8. W 3 dance around M 2 and back to place (finishing by turning out or 1/4 CCW).

M 3 dance around W 2 and back to place (turning out or 1/4 CW).

Cpls 2 and 3 finish facing up the set.

NOTE: Take 4 meas to complete each half of the Figure of Eight.



## III. DOWN THE CTR

17-20 Cpl 1 with inside hands joined dance down the ctr followed by cpls 2 and 3. Cpl 2 move up to first place during meas 17 and then turn twd ptr, join inside hands and follow cpl 1 down the ctr. Cpl 3 move up to first place during meas 17-18, turn twd ptr, join inside hands and follow cpls 1 and 2 down the ctr.

21-24 Cpl 1 release hands, turn halfway around twd ptr to face up, join new inside hands and lead up the ctr, while cpls 2 and 3 release hands to let cpl 1 through. Cpl 2 meet at the bottom, turn, join new inside hands and dance up between cpl 3, who then meet and dance up last. On the last meas cpl 1 release hands, turn halfway around twd ptr to face down and join new inside hands; cpl 2 stay together facing up with inside hands joined, and cpl 3 dance into place.

## IV. THE RONDEL

Cpls 1 and 2 only dance the Rondel as follows:

14

27

THE SILVER TASSIE (continued)

- 25 Cpl 2 raise joined hands to form an arch, and cpl 1 dance under the arch as cpl 2 dance up.
- 26-27 Ptrs exchange places, W passing in front of M. Turn individually (W 1 and M 2 turn 3/4 CW, M 1 and W 2 turn 3/4 CCW) to finish facing ptr, W with W and M with M on wrong side with nearer hands joined.
- 28 M raise joined hands to form an arch. All cross to own sides, W going under the arch.
- 29-30 W exchange places, W 1 passing in front of W 2. M also exchange places, M 1 passing in front of M 2. Turn individually (W 1 and M 2 turn 3/4 CCW, W 2 and M 1 turn 3/4 CW) to meet ptr in original pos as in the beginning of this figure. Join inside hands, cpl 1 facing down and cpl 2 facing up.
- 31-32 Cpl 1 again pass under the arch made by cpl 2. All dance out to sides, having changed places.
- Cpl 1 in second place repeat dance from beginning with cpls 3 and 4.
- On last meas dance down to the bottom, as cpl 4 moves up. Cpl 2 then become active and dance twice, finishing at the bottom. Then cpl 3 and cpl 4 become active in turn.
- Chord M bow, W curtsy to ptr.





Before the Dance  
After the Dance



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# Memories of Marin

July 13--14, 1968  
Kentfield, California

Since the theme for our 24th Festival is "Memories of Marin" we will start at the beginning, which means with our own dynamic Wilma Young. She, Ted Reindollar and Virgil Morton started the first folk dancing classes in Marin in 1941. Groups began to form, dancers became teachers, service men from Hamilton Field swelled the attendance, and away we went.

A "Big Thing" happened in '48 when Chang came to teach under adult education. The course was free and a new interest seemed to take place. It was wild and wonderful; it was young and old; it was democracy at work; it was a beautiful, terrible disease that came right into your home and heart, opening a hundred doors. A busy and distracted college president was fast talked into lending the grid for a festival, starting a precedent no president would dare to ignore! It can be hot in July, and it was, and we fell into chuck holes; we tripped on sprinklers; we wiped off the sweat; we carried on. We were in awe of the "in" people - - the teachers, office holders, the leaders, the callers, and the people who had made ethnic costumes.

Locally, the big clubs were the Globe Trotters, an exhibition group, and the Tamalpais International Folk Dancers, led by Jack Roberts. Highlights of this era were things like feeling lucky if you got "Randy" Randolph to call the squares. How infectious he was with his whole being generating fun! Then there was the status of Changs, the upstairs den of records and costumes owned by Ed. Kremers, the inscrutable Chinese-no-lose face of Chang, himself. Maybe best of all was learning that there was folk dancing all over the place and you were welcome and had friends wherever there was a dance. In those days you didn't quite know what your council was, and the Federation was people who lived somewhere else. The Danny McDonald Trio would perform the intricacies of *Dreisteyrer* a quarter ton or more of corpulence, density and grace.

