

FEBRUARY 1972



Junior Dancers International
Director, Millie von Konsky
(Story on page 9)



Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

35c

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

February 1972

Vol. 29 No. 2

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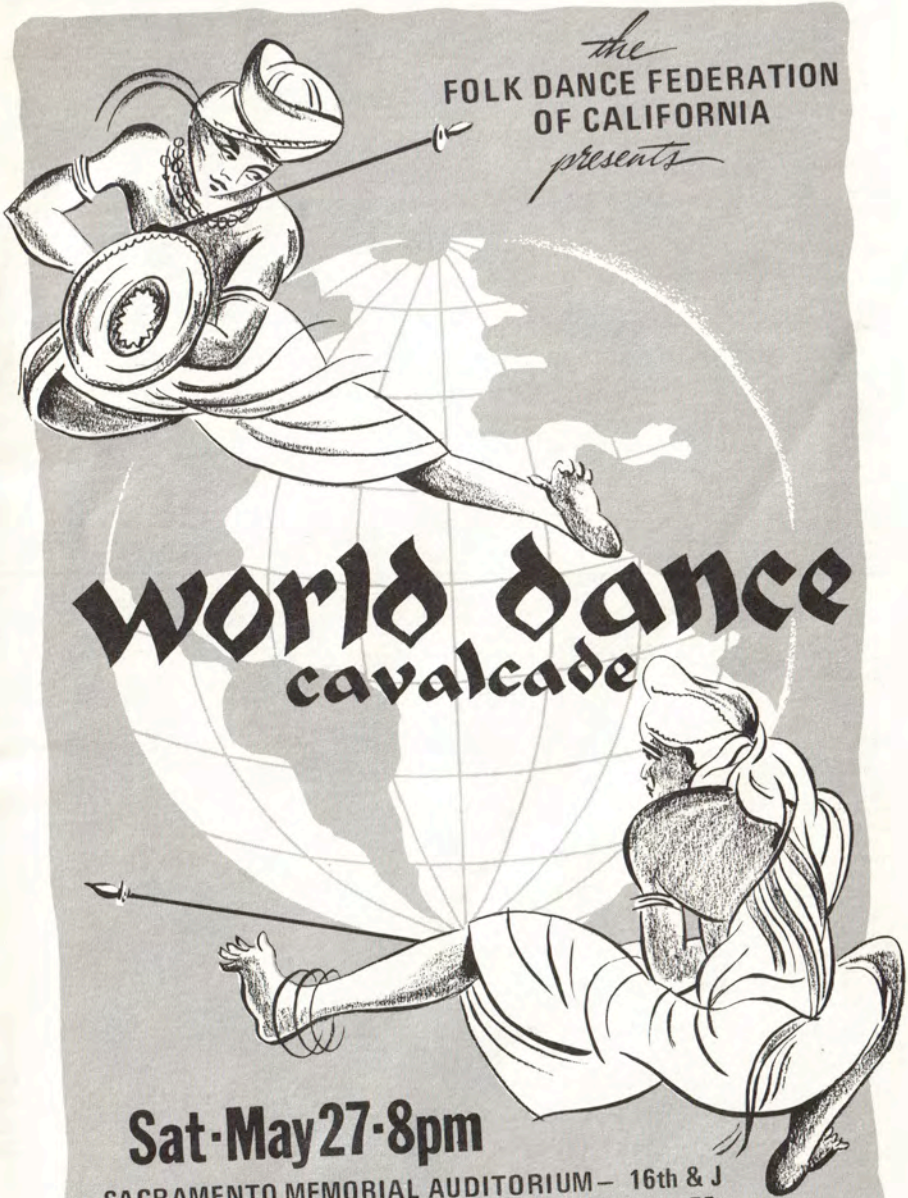
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Listings. Please refer
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the
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Readers of LET'S DANCE magazine have enjoyed the costume articles and sketches by Audrey Fifiield since 1962. She is truly an artist in many areas, having taught designing in the College of Marin, as well as winning awards for her watercolor paintings.

After six years of faithful service as Costume Research Editor for LET'S DANCE, Audrey Fifiield has decided to make this article her last one. Her sketches have been beautiful and authentic in every detail and her articles have become valuable information for anyone interested in folk costumes and culture.

Many readers will miss Audrey's articles, and this editor, in particular, regrets she has made a decision not to continue as a contributor to the magazine, since she not once failed to meet the deadline date for a single issue. In fact, most of the time her articles arrived well in advance of the deadline, which greatly relieved the pressure of last minute requests for corrections, deletions or insertions.

Audrey's husband, Jack, is retiring in March, and Audrey wishes to be free of any responsibility which might take away from her sharing his plans for the future. We'll miss you, Audrey, but we wish you happiness and success in your future plans, and thank you sincerely for the valuable information you have contributed to LET'S DANCE magazine. (Vi Dexheimer, Ed.)

Costumes of Argentina

THE GAUCHOS

There are many different versions of the Argentine Gaucho costume, some rather surprising, but all acceptable. It must be remembered that these are working people in everyday clothes and that their "best" is a matter of degree and not a change in style.

Fig. #1, Plate I, shows the very old style of costume, circa 1830, and it was worn with little modification for seventy years or more. This is a late version, as shown by the flat-topped hat. The older sombreros were much larger, and the whole costume, at that time, was identical to that worn in colonial Mexico. This style of headdress, a hat worn over a bandana, is called a "Vincha".

The shirt and trousers are of white cotton. The pants are wide and lace trimmed, sometimes self-fringed, also. The bosom of the shirt is tucked or ruffled. The cufflinks are of gold or silver, and the wide leather belt, worn low over a sash, is heavily decorated with silver coins or tooled silver. The buckle of the belt is attached to the leather by links or bars of silver interspersed with coins. His bolero is probably red, a favorite color, but may be any color desired. The edges are embroidered. Over his trousers is worn a blanket, probably originally a saddle blanket. One short end is wrapped around the waist from behind. The free end of the blanket is passed between the legs and wrapped across the waist in front. The two

COSTUMES OF ARGENTINA
Sketched by Audrey Fifield



(Fig. #1)

Plate I

(Fig. #2)

front corners are allowed to hang free. The blanket is secured first by the long sash, which is wound around the waist several times and then for security, by the belt. The belt also serves as a place to carry his 18" long silver-hilted dagger (a double edged knife, or *facon*) in its silver sheath, his whip and his *boleadoras*, the double weighted throwing rope of the pampas. There are no rigid rules for storing these articles, and they are usually stuck in back out of the way.

By 1920, or thereabouts, the white cotton underpants had disappeared and were replaced by moderately baggy trousers tucked into soft leather boots. These boots often had no heel at all, and never a high heel. They are from 12 to 14 inches high and are white, brown, black or any color in between. A gaucho may even wear sandals, alpargatas, a spat-like boot with out a sole, or no shoes at all. Spurs are seldom worn, and I could find no examples of them earlier than 1920, and then no others until the 1950's, worn during a parade. The rowels are no larger than an inch and a half.

The bandana worn at the neck is always part of the Argentine costume for both men and women. The men's old-style is large and draped carelessly about the shoulders. The modern version is much smaller. Any material is acceptable, from cotton to silk, printed or plain. The woman's scarf serves as a fichu, and may be a ruffled triangle or a large silk fashion square. All scarfs are tied with a square knot.

Chaps are not worn by horsemen. The blanket serves for protection. When more is needed large "bat-wing" chaps in front of the rider's legs are worn by the horse. In brushy country they extend across the horse's chest, giving the animal protection, also.

Figure #2 is a modern gaucho with moderately full, and moderately long "bombachos", as these wide trousers are called. They would blouse at a shorter length if tucked into high boots. These comfortable trousers are worn by all sorts of working people, even in the cities. They are made with side pockets in the seams and hip pockets in back, and are white, black, brown, tan, dark blue, gray, etc. A very modern type is several yards wide and so long that even blouse up over the boot-top, the bottom fold nearly touching the ground. They are all very casual about footwear, preferring the soft, heel-less moccasin type boot or the rope-soled canvas alpargata, to a hard soled riding boot.

Some wear a costume directly from the Spanish Basques. The moderately full, light colored *bombachos* stop short of the ankle, with a buttoned band, often left unbuttoned. Alpargatas are worn without socks or with socks drawn up over the buttoned down pants. White shirts are worn with the collar open and the scarf tied around the neck inside the shirt. The long ends then hang out on the chest. A short jacket, as shown, and a beret on the head, completes the Basque look. Basque or no, they all wear the sash and heavily silvered belts, knives, whips and

COSTUMES OF ARGENTINA
Sketched by Audrey F. field



(Fig. #3)

(Fig. #4)

Plate II

boleadoras.

Nowadays the vest under the jacket has given place to sleeveless, vee-necked, pullover sweaters, a very comfortable style. They are knitted in one color in three-ply fingering yarns, and often have intricate allover patterns of the flat knit, purl type; no lacy openwork and no bulky bumps.

Plate II shows two women, Figure #3, in old time costume to compliment Fig. #1 man, and Fig. #4 in modern dress. Both personify the feeling of lightness and softness favored by the women. Dimity, voile, batiste, dotted Swiss and lawns are all used, as well as firmer lightweight cottons. Very small floral prints and dots, as well as solid colors, are used. The older costume is two piece, as were most dresses of those days. The skirts are long and full, flounced, plain or ruffled. Some are longer than shown, as they reflect the current styles of Europe of their day. Bodices are snug and fitted and worn inside the skirt band, unless made with a peplum, as shown. Peplum backs are not usually smooth, but are pleated, gathered or flared at the center. Stockings and slippers are worn only by well-to-do people, and most women wear sandals or go barefooted, as do their husbands.

The modern costume is made in one piece, and the blouse, while fitted, is much easier. The small apron is always worn, but may be rectangular, or any shape, and untrimmed. They are of light weight white cotton. Stockings and dressy heeled slippers are worn, as this is now a special-event mode of dressing. The large triangular shawls are worn as wraps for warmth or show and maybe of silk or wool, or even heavy blanket type material for bad weather. All are quite plain, with trimming restricted to the weave of the material and fringed edges.

Audrey Field

FLASH

WANTED!!!

An Editor/Compositor to take over LET'S DANCE Magazine. Present editor wishes to retire. Small stipend; mostly a labor of love. State qualifications and reasons for interest in this appointed office of the Folk Dance Federation of California, Inc. Please contact
Vi Dexheimer, Box 4039 Mt. Veeder Road,
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WHO'S WHO

A PERSON AND A PERSONALITY

By A. S.ecret D.ancer

ACHTUNG!

Did you know that there is a physical education instructor in the Federation (South) masquerading as a folk-dance teacher, or is it the other way around?

However, way down San Diego way, there is a wonderful person and personality answering to the name of Mrs. Elizabeth Ullrich, who fills both roles.

When she isn't busy (and when is that?) pushing and prodding women of all ages through the gyrations of gymnastic drills, she is teaching to and demonstrating with the Folklaenders. Said group does every sort of dance, but specializes in Swiss and German terpsichore.

How, when, and where did it all start?

On a beautiful March 29 morning a new china doll was born in Dresden, Germany. As in the norm, she went to kindergarten for openers and, at the ripe old age of ten, joined a Turnverein class. That must have been the turning point of her life, because from there we track her through schools in Dresden, Leipzig and Berlin, majoring in physical education courses.

A culmination of all this effort was a Turnfest in Frankfurt, Germany (an annual affair in those days) in which 2500 girls and women performed gymnastic drills and exercises. The composer of such drills and exercises was our heroine, Elizabeth Ullrich.

As the usual course of life progresses Elizabeth learned that there also were boys in this world, and she found one. He has remained the only one -- Alfred Ullrich. The difference in this romance is that, three weeks after Elizabeth and Alfred were married in Dresden, Alfred took off for America. His first and only stop was San Diego, where he took up his Dresden ac-



quired profession, of ornamental iron worker, with an uncle of his. A year later Elizabeth made her way to San Diego.

Not satisfied with status quo regarding education, she went to Sweetwater High School for four years, and had a short stint at San Diego State. These efforts, plus a correspondence course qualified her for permanent teaching credentials.

Somewhere, somehow, in her busy life, Elizabeth took time off to bear a son, Walter. Walter is a chemical engineer who lives in San Francisco with his wife and Elizabeth's three grand-children; two boys and one girl.

Actually, what is folk dancing? After a fashion it is a sort of gymnastic drill or exercise put to music. Watch some of the efforts put out by folk dancers and you would swear that they just had a strenuous work-out in a gym. It, therefore, was a natural that Elizabeth would blend into folk dancing, which she did with a verve.

She now teaches gymnastics on Monday, Wednesday and Friday at various hours. Folk dancing gets its share of attention on Wednesdays and Fridays. I am sure that Tuesdays, Thursdays and Saturdays are not mis-spent.

Since she disembarked in San Diego the twinge for the "Alte Heime", the "Vaterland", has erupted four times. Trips to Switzerland, Germany and Austria were made by Elizabeth in 1934, 1958, 1963 and 1970. The 1970 trip lasted ten weeks, during which time she enjoyed the *gemutlichkeit* of a brother and two sisters-in-law, who still reside in Dresden, Germany.

Among the flashy and eye-catching costumes which Elizabeth wears are five which she made herself. The others are ones she purchased.

Elizabeth says she has a folk dance record collection of over 200. However, by devious means I have found out that there is somewhere in the Ullrich household a large collection of German recordings which I would be pleased to hear some day.

Elizabeth concentrates her culinary efforts on the German style. *Natürlich!* But I'm sure she can knock off a mean hamburger or hot dog, too.

And so, as the sun slowly sinks over Mission Bay, we can imagine that Elizabeth is dashing somewhere to do something that must be done; which, for her, is normal.

Aug Wiedersehen!

The Perfect Gift for a Folk Dancer

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First Mini Concert

JUNIOR DANCERS INTERNATIONALE, under the direction of Millie von Konsky, will present their First Mini Concert on March 19, 1972. All members of DANCE ARTS OF OAKLAND will be guest performers in the concert. Approximately 40 children and 20 adults will participate.

The Concert will be held at Oakland High School Auditorium, 3233 Park Blvd., and MacArthur Blvd., in Oakland. The Concert will begin at 2:00 p.m., Sunday afternoon, to be followed by general dancing, which will include Balkan dancing, at the same location. Nate Moore, of Southern California, will narrate the Concert.

Members of the Greater East Bay Folk Dance Council will assist with the After-party dance. Stan Valentine will call Squares and Lucia Edwards, of San Francisco, will plan the Kolo part of the program. Ray Olsen, member and leader in Dancers Internationale, will emcee the After-party.

The photo on the cover of this issue is of three members of Junior Dancers Internationale directed by Millie von Konsky and sponsored by the Oakland Office of Parks and Recreation.

East Bay Women's Dance Circle

23rd ANNUAL SPRING FESTIVAL

The East Bay Women's Dance Circle will hold its 23rd Annual Spring Festival for 1972, on Thursday, March 23, from 9:30 a.m. to 11:30 a.m., at the Eagles Hall, 1228 - 36th Avenue, Oakland, California. The public is invited - - Admission free.

Margaret Mitchell, Festival Chairman, together with Anne Diggelman, Co-Chairman, the current President, Kit Milat, and active past Presidents, Jessie Taylor, Mary Parker, Jerry Washburn, Sr., Alice Raymond, Bee Thomas, Ruth Hughes and Agnes Boyle will be diligently working on this special event.

The EAST BAY WOMEN'S DANCE CIRCLE is under the direction of Gwen Heisler, Acting Director, in the absence of Director Millie von Konsky.

The Dance Circle extends a hearty welcome to the public who wish to attend classes held every Thursday morning from 9:30 a.m. to 11:30 a.m., at the above address.