In 1950 Wilma organized a teen group called the Willow Whirlers. Janet MacAuley, just a kid, herself, began teaching folk dancing in high school, swelling the ranks of youngsters to the point that they had a festival of their own. Binks and Vin Davison with much research, began designing some elaborate programs, as well as permanent decorations, still being used effectively. We had a real swinging live orchestra, with Doris Donaldson, Charlie Bassett and Frank Schoenig, the latter two being excellent callers. The newly formed Hardly Ables boarded a truck and rode around the football field at the festival. With music and costumes they were quite a sensation. Another festival first was the exhibition square of fathers and daughters. A group of advanced dancers started the First Saturday

(Continued on page 22)

SATURDAY - July 13, 1968

Workshop - 1:00 p.m.  
Park School, Mill Valley

Dean Linscott, teaching  
Red Boots, Hungarian  
Hiotikos, Greek

Bill D'Alvy, teaching  
Bold Merchant, Russian  
Ballos from Island of Chios, Greek

SATURDAY - July 13, 1968

Balkan Hour - 7:30 p.m.  
Park School, Mill Valley  
Jack Hill, Master of Ceremonies

SATURDAY - July 13, 1968

All Request Program - 8:30 p.m.  
Park School, Mill Valley  
Bill D'Alvy, Master of Ceremonies

# Memories of Marin



SUNDAY - July 14, 1968

College of Marin Gymnasium  
Kentfield - 7:30 PM  
-- Soft Shoes, Please --

Scandinavian Polka  
Apat Apat  
Oberek  
At Va Ani  
Gamal Reinlendar  
Cumberland Square  
La Encantada

Squares

Tino Mori  
Siamsa Beirte  
Blue Pacific  
Red Boots  
Couple Hasapiko  
Tango Poquita  
Silver Tassie

Squares

EXHIBITIONS

Tuljak  
Orijent  
Doudlebska Polka  
Jota de Badajos  
Roumanian Medley  
To Ting  
Hambo

Squares

Mexican Shottis  
Square Tango  
Vranjanka  
Schuhplattler Laendler  
Sauerlander Quadrille  
Polyanka  
Oslo Waltz

Viennese Waltz

## ◀ DANCE PROGRAM ▶

SUNDAY - July 14, 1968

College of Marin Quadrangle  
Kentfield - 1:30 PM

Vienna Two-step  
Corrido  
Arap  
Elizabeth Quadrille  
Korobushka  
Dodi Li  
Polka Mazurka

Squares

Misirlou  
Tsiganochka  
El Shotis Viejo  
Ballos from Island of Chios  
Circle Schottische  
Vo Sadu  
Bold Merchant

Squares

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Alexandrovska  
Ikariatikos  
Meitschi Putz Di  
Tarantella Di Peppina  
Orlovskaya  
Mexican Mixer  
Kapuvari Verbunk

Squares

Windmueller  
Spinning Waltz  
Gerakina  
Jota Aragonesa  
Dutch Foursome  
La Cachucha  
Zillertaler Laendler

Squares

St. Bernard Waltz  
Russian Peasant  
Hava Nagilla  
Bella Franca  
Numero Cinco  
Hofbrauhaus Laendler  
Caballito Blanco

"MEMORIES OF MARIN" (Continued from page 19)

Laendlers with Allen Patterson lugging his super phonograph for super sound. There was another group that met at Birdie and Rolph Winters on Sunday nights. Their main purpose was to help spread folk dancing. We were all rubbing elbows with future exhibition dancers, namely Jeannine Ramey Mekediak and the Garies brothers. For a short time Marin was the home of Bob Gibson, a brilliant dancer who could dance on his toes.

By 1955 we had "Pee Wee" Stephen Angeli, the youngest caller about, reading his funny books between engagements! We had been dancing at the Art and Garden Fair for several years and received permission to construct our own floor. First we tore down the old platform, pulled out the nails and salvaged the lumber; then we took off under the guidance of Jack Roberts and Scott Tilden. We entered the Fair competitions and won blue ribbons. With the money from the prizes, plus summer evening dances, we were able to pay for the material for the project. We will be dancing there as "invited guests" this year, as we lost our floor to a bigger money maker. Our teachers at this time were Mickey McGowan, Bill D'Alvy and Joe Angeli, aided every step of the way by their wives, June, Ann and Marie. In Novato, and points North, Bernice Schram was quietly and efficiently organizing and teaching groups. The mystery caller turned out to be Ursula Mooney, who, with husband, John, have been contributing to the perpetuation of folk dancing.

In the 60s we began to feel that our recreation was slipping in popularity. Groups were amalgamating; teachers had departed; halls were expensive; there were gripes about the constant flood of new dances; Wilma had received a neck injury in an accident; we missed her pow! However, forces were still at work. Helen Buckle and Vera Preston were teaching the children in their classes at school. Along came Skip Clippinger to organize the youngsters into actual clubs and exhibition groups. Bill D'Alvy had the Workshop and Joe Angeli handled the beginners. Through the urging of Marilyn Drescher, Sandy Clemmer, ex-exhibition dancer, started a Balkan class, in 1963. This class still meets on Friday nights, with Jack Hill monitoring the activities. Two bench sitters suddenly jumped up and took us by storm with their potentials and abilities. Gwen and Jim Rasella, our own local scholarship winners for 1968, swung into action and gave Marin county a large shot in the arm. Nancy and Dean Linscott moved to Marin, started a new group, and introduced a different format that has been dramatic in its impact.

We still have the pros, the hams, the dedicated. Currently we have a most welcome influx of young people. They are the "Beautiful" people who are at the threshold, aware only of the dancing fun, not knowing they will be the ones to assume responsibilities some other time. We are passing on to them our heritage so that the "Beautiful Thing" will never get lost.

*(Continued on page 40)*

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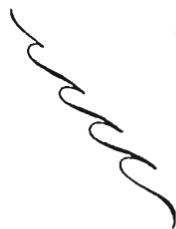
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## OAKLAND RECREATION CLASSES

**Folk Dance**, Friday nights at Frick Junior High School,

64th Avenue at Foothill, Oakland

Beginning Class 7:30 p.m.

Intermediate-Advanced 8:30 p.m.

Instructor - Millie von Kinsky

Diamond Center, 3860 Hanly Road, Oakland

Friday nights. Beginning, Intermediate, Advanced. 8:30.

Instructor - Dolly Schwal

## Peninsula

**JO BUTTITA** . . . 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, 7:30 to 10:45 p.m. Intermediates. Folk - Latin - Ballroom.

## San Francisco

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## SOUTHLAND FOLK DANCE CLASSES

**Beginners Classes** - Sponsored by Folk Dance Federation

of Calif., South. Evening classes - 8 to 10:30 p.m.

Afternoon class - 2 to 5 p.m. Donation - 75¢.

Wednesday night - Lindberg Park, 5041 Rhoda Way, Culver City. Alice & Al Beckerman, teachers.

Saturday afternoon - For Teen-agers 13 to 19. Cheviot Hills Recreation Center on Motor Ave., south of Pico Bl. Dave Slater, teacher.

## Los Angeles

**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.

**WESTWOOD'S BEGINNERS CLASS** in International Folk Dancing 75¢ Monday Evenings, 8 to 10:30 p.m. at Stoner Avenue Playground, LOS ANGELES. Teacher: Dave Slater.

**FOR SALE:** Original costumes, costume pieces and non-original costumes. Write for list: Margarita Gajicki, 833-11th Street, San Pedro, CA 90731.



# IN OAKLAND

James A. DePaoli, City Liaison, and Millie von Konsky, Festival Coordinator, members of the Mayor's Fourth of July Committee, welcome all folk dancers to the Folk Dance Festival on Thursday, July 4, from 12 noon until 10 p.m., at Oakland's Municipal Auditorium.

This is made possible through the cooperation of the Officials of the City of Oakland and the efforts of the Greater East Bay Folk Dance Council.

Stan Valentine will be assisted by the following callers:--- Bill D'Alvy, Harlan Beard, Walter Beck, Joe Davis, Pete Lydon, Phil Maron and Jim Wright.

The program will start with ballroom dancing to Larry Capelli's orchestra from 12 noon until 1:30 p.m. There will then be general folk and square dancing until 5:30 p.m. Edith Cuthbert will be master of ceremonies of the kolo session from 6:30 to 7:30 p.m., after which there will again be general folk dancing.

As a special attraction for spectators, as well as dancers, at 3:00 p.m. there will be exhibitions by *Dances of the Pacific*, directed by Zeo Dehlinger; *Kopachka Dancers*, directed by Dean Linscott; *Oakland Recreation Dance Arts*, directed by Millie von Konsky; and the *Terpsichoreans*, directed by Grace Nicholes.

Greater East Bay Folk Dance Council members endeavoring to make this festival a huge success are:-----MC's, Dolly Schiwal; dance selection, Ken Peden; exhibitions, Suzy Martine; square callers, Stan Valentine; crowd control, signs and dignitaries, Bob Williams; information display, Florence Edwards and Louise Schillare; records, Phil Maron; flyers, Cliff Nickell; decorations, Jack Martin, Ken Peden and Vernon von Konsky; publicity, Genevieve Pereira; and hospitality, the membership of the Council.

Genevieve Pereira



# PARTY PLACES

## CHULA VISTA

Every Friday Night - 7:30 to 10. The Folklaenders.  
Mueller School, 715 I Street, Chula Vista.

## COMPTON

2nd Tuesday each month - 6:30 p.m. Compton Co-op.  
Pot-Luck Supper and Folk Dance  
Lueder's Park, Rosecrans & Temple Streets, Compton

## FRESNO

Every 2nd Friday each month from 8:30 to 11:00  
June through September, Fresno Square Rounders.  
Old Pavilion, Roeding Park, Fresno  
Every Saturday Night - First Saturday, 7 to 11 p.m.;  
Following Saturdays - 7:30 to 11 p.m.  
October through May - Fresno Square Rounders.  
Danish Brotherhood Hall, Yosemite & Voorman, Fresno  
Every Sunday from 7:30 to 11 - October through May  
Central Valley Folk Dancers, Danish Brotherhood Hall,  
Yosemite and Voorman Streets, Fresno.  
Every Sunday from 7:30 to 11 - June through September,  
Old Pavilion in Roeding Park, Fresno.