Olive Sammet,
Publicity Chairman

FEBRUARY 20, 1972
OAKLAND MUNICIPAL AUDITORIUM

The Greater East Bay Folk Dance Council

PRESENTS

AFTERNOON PROGRAM

1:30 — 5:30

- | | |
|---------------------------------|---------------------------------|
| 1. <i>Square Tango</i> | 16. <i>Sirtaki</i> |
| 2. <i>Scandinavian Polka</i> | 17. <i>Siesta in Seville</i> |
| 3. <i>Apat Apat (P)</i> | 18. <i>Hofbrauhaus Laendler</i> |
| 4. <i>Amanor Waltz</i> | ◻◻◻◻◻ |
| 5. <i>Russian Peasant Dance</i> | 19. <i>Never on Sunday</i> |
| 6. <i>Beautiful Ohio</i> | 20. <i>White Heather Jig</i> |
| ◻◻◻◻◻ | 21. <i>Korobushka (P)</i> |
| 7. <i>Polka Mazurka</i> | 22. <i>Somewhere My Love</i> |
| 8. <i>Alexandrovskia</i> | 23. <i>Zillertaler Laendler</i> |
| 9. <i>Italian Quadrille</i> | 24. <i>La Golondrina</i> |
| 10. <i>Tino Mori</i> | ◻◻◻◻◻ |
| 11. <i>Polyanka</i> | 25. <i>Erev Ba</i> |
| 12. <i>Ve David (P)</i> | 26. <i>Elizabeth Quadrille</i> |
| ◻◻◻◻◻ | 27. <i>St. Johns River</i> |
| 13. <i>Ranchera</i> | 28. <i>Numero Cinco (P)</i> |
| 14. <i>Hambo</i> | 29. <i>Hopak</i> |
| 15. <i>Tango Poquito (P)</i> | 30. <i>Lights of Vienna</i> |



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6:30
7:30

Federation Festival

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EVENING PROGRAM

7:00 — 10:30 P.M.



1. Couple Hasapiko
2. Shuddel Bux
3. Teton Mt. Stomp (P)
4. Milondita Tango
5. Kapuvári Verbunk
6. Miserlou



7. California Schottische
8. El Gaucho Tango
9. Caballito Blanco
10. Doudlebska Polka (P)
11. Waltz of the Bells
12. Siamsa Beirte



13. To Tur
14. Fandango Espana
15. Polish Mazur
16. Karagouna
17. Schuhplattler Laendler
18. St. Bernard Waltz



19. Tarantella Di Peppina
20. Hambo
21. Oslo Waltz (P)
22. La Cachucha
23. Brandiswalzer
24. Corrido



25. El Shotis Viejo
26. Slovenian Waltz
27. Oklahoma Mixer
28. Marklander
29. Grand Square
30. Blue Pacific



Catalonia Roussillon

The costumes illustrated for the month of February, in the 1972 Costume Calendar, are from Catalonia. Therefore, the following may be points of interest.

Catalonia is located in N.E. Spain, stretching from the Pyrenees southward along the Mediterranean. The people speak both Spanish and Catalan, or Provençal, which is a dialect of S.E. France, developed by the troubadours centuries ago.

Roussillon, on the Spanish border, was a region and former province of Southern France. History reveals it was conquered by the Franks (a group of Germanic tribes) from the Arabs in the 8th century; it was later held by the house of Aragon and by Spain; it was ceded by Spain to France in 1659.

In the 18th century Catalonia, of which Barcelona was the capital, was the most prosperous province in Spain.

In Catalonia at the present time, a man still wears his *barretina*, a folded beret of red wool; the *gambeto*, a type of overcoat; sometimes a *garro*, a brown and red beret; a *marsillo*, a short jacket; sometimes a *capa de muestra*, a gray wool coat, often with black stripes, or a type of vest with long sleeves, called a *carpino*.

The most popular dance in Catalonia is the *Sardana*, in which many may take part, by holding hands while dancing. The rhythm is set by the dancers with the enthusiasm reaching the bystanders, who maintain the rhythm by clapping their hands. To provide the music for the *Sardana*, the Catalonians prefer the *flaviol*, or small flute, and drums, which vary in size and tone and are called *bombos*. Bagpipes also provide some of the music.

Catalonia, due to its Roman inheritance, belongs to the world of oil and garlic. The Moors added their taste for bitter sweet, bringing into use saffron, sugar and the acid fruits, and from America, the Catalonians learned of the tomato, pepper and red pepper. Catalonia is well stocked with food of marvelous quality, and there is a little bit of the French cuisine in the smart restaurants.

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In Memoriam



The Dunsings, Paul and Gretel

Photo: A. C. Smith

How does one say "goodbye" to a fellow folkdancer? How does one say "thank you" for the wonderful dance sessions and the German dances learned at the University of the Pacific? For it is here that many of us came to know and admire Paul and Gretel Dunsing, to enjoy their teaching and listen to their recorder music.

Paul Dunsing passed away early Sunday morning, December 12, 1971. As many of you know, he had been suffering severe pain for more than six months. He will be missed very much by all who knew him.

Paul was born in Berlin, Germany, where he and Gretel met on the common ground of folk dance, in the early 1920s. Paul came to the United States in 1927 and married Gretel in July of the same year. Gretel had preceded him to the United States for a two-year visit.

While in Germany, Paul had done extensive work with Harold Kreutzberg, so the Dunsings established a modern dance studio in Chicago, with folk dance and rhythmic gymnastics as a part of their program. Beginning in the late 30s and continuing for nine years, Paul directed a folk dance group which specialized in German and Scandinavian dances, and with this group, participated in the National Folk Festivals held in Chicago and Washington, D.C.

Paul received a B.S. in physical education from George Williams College and a M.S. in Education at Northwestern University. Paul's abilities were many. From 1946 to 1954 he directed therapy through physical education at the Veterans Rehabilita-

tion Center (later known as Mental Health Center) in Chicago. During the summer he was recreation director at the George Williams College summer camp. In 1954 Paul joined the faculty of the George Williams College, and was active there until his retirement two years ago.

Paul was one of the first to be hired by the Chicago Park District to teach folk dance as part of their new park curriculum, and in 1935 he helped organize their first large scale Folk Festival.

The Dunsings have been constantly active in folk dance activities, participating in many workshops and dance camps, such as Idyllwild, University of the Pacific, Oglebay Institute, Lighted Lantern, Lac Sept Isles, Quebec, Camp Becket, Mass., Year End Folk Dance Camp, Keene, N.H., and at Folk Lore Village Christmas Festival, Mt. Horeb, Wisc. Together Paul and Gretel wrote a handbook of German dances, "Dance Lightly", and "German Folk Dances", Vol. I.

Gretel will continue her work in folk dance and recorder workshops, but we know that Paul will be watching and lovingly guiding the steps and patterns.