## INGLEWOOD

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

## LONG BEACH

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

## LOS ANGELES

Every Tuesday from 8 to 11. Virgil Jr. High School,  
1st and Vermont Ave., L.A. Virgileers Folk Dancers.  
5th Thursdays of the month - 8 to 11 p.m. Westwood Co-op.  
Emerson Jr. High School Gym, 1670 Selby Ave., L.A.

## LOS BANOS

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

## 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. Almonte Hall, Mill Valley, California.  
2nd Wednesday each month - 8:15 to 12. Marin Whirlaways.  
Carpenters' Hall, San Rafael, Calif.

# PARTY PLACES

## 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, So. Palo Alto.  
3rd Saturday each month - 8 to 12 p.m. Palo Alto Folk Dancers, 1305 Middlefield Road, Palo Alto.

## PALOS VERDES ESTATES

- Every Friday night - 8 to 11 p.m. South Bay Folk Dance Association. 3801 via La Selva, Palos Verdes Estates.

## PARAMOUNT

- Every Wednesday night - 8 to 10 p.m. Paramount Community Center. 14410 Paramount Blvd. (Party every 3rd Wed.)

## PENNGROVE

- 2nd Saturday (each month except Aug.) 8:00 til ?  
Petaluma International Folk Dancers. Penngrove Club House, Penngrove.  
3rd Saturday each month - 8:00 to ????? Redwood Folk Dancers. Penngrove Club House, Penngrove.

## POMONA

- 2nd Friday each month - 8 to 11 p.m. Pomona Folkartees. 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 & Willcox.

## 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. Sierra School, 24th St. & 4th Ave. Sacramento  
4th Saturday each month - 8 to 11. Triple S Folk Dance Club. Theodore Judah School, Sacramento.

# PARTY PLACES

## 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 Wednesday night - 7:30 to 10:00 - San Diego Folk Dancers (Beginners) Recital Hall, Balboa Park.

Every Thursday night - 7:30 to 10:00 - Cabrillo Folk Dancers Food & Beverage Building, Balboa Park (Advanced)

## SAN FERNANDO VALLEY

Last Friday each month - 8 to 11. West Valley Dancers.

Canoga Park Elementary School, 7438 Topanga Canyon Blvd.

## SAN FRANCISCO

1st Saturday each month - 8:00 to ?? . Sunsetters Folk Dance Club. Jefferson School, 19th Ave & Irving St., S.F.

2nd Saturday each month - 8 to 12. Mission Dolores Belles and Beaux. Genova Hall, 1074 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 Thursday each month - 8 to 12. Scandinavian Folk Dance Club. Douglas School, 19th & Collingwood, S.F.

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

3rd Friday each month - 9 to 12. Changs International Folk Dancers. Genova Hall, 1074 Valencia Street.

## SAN JOSE

2nd Saturday each month - 8:00 to 11:30 p.m. Gay Nighters. Hoover Jr. High School, Park and Naglee Streets.

## SANTA BARBARA

"End of the Month Festival" - Last Saturday of each month. Santa Barbara Folk Dance Club, Garfield School, 310 West Padre Street, Santa Barbara.

## SANTA MONICA

2nd Tuesday every month (except December) 8 to 11 p.m.

Santa Monica Folk Dancers. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd.

## SONOMA

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

## STOCKTON

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

# PARTY PLACES

## VALLEJO

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

4th Friday each month - 8:00 to 11:00. Sunnyside Folk Dancers. Vallejo Community Center, 225 Amador Street.

## WHITTIER

Every 5th Saturday - 8:00 to 12. Whittier Co-op Folk Dancers. West Whittier School, Norwalk Blvd., Whittier.

*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.*



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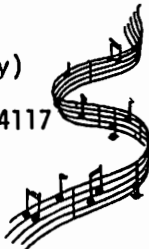


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Phone: 937-1825



# Echoes *from the* Perle Bleadon Southland

## SAN DIEGO FOLK DANCERS

Members of all groups in and around San Diego have banded together in a common effort to save the historic and once beautiful Food and Beverage Building in Balboa Park, San Diego. A proposal has been made to tear it down to make way for a parking lot. The occupants of the building have been aroused and so has the public. The building is used by folk dance groups five to six days every week, and it is also used by the Scottish Highland and Bagpipe groups, ballet classes, table tennis clubs, not to mention the hundreds of spectators who crowd in every Sunday afternoon to watch the folk dancing. Petitions (on behalf of the folk dancers) to protest the razing, have been circulated and have been signed by over 1100 people. The campaign was covered by TV and newspapers on Sunday, March 10, and the campaign will continue. Admittedly it is old and crumbling and needs face lifting, but we urge the preservation of the building as an attraction in the world-famous Balboa Park during San Diego's 200th anniversary in 1969. Will you help us save the Food and Beverage Building from destruction? A letter from you or your club to any or all of the following would be appreciated by the folk dancers of San Diego! Honorable Mayor Frank Curran, City Manager Walter Hahn, Member of San Diego City Council, City Administration Bldg., 202 C Street, San Diego, California 92101; Douglas Giddings, Chairman, Park & Recreation Board, U.S. National Bank Bldg., San Diego, California 92101; Richard Bowen, Chairman, Balboa Park Committee, 400 Cedar St., San Diego, California 92101. And, don't forget, we hope to see you all and thank you, come Statewide next year, when San Diego will be the area for that event.

*(Submitted by Alice Hauserman, President FDF of Calif, South)*

## CHULA VISTA FOLKLAENDERS

ELIZABETH ULLRICH's Chula Vista Folklaenders held their 1st annual Fasching party recently, and a smashing Fasching it was! Gay posters decorated the walls of Mueller School, which teemed with cowboys, hoboes, clowns, pirates and various and sundry bizarre individuals. There was even a genie who could make benches move from one end of the gym to the other. President MIKE MEYERS had a bottomless bag of dances, games, tricks, and prizes. Refreshments of sandwiches, German cookies and *gewasch* were plentiful and delicious. Party-goers brought their own steins, which added to the colorful atmosphere. The Chula Vista High School's German Club was well represented and contributed some enthusiastically-sung *Deutschen lieder* to the occasion.

## ECHOES FROM THE SOUTHLAND (continued)

Congratulations go to MIKE and ELIZABETH for such a thoroughly successful bash. With leadership such as this, the expansion of the club is assured. We are all looking forward to our Friday night get-togethers and to our monthly party nights, in particular. (Hurry back from Viet Nam to swell our ranks, Red!)

(Submitted by Flora Carmau)

## HOLLYWOOD PEASANTS

The Hollywood Peasants' Installation Dinner at the Hollywood Knickerbocker was a gala affair. The new officers are as follows: President, SAM SCHATZ; Vice-president, JACK MARGOLIN; Treasurer, GERTRUDE KEIR; Recording Secretary, SONIA SCHATZ; Corresponding Secretary, RITA FORDHAM; Program Chairman, ESSIE AUERBACH; Federation Delegate, DOROTHY SOSIN; Alternate, JOEL HOROWITZ.

Scrolls were presented to the members who have given of their time and effort to entertain the patients at Gateway Hospital.

The Peasants had a most enjoyable weekend recently, in Palm Desert. It was such a success; more weekends are being planned for the future.

## SANTA BARBARA FOLK DANCE CLUB

Members of the Santa Barbara Folk Dance Club are becoming experts in International Cuisine. Their latest achievement in the field of exotic foods was enjoyed by a large crowd of very hungry folk dancers. Japan and the Philippines were the lucky countries honored.

Japanese food was served. Some of the dishes enjoyed by the guests were: *Tamago-toji udon*, *Sashimi*, *Kanten* and *Yokan*. In true Japanese tradition only chop sticks were used for these delicacies.

The auditorium was gay with Japanese decorations, including dolls, toys, art books, many gay parasols and colorful lanterns, as well as Japanese characters dramatically displayed in black on a white background.

Two lovely Japanese girls and one boy gave exhibitions of Japanese folk dances. The first one was the beautiful "Cherry Blossom" dance. The second, a ritual ancestral dance, "*Shin-gosho ondo*." This dance conveys a message through the graceful movements of the hands. The final number was the well known "*Tanko Bushi*".

Two young Philippine couples demonstrated the folk dances of their country, including *Tinikling*, the spectacular bamboo pole dance. In this dance the dancers must be precise in every step or have their ankles rapped with the moving bamboo poles.

The Santa Barbara Folk Dance Club is sponsoring SHIRLEY W. FORCE for a Federation tuition scholarship for the Conference at UCSB in August and we are in hopes that she will receive one of the awards. (Submitted by Roberta Palamari)

## ECHOES FROM THE SOUTHLAND (continued)

### THIS AND THAT

MILLIE LIBAW writes from Israel how thrilling was the 20th Anniversary celebration of the State of Israel. Millie will also visit Greece and Hungary.

WESTWOOD CO-OP's 23rd Anniversary Festival was a huge success, with almost 600 people in attendance. The program was excellent, with most of the dancers on the floor at all times. Exhibitions were great - - Oberlandlers, Royal Scottish Country Dance Society, Argentine Association, U.C.L.A. Mexican Dance Group and the Gandy Dancers.

The Brigham Young University International Folk Dancers directed by MARY BEE JENSEN, gave us a thrill - performing their exhilarating dances from around the world.