Miriam Lidster

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FOLK DANCE POPULARITY LIST

FOR THE YEAR 1971

Compiled by:
Stan Valentine
1175 Plaza Drive
Martinez, CA. 94553

- | | |
|---------------------------|--------------------------------|
| 1. Hambo | 47. Tarantella De Peppina |
| 2. Corrido | 48. Swir Swir |
| 3. Somewhere My Love | 49. La Colondrina |
| 4. White Heather Jig | 50. Neapolitan Tarantella |
| 5. Never On Sunday | 51. Down The Lane |
| 6. St. John River | 52. Schuhplattler Laendler |
| 7. La Encantada Tango | 53. Beautiful Ohio |
| 8. Couple Hasapico | 54. Ship O' Grace |
| 9. Blue Pacific Waltz | 55. Shuddelbix |
| 10. Milondita Tango | 56. Las Altenitas |
| 11. Lights of Vienna | 57. Miserlou |
| 12. Zillertaler Laendler | 58. Csardas Z Kosickych Hamrov |
| 13. El Gaucho Tango | 59. Fascination Tango |
| 14. Caballito Blanco | 60. Viennese Waltz |
| 15. Tango Poquito | 61. D'Hammerschmiedsg'selln |
| 16. St. Bernard Waltz | 62. Teton Mt. Stomp |
| 17. Apat Apat | 63. Dreisteyrer |
| 18. Polish Mazur | 64. Oklahoma Mixer |
| 19. Brandiswalzer | 65. Marklander |
| 20. El Shottis Viejo | 66. Dr Gzatslig |
| 21. Sauerlander Quadrille | 67. Amanor Waltz |
| 22. Numero Cinco | 68. Ta'am Haman |
| 23. Hofbrauhaus Laendler | 69. Ve David |
| 24. Elizabeth Quadrille | 70. Orientje |
| 25. Ranchera | 71. Russian Peasant |
| 26. To Tur | 72. Miss Frenchy Brown |
| 27. Square Tango | 73. La Redova |
| 28. Alexandrovskia | 74. Vo Sadu |
| 29. Korobushka | 75. Kapuvári Verbunk |
| 30. Tsyganotchka | 76. Alunelul |
| 31. Siesta in Seville | 77. Black Hawk Waltz |
| 32. Slovenian Waltz | 78. La Cachucha |
| 33. Scandinavian Polka | 79. Polyanka |
| 34. Grand Square | 80. Erev Ba |
| 35. Tango Campana | 81. Sucacko Kolo |
| 36. Italian Quadrille | 82. Korcsardas |
| 37. Thirteen Fourteen | 83. Karagouna |
| 38. Hava Nagilla | 84. Croation Waltz |
| 39. Vrtielka | 85. La Revolcada |
| 40. Doudlebska Polka | 86. Salty Dog Rag |
| 41. Silencio Tango | 87. Mexican Waltz |
| 42. Hora Haktana | 88. Changier Quadrille |
| 43. Love is Blue | 89. Gerakina |
| 44. Oslo Waltz | 90. Mayim Mayim |
| 45. Cumberland Square | 91. Margaret's Waltz |
| 46. Spanish Nights | 92. Timonia |

POPULARITY DANCE LIST FOR 1971 (continued)

- | | |
|------------------------------|------------------------------|
| 93. Mexican Schottische | 107. Azul Cielo |
| 94. Lech Lamidbar | 108. Mari's Wedding |
| 95. In a Little Spanish Town | 109. Farewell to Achteradder |
| 96. Bela Franca | 110. Santa Barbara Contra |
| 97. Desert Blues | 111. Polka Mazurka |
| 98. Fandango Espana | 112. Cacak Godecki |
| 99. Setjna | 113. Kreuz Koenig |
| 100. Siamsa Bierte | 114. Bohmischer Landler |
| 101. Dodi Li | 115. Anniversary Two Step |
| 102. Das Fenster | 116. Spinraddel |
| 103. La Joaquinita | 117. Grosser Achterrum |
| 104. Macadonka Kolo | 118. Angus McLeod |
| 105. Jota de Bajados | 119. Ersko Kolo |
| 106. Cielito Lindo | 120. Hopak |

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Adventures OF THE LIBERTY ASSEMBLY - AMERICAN FOLK ENSEMBLE

Described by Cynthia Tarvin

THE L.A.A.F.E. GOES TO LOUISIANA

The Liberty Assembly - - American Folk Ensemble, directed by Robin Evanchuk, reconstructs and performs dance and songs taken from folk cultures all over the United States, hoping to revive and keep alive American heritage through dance.

We were asked to perform Acadian dances and songs for Acadians, deepin the heart of "Cajun Country", in Lafayette, Louisiana, for the 14th Congress of the International Society of Sugar Cane Technologists. Being young, adventuresome and a little crazy, we accepted the challenge.

The first main problem was to find 14 prospective "Cajuns" to make the trip. The entire group was scattered, who knew where, but thanks to the ever faithful Telephone Company, we rounded them up and had just about enough to make the trip. It was hard to find people that could, or would, drive three days, 2000 miles, to stay in Louisiana three days, perform one night, and spend three days and 2000 miles driving home---missing five days of work or school to boot. Finally, after smiling and crying, searching day and night, we pulled together our crew. Now all that needed to be done was learn the songs (in Cajun French), learn the dances and sew the costumes, in six weeks. We also had to find four cars. Finding the cars wasn't the problem; bribing the owners was the big job. As all good things come to those who wait, we got our cars (with the owners' consent, of course).

The next six weeks were filled with rehearsals. Monday was singing; Tuesday was dancing; Wednesday was sewing; with an added eight-hour rehearsal either Saturday or Sunday. The weeks went on and so did the rehearsals. We ate less, slept less, and forgot what our families looked like. During the day we walked around work, school, or just down the street, practicing our Cajun French songs. People thought we were nuts; they didn't understand. At times I do believe we doubted our own sanity.

Finally, the crucial week came. We had our songs and dances learned, we hoped, and our costumes put together. We had a performance at the Intersection for the Ruby Vuceta Memorial Fund the Wednesday before we left. It went beautifully. We actually did remember our songs and dances and our costumes stayed together. The people seemed to accept us and our performance, although very few understood a word of Cajun French. The real test was coming. We were going to perform for people who would understand every single syllable - - the Cajuns.

We were to leave Friday, October 22, 1971. Everyone left at different hours, due to school, work and so on. We were all to meet in Tucson, Arizona, at the home of Harry Pentacost (an ex-member of Westwind South) to spend the night.

Some of the crew stopped in Quartzsite, Arizona, for dinner. This was to be the first of many delightful small towns we

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TARAPANAU DIN CALUS

(Romania)

Tarapanau Din Calus (tah-rah-pan-NAH-wah deen kah-LOOSH) is a line dance from the Muntenia Region of Romania (southeast portion) and was introduced by Madam Eugenia Popescu-Judetza at the 1971 University of the Pacific Folk Dance Camp. The title refers to a mint for stamping out coins and comes from the Turkish word "tarabhane". Calus is the name of a town.

MUSIC: Folkraft LP 33, Side B, Band 9. 2/4 meter.

FORMATION: Originally performed only by men, the dance is now done in segregated, short lines of M and W. Hands on neighbor's nearest shoulder, arms outstretched (T position). Free hand of end dancers resting easily on hip, fingers forward. All lines face the same way (usually toward head of hall). Back basket hold may also be used with the joined hands held at shoulder blade level.

STEPS AND STYLING: Footwork is staccato and there is tension in legs. Keep knees bent, torso erect and steady.

MUSIC 2/4

PATTERN

Measures

No Introduction

I. SHORT PATTERN

- 1 Facing fwd, step on R to R (toes pointed slightly twd R) (ct 1). Stamp L twice in front of R (toes pointed fwd), take wt on second stamp (cts 2, &).
- 2 Step on R to R (ct 1). Stamp L in front of R, no wt (ct 2).
- 3-4 Repeat action of meas 1-2, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4.
- 9-16 Repeat action of meas 1-8.

II. LONG PATTERN

- 1-3 Repeat action of Fig I, meas 1, three times, moving to R. (Step, stamp, stamp).
- 4 Repeat action of Fig I, meas 2. (Step, stamp (no wt)).
- 5-8 Repeat action of meas 1-4 (Fig II), reversing ftwork and direction.
- 9-16 Repeat action of meas 1-8 (Fig II).

III. SHORT PATTERN

- 1-16 Repeat action of Fig I, meas 1-16.

IV. STAMPS

- 1 Moving sdwd to R, take four small, precise, stamping steps, R,L,R,L (cts 1,&,2,&).
- 2-3 Repeat action of Fig I, meas 1, twice. (Step, stamp, stamp).
- 4 Repeat action of Fig I, meas 2. (Step, stamp (no wt)).
- 5-8 Repeat action of meas 1-4 (Fig III), reversing ftwork and direction.
- 9-16 Repeat action of meas 1-8 (Fig III).

Dance repeats from the beginning.

LIVAVTEENEE

(Israel)

Livavteenee (lee-vahv-TEE-nee), meaning You Fascinate Me, was choreographed by Moshe Eskayo and presented by him at the University of the Pacific Folk Dance Camp in 1971. The music for the dance was composed by M. Amarillo.

MUSIC: Record: Na'arah IFC 1, Side 1, Band 2.

FORMATION: Ptrs side by side, W to M R; M R arm around ptr waist, M and W R hands joined on W R hip with W R palm on top of M hand; M and W L arms extended to L side, chest height, with W palm resting in M hand. Move and face LOD.