The OJAI FOLK DANCE WEEKEND was as exciting as always. Hundreds of dancers enjoyed the Kolo Hour directed by RUBI VUCETA, which took place at the Art Center - indoors and out. The evening festival, held in the Nordhoff High School Gym, was very well attended and the exhibitions were excellent. Sunday afternoon was gay and informal, again with excellent exhibitions.

The HAVERIM FOLK DANCERS celebrated the 20th Anniversary of the State of Israel with a Festival on May 25, with Israeli exhibitions, costumes and refreshments.

Congratulations to BEMI DE BUS for all her hard work on Festival of Flowers at Century City.

## CAMP Sacramento

FOLK DANCE WEEKEND -- Friday Evening - June 28  
Saturday June 29  
Sunday June 30

PLAN #1: Cost per Person.....Cost per person \$7.00

This would include lunch and dinner on Saturday, lodging Saturday night and breakfast Sunday A.M.

PLAN #2: Cost per Person.....Cost per person 10.00

This would include lodging Friday night, 3 meals on Saturday, lodging Saturday night and breakfast Sunday morning.

Children who have not reached their 11th birthday will be charged \$3.00 under either plan.

**GREATER EAST BAY FOLK DANCE COUNCIL**

DOLLY SCHIWAL has been elected to serve a second year as president of the GREATER EAST BAY FOLK DANCE COUNCIL. Her new vice president will be BOB WILLIAMS. EDITH CUTHBERT, SR., succeeds LANYA PAVLIGER as secretary while CAROL WHEELER continues as treasurer for a third year.

PHILLIP WORK, outgoing vice-president, is due to go into the Air Force soon. A specially decorated cake announced his imminent departure at the last executive dinner meeting of the council in Peluso's restaurant.

A delegation of 20 OAKLAND FOLK DANCERS, led by their president, LOUISE SCHILLARE, were guests of the WALNUT WHIRLERS at their party in the Alamo Women's Clubhouse. STAN VALENTINE was the square dance caller.

New officers of the WHIRLERS, announced by their president, JOHN MESSER, (a former Oakland Folk Dancer) are TOM and LOIS NAIRNE, president; BILL and BONNIE WALKEMAN, vice president; ERNIE and JOAN WILSON, secretary; and ED and JOAN MIZE, treasurer; also WES and MARY ELLEN LUDEMAN and BOB and PHYLLIS MURPHY, members-at-large. The Greater East Bay Council was represented by CAROL WHEELER, CLIFF NICKELL and FLORENCE EDWARDS.

The OAKLAND FOLK DANCERS were saddened by the passing of one of their club's founders, CARL B. HANSEN, 83, in Hayward, May 6. CARL and ANNA HANSEN, who survives him, were active members of the club until his final heart attack and illness several months ago. The esteem of the Hansens among folk dancers was shown when more than 200 attended their Golden Wedding Anniversary party five years ago.

*Cliff Nickell, 3914 Agua Vista, Oakland, California*

**PENINSULA FOLK DANCE COUNCIL**

Menlo Park's Little House Dancers, DON CIAMPI's group, danced at Santa Clara Fairgrounds May 23. More power to them!

The GAY NIGHTERS' Party of the Month, June 8, was a masquerade, and, as usual, was a huge success.

At the San Mateo Fair, on August 10, there will be folk dancing for everybody, from 6:30 to 7:30 pm.

This is a little bit in the future, but let's keep the date of August 31 in our minds. This will be a "Scholarship Ball", to be emceed by former scholarship winners.

The BARRONADERS danced for the "Old Car Club" at Stanford Linear Accelerator Center in May.

As soon as school closes EDITH and NEAL THOMPSON will be up at their campgrounds at the Eel River, by Richardson's Grove. Anyone traveling Highway 101 is sure missing a good thing if

## COUNCIL CLIPS (continued)

they don't stop there at least to say "Hello!"

*Lydia Strafelda, 734 Sunshine Court, Los Altos*

## REDWOOD COUNCIL OF FOLK DANCE CLUBS

HAROLD REAMES suffered a heart attack in May, but by this date he is back to almost normal activity.

Don't forget the "Little Festival in the Redwoods", Pot-luck Picnic and Dancing, Afternoon and Evening, Sunday, August 18.

## SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Before all you ardent folk dancers get the summer months all "planned away" we in the Capitol City would like to lure you to our area for some fun sessions. On the calendar, as one of the most important events, looms CAL-EXPO. Instead of the State Fair, as we have known it for so many years, the format has been changed to accommodate many more events and possibly help us form the habit of watching closely the schedule of coming events.

Beginning July 1, quoting directly from the brochure, CAL-EXPO will provide visitors an opportunity to enjoy a summerlong series of festivities, and a chance to be sidewalk superintendents as construction continues. The site is centrally located to serve all residents of the State of California, and that is just exactly what we have in mind. With all of you taking note and jotting it on your calendar now, we should make the August 11th Festival, at CAL-EXPO, Sacramento, a memorable one. Dancing in an air-conditioned building should be pretty popular in August. General Folk Dancing begins at 2:00 pm, followed by Balkan dancing from 5 to 7:30. We have the building until 10 pm with exhibitions planned so there should be something to interest all. Adequate parking facilities and restaurants will be available nearby. Now, all we need is that enthusiastic support from all staunch Californians to make the venture a success and we are counting on you.

Prior to CAL-EXPO is the Annual Weekend at Camp Sacramento. These dates are June 28, 29 and 30. Reservations are being taken by KEN WHITESIDE, and going fast. We look forward to this weekend for many types of relaxation and are pleased to notice that there will be quite a few first-timers this year. A popular feature is the Pot-Luck after dancing, on Friday and Saturday nights - such gourmets!!!

Don't forget, there is dancing on the green at William Land Park, beginning July 4.

*Milli Riba, Box 555, Pine Grove, California*

## MARIN DANCE COUNCIL

Happenings: July 13, a Workshop (i.e., review) of *Red Boots* and *Hiaticos* by DEAN LINSOTT, plus the teaching of *Bold Merch-*

## COUNCIL CLIPS (continued)

*art* and *Ballos* by BILL D'ALVY. The scene will be Park School, at 1:00 pm - 360 East Blithdale, Mill Valley. At 7:30, the same place, a Balkan Hour. At 8:30, an all request dance program. All this, to get you in the mood for a festival the next day at College of Marin, Kentfield, at 1:30 pm on the grass in a spectacular setting of beautifully landscaped grounds, with majestic Mt. Tamalpais as a superb backdrop. By 7:30 pm, after you have patronized restaurants advertised in LET'S DANCE, you can trot down by the station (it used to be a N.W.P. station, if you're old enough to recall) to the gymnasium complex, where, with your soft soled shoes you'll be ready for more dancing and some excellent exhibitions. Our theme is "Memories of Marin", of which there are many, especially if you've racked up 20 years of folk dancing, as has this scribe, this 1968.

Speaking of little old ladies -- greatly beloved-dear-friend EDDIE BARNES, of Cazadero, now 82, had a slight stroke and is just now getting out of hock. It gives one hope for those later years, as Eddie has been the playboy of the Redwood Council. And, in Penngrove, there was an ethnic Israeli party hosted by NAOMI ROSENBERG and CLAIRE KUHNE. Naomi made, and donated, the costumes for ladies of the KOPOCHKAS who were guest exhibitors. Refreshments were veddy kosher. It was charming of this little gal to share a little of her religious tradition with us.

SKIP and her Mod Ball and KOPOCHKAS blossomed out in elegant new Polish costumes to present an *Oberek* and a *Kujawiak*.

FRED SWEGER, the CLIPS, the LINSKOTTS and the RASELLAS (all scholarship winners) went to Madelynne Greene's Camp.

We elected officers for our Council. Everyone was a repeat, except for MONA VERZI whose job as corresponding secretary will be held by ROSE SCHOLZ. Mona - a standing ovation for services above and beyond; we have loved having you aboard.

*Claire Tilden, #9 San Pedro Road, San Rafael, Calif.*

## SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

Under the chairmanship of GEORGE PAVELKA, officers for the coming new year of the Council are as follows: President, CHET HELDMAN; Vice President, JIM WRIGHT; Treasurer, ELSIE MACLAREN; Secretary, to be selected by the President; Publicity, MARY DUANE.

CHANGS INTERNATIONAL FOLK DANCERS celebrated their 30th birthday; it doesn't seem possible! The Champagne Dinner was held in Genova Hall on June 7, 1968.

*Leonora R. Ponti, 580 McAllister St., Apt. 211, S.F. 94102*



# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

AVIS TARVIN, 314 AMALFI DR., SANTA MONICA, CA 90402

## Federation Festivals

JUNE 22 - Sat - GARDEN GROVE  
 Hosts: Garden Grove Folk  
 Dancers  
 1:30 to 5:00  
 8:00 to 11:30 p.m.  
 Kolo Hour: 7:00 p.m.

AUG. 10 - Sat - SANTA BARBARA  
 Hosts: Santa Barbara  
 Folk Dancers  
 Santa Barbara High  
 School

OCT. 26-27 - CHULA VISTA  
 Hosts: Folklaenders  
 Municipal Rec. Ctr.  
 Parkway at 4th  
 Sun. 1:30 p.m.

NOV. 2 - Sat - LOS ANGELES  
 TREASURER'S BALL  
 Sportsmans Park, L.A.