STEPS AND STYLING: When dance calls for 3 steps fwd, the first step is accented slightly with a dnwd movement, knees bent; the second and third steps are up on the balls of the ft. Three step turn, Yemenite touch step.

Dance is described for M; W dance counterpart unless otherwise indicated.

MUSIC 3/4

PATTERN

Measures

4 meas

INTRODUCTION

I. FORWARD WALTZ, TURN, YEMENITE

- 1 Begin L, dance 3 steps fwd, L R L.
- 2 Step fwd R and releasing R hands, begin to turn 1/4 to face ptr; step L to L; face ptr and step R to R.
- 3 Step L across in front of R; turning to orig pos, step in place on R; step bkwd on L.
- 4 Step bkwd R, fwd L, bkwd R.
- 5-8 Repeat action of meas 1-4.
- 9 Dance 3 steps fwd, L R L.
- 10 Release hands. Turning twd ptr, do a full three-step turn (M-CW, W-CCW) while continuing in LOD.
- 11 Take orig pos and dance 3 steps fwd, L R L.
- 12 Step fwd R, bkwd L, fwd R. There is a slight push through the chest on the fwd step.
- 13 Release hands. Dance 1 Yemenite Touch Step L: Step L, with bent knee (ct 1); straightening knee, step on ball of R ft near L heel (ct 2); touch L across R, no wt (ct 3). W begin Yemenite with R and raise arms out to sides, hands slightly above shoulders, palms fwd.
- 14 M touch W hands lightly as he moves sdwd R, behind W; W look over R shoulder as she moves sdwd L in front of M: Move away from ptr with 5 steps, L across in front of R (cts 1 & 2 & 3) L R L R L. Accent crossing step with bent knee and slight dnwd movement of body.
- 15 Step back in place on R (ct 1); step L to L moving twd inside of circle, passing behind ptr (ct 2); step R across in front of L (ct 3), to finish in orig pos.
- 16 Step fwd L, step R in place, close L to R, no wt.

II. FORWARD WALTZ, TURN AWAY

- 1 Beginning L, dance 3 steps fwd.
- 2 Continue fwd, R L R.

LIVAVTEENEE (continued)

- 3 Release hands. Begin L and move away from ptr with a three-step turn (M-CCW, W-CW).
- 4 Begin R, return to ptr with a three-step turn (M-CW, W-CCW) and resume orig pos.
- 5 Move fwd 3 steps, L R L.
- 6 M step fwd with small steps R L R, while W steps fwd on L (ct 1), steps on R, turning inwd to face M (ct 2), steps L beside R (ct 3). Ptrs release hands and join both hands straight across as W turns to face M on ct 2.
- 7 M step in place L R L; W step bkwd on R (ct 1), step L beside R (ct 2), hold (ct 3).
- 8 M take 3 small steps bkwd, R L R; W step fwd on R (ct 1), step on L turning to original pos with orig hand pos (ct 2), close R beside L, no wt (ct 3).
- 9-16 Repeat action of meas 1-8 (Fig II) exactly.

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The 1971 KOLO FESTIVAL was great! Best ever! The teaching was superb with Atanas Kolarovsky, from Skopje, Macedonia; Tony Shay and Mario Casals from Aman -- Bara Ozkok -- Turkey; John Filcich and our very special Guest of Honor, that grand pioneer Mr. Folk Dancer - Vyts Beliajus.

Welcome to Statewide

STATEWIDE 1972 - SACRAMENTO, CALIFORNIA

MAY 26, 27, 28

WORLD DANCE CAVALCADE

The Folk Dance Federation of California would like to invite you to attend the 1972 Statewide Folk Dance Festival in Sacramento, California. The big three day activity is scheduled for the Memorial Day weekend - May 26, 27 and 28.

Our State Capitol has been selected for the event and Sacramento is ready to receive the throng of dancers expected. The lovely Mansion Inn has been selected for the Festival Headquarters. It is only one block from the Memorial Auditorium where most of the activities will take place.

We have planned a weekend full of dance activities. We have left Monday, May 29 (Memorial Day) as a day to enjoy historic Sacramento. Sutter's Fort and the new redevelopment of "Old Sacramento" are only two of the fascinating things to visit in Sacramento.

The last Statewide Festival held in Sacramento was in 1955. The folk dancers of Sacramento are eager to host the rest of the State of California in what looks like the best Statewide Festival ever. The only thing that can make the Festival better is having YOU here. See you in May!!

Bruce Mitchell
Statewide Chairman

The Schedule of Events is as follows:

FRIDAY - May 26

- 8:00 - 9:30 p.m. General Dancing in the Sacramento Memorial Auditorium
- 10:00 - 12:30 a.m. Statewide Institute in the Memorial Auditorium. (Those not attending the Institute may dance in the Memorial Hall.)
- 12:30 - 2:00 a.m. After Party in the Memorial Auditorium

SATURDAY - May 27

- 10:00 - 5:00 p.m. Picnic. Eldon Kane will once again present one of his fantastic picnics. The theme will be Italian. Food, dancing and games will highlight the afternoon of fun in beautiful William Land Park (corner of Freeport Blvd. and Sutterville). We have a special slab just for folk dancing.
- 8:00 - 10:30 p.m. Concert. An outstanding Concert has been organized by Millie von Konsky and her committee. "World Dance Cavalcade" will feature the top folk dance groups in the State. This event is sure to be a sell-out

so be sure to get your tickets for the reduced rate on the pre-registration form, which will appear in the March and April issues of LET'S DANCE.

- 10:30 - 1:00 a.m. General Dancing in the Memorial Auditorium.
11:00 - 1:00 a.m. Balkan Party at the Elks Club. This fine wood floor is located within a few blocks of the auditorium, 11th and J Streets.
1:00 - 3:00 a.m. The After After Party at the Elks Club will be hosted by Bill Pompei. This will include both line and couple dances. A few special treats will be included.

SUNDAY - May 28

- 1:00 - 5:00 p.m. General Dancing in the Memorial Auditorium. Costume Display will take place in the Memorial Hall during the afternoon dancing. Rich Duree has planned an outstanding display for you.
6:00 - 8:00 p.m. Installation Dinner at the Mansion Inn. This has replaced the Brunch. This new event should prove to be a popular item. We have limited space, so get your reservation in soon.
7:00 - 8:00 p.m. Balkan Party in the Memorial Auditorium.
8:00 - 12:00 p.m. General Dancing in the Memorial Auditorium.
12:00 - ? ? ? ? ? After Party in the Auditorium

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(continued from page 17)

would pass through, or blink and miss. It seemed the entire population was in the diner we chose. It seemed as though we were the first "city folk" who had passed through in quite some time, as the service was very fast and the food delicious. If you ever happen to just be passing through Quartzsite, be sure to stop at "The Diner".

Everyone arrived at Harry's at varying wee hours of the morning. Due to the excitement of the trip and the sporadic arrival of the crew, what was hoped to be a restful night's sleep turned out to be a few hours of hopeless dozing. Daybreak and cheerful good-mornings came all too soon. Harry saved the day and met us with the "oh, so welcomed donuts and hot coffee"!! After necessary picture taking and fond farewells, we were off to Ozona, Texas.

We went through Benson, Arizona, another buzzing town, and on to Lordsburg, New Mexico. We all met for lunch and had our first taste of "real" Mexican food - - - and we were off for Ozona, we thought. One of our cars (thereafter dubbed "Snark") decided it didn't want to cross the Continental Divide, and stopped practically dead center. As luck would have it, we (I happened to be in Snark) broke down just about ten feet from a rest area. Also, as Luck would have it, there was no phone, but there was a nice man who just happened to be there, who volunteered to take one of us to the nearest town to call the "AAA". The rest of us sat on the highway for almost an hour and a half waiting for help. The next town was only about 30 miles away - Deming, New Mexico.

The next ten hours were delightful. In a nutshell: Help came, and the four of us, plus the driver, piled into the front seat of the "AAA" truck and rode for 30 miles to Deming. We decided to rent a car in Deming but alas, the three cars available were already rented. We decided to take the Greyhound to the next town, Las Cruces, New Mexico. Alas, the next bus was arriving about 10:30 p.m. (only about five hours to wait.) Would there be cars available at that hour in Las Cruces? After calling every leasing establishment in Las Cruces, Hertz came to the rescue; they would pick us up at the Bus Station. After sitting in front of the small quaint Greyhound Bus Depot for approximately five hours, the bus came and almost went. It seemed he was full and we were to take the next bus at 8:00 the next morning. We stood up, with our luggage and garment bags, for the 30 miles to Las Cruces. Needless to say, the bus driver wasn't very happy with our presence, and neither were the other passengers. We almost sat on sleeping children; tried sitting on the arms of the seats, to the dismay of the women and the glee of the men; heard the driver mumble something about "hippies", and more not to be mentioned.

We finally arrived in Las Cruces, and Hertz met us and swept us, our luggage, garment bags and sleeping bags, off to our shining white chariot. After necessary red tape, we were off to meet up with the rest of our crew, in Ozona - - only about

350 miles away. We made it about 9:00 a.m., to find them just ready for breakfast. We were never so happy to see those beautiful faces, even if they were fresh and rested. We showered and changed, ate, and were off to The Alamo.

The Alamo was very interesting. The four of us were walking around in sort of a daze. But, being stouthearted folk dancers, we got our second breath and did enjoy it. Davey Crockett's vest, a beaded work of art, was worth it. One would think The Alamo was a huge fortress, standing alone in all of its glory, but in reality it is small, and in the center of town, with department stores and restaurants all around. Imagine it in the middle of downtown Los Angeles!!

After the Alamo it was off to Beaumont, Texas, our next rest stop. Needless to say, I, and the crew of "Snark", didn't see much of the country between The Alamo and Beaumont. Ah! Glorious Sleep. Texas is a large state.

Beaumont was a nice Texas town. We didn't see much of it, again arriving in the wee hours of the morning and not wanting to do anything but sleep. After a little rest we were off for Louisiana. Next stop was to be Opelousas, the home of Jim Bowie.

The last mile of Texas and the first mile of Louisiana were as different as night and day. One always hopes one can tell when one is going to cross the border by the way the land changes. One never really expects it to be so, but it was. Texas was flat and barren and Louisiana was trees and green for miles. The humidity changed also, like someone opened the door into another room. Texas was cold and dry and Louisiana was warm and humid.

Opelousas was a typical, small southern town, as was Bunkie. (Bunkie?). I guess we all stuck out like sore thumbs, because everyone knew we weren't local folk. Yet, we had to be going to Bunkie for a reason. Nobody just happens to end up in Bunkie. Bunkie-ites are lovely people; talk your ear off if you give them a chance. Next stop was Marksville, Louisiana. A real rest stop.

Being able to stop driving for more than three hours seemed an impossibility until we hit Marksville. Tesca Moreau, a dear friend of Robin's, was going to put us up for the night in his motel. We just about had the whole place to ourselves. We took a ride on Spring Bayou, which was the most serene relaxing part of our stay. The Spanish moss hanging from century old cypress was absolutely entrancing. The trip was over, it seemed, just when it began. One could stay in the middle of a Bayou for hours and not get tired of looking at the wonder of it all. But, back to Tesca's for our first taste of "Gumbo", and it was delicious. After the Gumbo we were asked to perform our Cajun dances and songs for Tesca's friends and relatives. Try to dance and sing on a belly full of Cajun Gumbo; it isn't easy!

Directly across the street from Tesca's was an old cemetery. It was not an ordinary cemetery, for all the graves were set in above the ground, due to the high water table. There were

graves from the Civil War, with pictures of the deceased in uniform. Very interesting. There were also people dressed in white, painting the head stones with whitewash. They set aside one day a year for this, and the children even are let out of school for the occasion.

After a very restful night's sleep, we were off the next day for Meaux, Louisiana, and the home of Ed and Catherine Blanchet. It was through them Robin obtained most of her material for her Cajun Suite we were to perform. The Blanchets were brave enough to volunteer their home and school for our disposal. We arrived - should I repeat - in the wee hours, at the Blanchets. They welcomed us and took us to their school, which was to be our sleeping quarters. It was going to be another short night. The school children would be coming in at 8:00, and besides we had volunteered to help the Blanchets milk their cows, at 6:00.

At 6:00 a.m. we arose, knowing full well the unsuspecting cows had been waiting, not for the experienced Blanchet children, for relief, but 14 inexperienced, icy hands to attempt the milking. I bet they were glad when the milking was done! It was an interesting experience. Some of us even attempted it the next morning. Poor cows!

We thoroughly enjoyed the three days we spent at the Blanchets. We cooked Gumbo, Cajun coffee, stomped through rice fields looking for water moccasins (and finding them), playing ping pong, and just loving it. Finally the day came we were to perform. We attempted a rehearsal and found, fortunately, we still knew how.

The performance was absolutely flawless. They did understand every word we sang. It was the most exciting thing to experience. We had an authentic Cajun orchestra to help us out. They were truly infectious. There were approximately 700 people, 54 being from French speaking nations, observing us. They couldn't believe we weren't French, Cajun, or at least something close. They tried speaking to us in French, and were met with smiles. A few of our crew spoke French, and they were very popular. We were even on television and had full newspaper coverage. It was just fantastic.

The next, and last, day was filled with packing and goodbyes. We just didn't want to leave. Since Halloween was just a few days off we decided to give the children a pumpkin to carve. We then found out that the children, and adults, had never carved a pumpkin. Back there they paint the faces. Everyone decided I would give them a lesson in Jack o' Lantern carving. I carved them a beauty - one with ears yet. Then we had to leave.

The trip home wasn't quite the same as the one going. We had one less day to travel in, which required longer driving days. The first stop was to be in Ozona, bypassing Beaumont altogether. We had all gotten separated but were going to meet there. We arrived in the rain and wind, in the extremely wee hours of the morning, absolutely dead, to find a note pinned to the motel office door. It was from the first car, thereafter

dubbed the "Endeavor Three". They mentioned something about the motel not holding our reservations past 8:00 in the evening and to go on and make do. Also on the note was an addition from the second car, thereafter dubbed "Mission Control". We were to go on to the next town and look for them. We were thereafter dubbed "Intrepid Two". It seemed this was an impossible mission. We had all driven our shifts, and all we wanted to do was hop into a nice, soft bed and sleep.....the next town was 100 miles away. On we went, not so enthusiastic, but you know what they say about survival of the fittest. We ended up in Sheffield, Texas, after finding no openings in Ozona. It seems hunting season had just opened up. The first motel tried in Sheffield proved the old cliché "If at first you don't succeed". There in the parking lot was "Mission Control". We'd made it; it wasn't the most luxurious motel in the world; it must have been a set out of an old Ernest Borgnine Western. At that point, a soft rock would have been our only other choice.

We caught a few hours sleep, and were off for Deming, New Mexico to pick up "Snark" (the car that broke down on the way). It was to have been fixed, but hadn't been. We were planning on towing it back to Los Angeles. The only car we could tow it with was car #1, "Endeavor Three", which had long gone on to Tucson, and was waiting for us. After driving 700 miles to Tucson, the last thing "Endeavor Three" wanted to see was a telegram telling them they had to return to Deming, New Mexico, 250 miles back the other way. They came back, and we were glad they did.

After hitching up "Snark" to the "Endeavor Three" we were off and for some, again, for Harry Pentacost's. He came through in a pinch, only this time with fried chicken for lunch. We told him in detail of our trip and all the fun times. The little mishaps that occurred were in reality times we were to remember, and laugh about, for a long time to come. Again, with fond farewells, we left for the long stretch home.

Just as we didn't want to go home one of our cars, "Intrepid Two" decided it didn't either. Just before the California border it told us so. We spent an unexpected night in beautiful downtown Blythe, while the car was fixed. The next afternoon "Mission Control", "Endeavor Three" with "Snark" in tow, and bandaged and sutured, "Intrepid Two" again started home.