DEC. 7-8 - SANTA MONICA  
 Hosts: Santa Monica  
 Folk Dancers

1969

JAN. 26 - Sun - GLENDALE  
 Hosts: Pasadena Folk  
 Dance Co-op  
 1:30 - 5:30 p.m.  
 Glendale Civic Auditorium

## Special Events

JULY 8 to 12 (Mon to Fri)  
 IDYLLWILD WORKSHOP WEEK  
 JULY 12 to 14 (Fri to Sun)  
 IDYLLWILD WEEKEND

AUG. 9 to 11 (Fri to Sun)  
 TEACHERS WORKSHOP WEEKEND  
 U.C. Campus, Goleta  
 (Santa Barbara)  
 AUG. 11 to 18 (Sun to Sun)  
 SANTA BARBARA CONFERENCE  
 U.C. Campus, Goleta

SEPT. 21 (Sat) - COMPTON  
 Hosts: Opanki Dancers  
 Fund Raising Festival  
 Leuders Park  
 1:00 P.M. to 12 M.



# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

DOROTHY HENNEY, 2034 JOHNSTON AVE., SAN JOSE, CA 95125

## *Federation Festivals*

**JULY 13 - 14 - KENTFIELD**  
 Hosts: Marin Dance Council  
 Sat. July 13 - Workshop  
 Park School, Mill Valley  
 1:00 p.m.  
 Balkan Hour - 7:30 p.m.  
 All Request Program 8:30  
 Sunday - July 14  
 College of Marin  
 Quadrangle - 1:30 p.m.  
 Gymnasium - 7:30 p.m.  
 (Soft Shoes, please)

**AUG 11 - Sun - SACRAMENTO**  
 Hosts: Sacramento Folk  
 Dance Council  
 CAL-EXPO (Fair Grounds)  
 "Folk Dance Day"

**SEPT 29 - Sun - SONOMA**  
 Hosts: Redwood Folk Dance Ccl  
 "Vintage Festival"

**OCT 26-27 - Sat-Sun - FRESNO**  
 Hosts: Fresno Folk Dance Ccl.  
 "Harvest Festival" and  
 Folk Dance Camp Reunion

## *Folk Dance Camps*

**LIGHTED LANTERN CAMP**  
 Golden, Colorado  
 July 7 to 13, 1968

**STOCKTON FOLK DANCE CAMP**  
 University of the Pacific  
 July 21 to August 3, 1968

## *Regional Festivals*

**JUNE 23 - Sun - DALY CITY**  
 Hosts: San Francisco Council  
 of Folk Dance Groups  
 "Annual Festival"

**JUNE 23 - Sun - WALNUT GROVE  
 LOCKE-RYDE**  
 Hosts: Sacramento Council of  
 Folk Dance Clubs  
 "2nd Annual Festival"

**JULY 4 - Thursday - OAKLAND**  
 Annual Folk & Square Dance  
 Oakland Municipal Auditor.  
 Ballroom Dancing to LIVE  
 Orchestra - Noon to 1:30  
 Folk Dance - 1:30 to 5:30  
 Kolos - 6:30 - 7:30  
 Folk Dance - 7:30 - 10:00

**AUG 18 - Sun - GUERNEVILLE**  
 "Little Festival in the  
 Redwoods"  
 Picnic (Pot-luck) & Dancing  
 Afternoon and Evening

## *Institute Dates*

September 15 - Oakland  
 November 24 - Oakland  
 Eagles Hall - 1228 - 36th Ave.

**FEATHER RIVER FAMILY CAMP**  
 Near Quincy, Plumas County  
 August 11 - 17, 1968  
 "Moonlight Festival"  
 Aug. 17 - Sat. Night

"MEMORIES OF MARIN" (Continued from page 22)

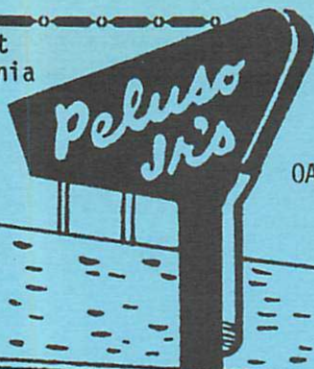
In closing our memory file we point with some pride to our program, which includes dances from the 30s - - - *Circle Schottische, Alexandrovska, Tsyganotchka, Scandinavian Polka, Polka Mazurka and Meitsche Putz Di.* See you on the Green, come July 13.

*Claire Tilden (Class of '48) #9 San Pedro Road, San Rafael.*



THE CALIFORNIA EXPOSITION, now under construction in Sacramento, is shown here as it will look when completed. Starting with the main entrance at the top center, the major components of The Exposition include (1) the Theme Amusement Park at the left; (2) Exposition Center, the cluster of eight buildings circling four towers; (3) the Industrial Exhibit Area just to the right of the main entrance at the top; (4) the Fair Activities Complex made up of four exhibit buildings, linked by a pedestrian walkway at the right center, and (5) the Horse Racetrack and Grandstand at the upper right corner. CAL EXPO, a permanent year-round educational and recreational attraction, will open July 1, 1968, as the official "Showcase of the Golden State." Many of the features shown in this drawing will be ready for the initial season.

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