We haven't quite adjusted to the hustle and bustle of city life, and still have a hint of a southern drawl, not to mention our craving for that delicious Cajun coffee. Everytime someone asks us how the trip was, we sigh and tell them in detail all the many interesting and fun things that happened. About the time when Fred Vajda scooped a fresh raccoon from the highway and spent hours preparing it for his own "coon skin" cap; the break-downs, which were really not as bad as they sounded, because we found humor in them and they gave us more to remember; and the katy-did named "Harry" that ended up in "Endeavor Three"

(continued on page 32)

Echoes *from the* Southland

... Perle Bleadon

WE MOURN KEAMER WALTER

It is with deep regret we say farewell to Keamer Walter, who passed away December 15. He and Mildred had danced with us at the Virgileers' Christmas party the night before, during which time he and Mildred had danced their famous tango.

Mildred and Keamer have been folk dancers since 1949, and have generously given of their time and talents. They travelled extensively, especially in Mexico, where they also taught folk dancing. It was in Mexico where they collected the artifacts, costumes and photographs which became the nucleus of the Walter collection of museum pieces. Many of these articles will eventually find their places in various museums.

Mildred and Keamer have, at one time or another, been members of Hollywood Peasants, Westwood Co-op; Virgileers, West Hollywood, and many other groups. They belonged to a ballroom dance group called "Los Ayuneros", a social and cultural group, which was organized in their home 28 years ago.

Keamer Walter was an outstanding personality; people loved him and loved to talk with him. He was a retired Junior College teacher, specializing in English and World Literature. He will be sorely missed by his many friends. *Adios, Amigo!*

THE VIRGILEERS FOLKDANCERS

The Virgileers have done it again! Their Christmas party has become one of the season's musts. This time JOSEPHINE CIVELLO surpassed herself, cooking and preparing all of the delicious food for the heavily-laden buffet table. The table was beautifully decorated with lovely Christmas baubles and birds made from squash and flowers from onions.

Another delightful surprise was DOROTHY GIRACI's rare exhibition of a beautiful and difficult Spanish jota. Santa Claus was there, in the person of RALPH MILLER, to distribute the door prizes. JO was ably assisted by her committee, consisting of RALPH and ELSA MILLER, AL and KAY DOBRINSKY, and last, but surely not least, her loving husband, TONY. (*Virginia Saar*)

WESTWOOD CO-OPERATIVE FOLK DANCERS

We are all looking forward to Westwood's weekend at Camp Hess Kramer, March 10, 11 and 12. Westwood is having a repeat fabulous weekend at this beautiful camp in the Malibu mountains. Cost for two nights and 4 delicious meals will be \$19 for members and \$20 for non-members. Get your reservations in early for best accommodations. Contact CLAIRE COHEN, 275-6325.

BORINO KOLO FOLK ENSEMBLE

The program for the Borino Kolo Folk Ensemble's Yugoslav Dance Institute and Party is shaping up nicely. The event will be held on Saturday, March 11, 1972, at the Yugoslav-American Hall, in San Pedro, California.

Group Director Bora Gajicki will teach an institute of Yugoslav dances in the afternoon, from 2 to 5 p.m. After a break for dinner (the fabulous Ports of Call, with all its shops and restaurants is just a few blocks away), there will be a Kolo Hour from 8 to 9 p.m., followed by a concert given by the Ensemble. This will include ten or twelve dance numbers, songs, and costume display. Following the concert, the Ensemble Orchestra will play for dancing, along with a recorded program.

Anyone interested in more information on this event should contact Bora Gajicki, 2734 East Broadway, Long Beach, CA 90803, 213/439-7380. (Carol Brand)

LAGUNA FOLK DANCERS

This month the LAGUNA FOLK DANCERS will once again turn on Southern California dancers, and some Northern California dancers, to the beauty of Laguna Beach located on the Orange County Coast, about 50 miles south of Los Angeles. The SECOND LAGUNA FESTIVAL will be held February 11, 12 and 13, with most of the events in the Girls Gym at the Laguna Beach High School, Park and St. Ann's Drive.

Events include a Warm-up Party at the Laguna Hotel, where Laguna dancers will welcome out of town guests with dancing in a lovely room facing the sea, with the beach just at the bottom of the stairs. Saturday afternoon, a Greek Institute, with Athan Karras teaching, and Saturday evening, the Elizabeth Sanders Scholarship Valentine Party, will be given by the San Diego Conference Committee. Following this party, dancers will shift to the High School Cafeteria, where an afterparty will go to the wee hours. It will be necessary to move out, though, in time to get ready for Sunday morning's Council Meeting! The Laguna Festival Dance will be Sunday afternoon. Both dance parties include a full schedule of carefully selected dances for maximum participation by all, and first-class exhibitions.

Most Northern California groups have received flyers, but if more information is needed, please contact Carol Brand, 333 3rd Street, Laguna Beach 92651; 714/494-3581.

THIS AND THAT

The WEST HOLLYWOOD FOLK DANCERS celebrated with a Holiday Party in December. RUTH OSER reports the party was a great success, with delicious food, an excellent dance program, prizes and entertainment. Ruth also reports that the HOLLYWOOD PEAS-



ANTS spent a wonderful New Year's Weekend at the Laguna Hotel, in Laguna Beach.

The Gillie Callum reports a letter received from MARGARET and RUDY JOHNSTONE advises they have settled in Maunakaraki, Lower Hutt, New Zealand. Their house is situated on a hill with much native bush, overlooking Wellington Harbour, which affords them many changing views of water, sky and ships. Sounds heavenly.

Plan to attend the GANDY WHITE ELEPHANT party Friday, February 4, at 8:30 p.m., at the International Institute, 435 South Boyle Avenue, Los Angeles.



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(continued from page 29)

that showed them which way to go with his feet, or finally his foot (rough trip), everytime they had to make a decision, or so it seemed. Then we start showing the hundreds of pictures taken. It was truly a wonderful, beautiful, enjoyable trip.

Now we are back rehearsing and planning our next trip to somewhere and we can hardly wait.

Cynthia Tarvin

The deadline for material (articles, advertising, photos) to be included in LET'S DANCE magazine is the 5th of the month prior to the subject month. For example: Copy for April must be in the editor's hands by March 5.

COUNCIL CLIPS

FRESNO FOLK DANCE COUNCIL

The Monday-Niters (a beginners' class) has decreed that the last Monday will be known as PARTY-NIGHT, with all folk dancers invited to join them in a request program. There will be no teaching that night - - all dancing, with refreshments served. Same time, same place - - Einstein Playground, Dakota, between First and Cedar - 8:00 p.m.

The Irish dancers, under the direction of MAUREEN HALL, are working hard on their number to be presented in the 2nd Annual Concert of the Fresno Repertory Company. KATHY LASKY is training another group in a Yugoslav Suite, for the same Concert, to be given on February 13, in the Fresno Convention Center.

Those of us who couldn't make the Treasurer's Ball and so planned on dancing as usual in The Danish Hall, had a little more excitement than we had planned. We had just begun our dancing, when there was a loud explosion, and all the lights in the main hall went out. Before we could recover from our shock there was the flicker of a flame on the ceiling, twenty feet above our heads, at the base of one of the fluorescent light fixtures. Believe me, the thoughts of our ancient and beloved hall going up in smoke got us all into action in a flash! The fire engines, located only a few blocks away, were there in a jiffy, and the firemen had the flames doused in a few minutes. (Hey, where was our own real fireman (Cal Fox) that night?) Soon the debris was swept up, the floor mopped, and the dance went on.

Our thanks to JIM and GLADYS KEARNS for the hours they've spent visiting our different folk dance groups, showing all the slides and pictures they took of our festival.

The SQUARE ROUNDERS have instituted a halfhour teaching session from 7:30 to 8:00, preceding their regular Saturday night party. Dances taught will be requests only. No request; no teaching! This session is primarily for the out-of-towners who are unable to make a mid-week class.

Vera Jones, 4649 N. Wilson, Fresno, CA 93704

PENINSULA FOLK DANCE COUNCIL

The BARRONADERS were treated to a colorful performance of Mexican dances at their New Year's Party by guest GRACE NICHOLS and fellow Barronader ESTELLE COLE. As an added surprise "Old Father Time" (ED BIGGS) and "Babe New Year" (RALPH WATKINS), in appropriate attire, arrived to discuss events of '71 and those

scheduled for '72.

In addition to JO BUTTITTA's combination Folk-Ballroom class on Wednesdays (7:30 to 10:30 p.m.), three other classes were scheduled to start on Thursdays, at the San Jose Y.W., 210 S. Second Street. BALKAN dancing, with KATHLEEN KERR as instructor, started January 13 (7:30 to 10:00 p.m.). SCOTTISH HIGHLAND dancing started January 13, at 7:00 p.m. with MARGARET MOORE as instructor. SCOTTISH COUNTRY dancing, with JOHN and JENNIFER KELLY as instructors, started January 13 at 8:00 p.m.

A new GREEK dancing class is scheduled for Thursday mornings from 9:30 to 10:30 a.m., at the Cambrian Center Y.W.C.A., 4343 Leigh Avenue, San Jose. The teacher is MARIANA MOUSIAKAS, assisted by DORIS MENENDEZ. A nursery is available.

A hearty "Welcome back" to LA DONNA and BILL ROWE, who formerly lived on the Peninsula and were active in folk dancing. They have spent the past four years in the East and South and are now making their home in Santa Clara.

ENSEMBLE INTERNATIONAL has had a very busy fall, starting off with a performance for the San Jose Music Theater Benefit, Oktoberfests for the Germania Club, San Mateo Elks Club, Palo Alto Elks Club, seven half-hour shows for the Grand Opening of the Prune Yard, which included German, Russian, Scandinavian, Polish, Hungarian and Croatian suites, for the Trinity Episcopal Church Parish Hall Dinner and the annual Lutefisk Dinner for the Sons of Norway. They are currently working on material for the Camellia Pageant and Statewide 1972.

MARIAN GAULT reports they have received colorful cards and letters from ALLAN and PHYLLIS MICHAELS. Leaving New York on a freighter, they made stops in Spain and along the African and Italian coasts and landed in Yugoslavia. From there they drove on into Austria and Germany. Allan will be with the Department of Physical Chemistry, University of Munster, in Germany. They plan to live in Munster for at least a year.

Jean Mooers, 3163 South Court, Palo Alto, CA 94306

JEAN ENGLISH, of San Francisco, and Dr. ALBERT J. GARDI, of Redwood City, were married in Marin County on November 27, 1971. Both have been long time folk dancers and most recently are members of Millie von Kinsky's Dance Arts Exhibition Group of Oakland, California. Besides their interest in folk and ballroom dancing, they are especially interested in dancing waltzes and polkas; the latter which they have won or were finalists in contests at Oakland Civic Auditorium and other places in the San Francisco Bay Area.

Dr. Gardi was written up in LET'S DANCE magazine in November 1969, on the WHO'S WHO page, for placing among the top five in the 1969 Polka Dance Convention held in New London, Connecticut. To put the frosting on the cake, he has the California Personalized automobile license plate of "POLKA".

GREATER EAST BAY FOLK DANCE COUNCIL

Folk Dancers of the Greater East Bay Cities will present the "Festival of the Oaks", their 23rd Annual Folk and Square Dance Fiesta, Sunday afternoon and evening, February 29, in Oakland's Municipal Auditorium.

JACK NEVES, president of the Greater East Bay Folk Dance Council, is General Chairman in charge of arrangements assisted by Committee Chairmen, PHYLLIS OLSON, program; MILLIE von KONSKY, exhibition; KEN PEDEN, decorations; STAN VALENTINE, Square Dance Callers; LOUISE SCHILLARE, council vice-president, emcees; FLORENCE EDWARDS, historian; KAY PEDEN, hospitality; PHIL MARON, dance records; EDITH CUTHBERT, Jr., Kolo Hour; O.R.D. International Folk Dancers, refreshments for assembly; CLIFF NICKELL, publicity and program design.

Appearing in the exhibitions will be the KOPACHKA DANCERS, led by DEAN LINSKOTT: OAKLAND RECREATION DANCE ARTS, directed by MILLIE von KONSKY, assisted by JERRY WASHBURN; the TERPSICHOREANS, directed by GRACE NICHOLS; and LOS LUPENAS, directed by SUSAN CASHION.

TED DUFAU is reported to be planning his retirement as controller for the California Automobile Association. TED and ELLY are charter members of the DANCERS INTERNATIONALE's Friday Nite class, taught by the von KONSKYS. HARVEY LE BRUN is expected to return soon to the same class after a winter vacation skiing in Vermont.

"BERKELEY FOLK DANCERS is the largest Folk Dance Club in the Federation", JACK HART, new president of the 30-year-old club said, in his inaugural message. "Most other clubs are one half or one third our size. We have over 200 members. The size and age of BFD is one measure of its success. Certainly a lot of this is due to the members pitching in to get things done. The work is spread around so as not to depend on just one person."

Most folk dance clubs and some councils might find it profitable to follow the BFD example. MAX HORN, new BFD vice-president, is also new president of RICHMOND-SAN PABLO FOLK DANCERS.

Cliff Nickell, 3914 Agua Vista St., Oakland, CA 94601

MARIN DANCE COUNCIL

The KARLSTAD BALL, on New Year's Even, was the usual success. The HARDLY ABLES turned out a wonderful dinner. Everyone who worked on the Ball did an excellent job, especially the KOPACHKA DANCERS, with the decorations. FRED SWEGER master-minded and did most of the work on a gigantic Comus Mask. JERRY KERBY engineered a huge green dragon that writhed overhead down almost the length of the hall, and when taken down, collapsed into a small pile that could be transported in a car. The decorations were virtually a classic text-book example of how decorating should be done.

In Marin everyone is hard at work preparing for upcoming

affairs. "Mendocino Memories" is the big KOPACHKA party scheduled for March 4, at 8:00 p.m., at Park School, Mill Valley. Proceeds from the dance will go to Madelynne Greene Memorial Scholarship Fund.

At Park School, on April 8, the Council will sponsor the President's Ball, proceeds to be used to help finance the July Festival. There will be a Balkan Hour from 7:30 p.m. to 8:30 p.m., and then general dancing until midnight; also an After-Party. SCOTT TILDEN and JIM RASELLA will do the decorations in the traditional garden theme with gezebo.

NORMA LAGOS is a busy girl these days. She's taken on the job of publishing a monthly newsletter for KOPACHKA DANCERS. BILL and ANN D'ALVY's Workshop, on Tuesday nights, is back in full swing again. NORMA LAGOS guest taught *Kacerac* and *Syrtaki* while DEAN LINSOTT guest taught *Lepea Anka*.

AL and RUTH MELVILLE hosted the STEP-TOGETHERS, HARDLY ABLE and Out-of-Marin New Year's After party.

Two Christmas parties were the rousing Carol Party given by FRANK and ARLENE CORNO and an Open House to see the Christmas decorations, given by the RASELLAS. The three monster sized cone wreaths, with their accoutrements, will be part of the STEP-TOGETHERS' decorations in November 1972.

STEP-TOGETHERS' 4th Saturday party themes are Israeli, for February; Dutch for March, with forty pots of live tulips and daffodils, the decor of which was explained in January's LET'S DANCE; Russian for April; no party because of Statewide, in May, and the traditional club anniversary party in June.

HILARY MODELL is staying for several months with LYA MACAYA in Santiago de Chile. Lya danced with the KOPACHKAS while going to school here.

On January 23, the WHIRLAWAYS, and all their friends, held a big dinner and dancing bash at Heidelberg -- Live Music, by the way.

MARIE ANGELI, who has been sick for some time, is back her same pretty, laughing self again. EDNA PIXLEY, who has had her mother and father in the hospital for months, is busier than a bug with council activities, despite daily hospital visits. She's one gal that really should get a constant "thank you" greeting, for despite all her work as council president, she's volunteering for committees and jobs, and always has the time to help someone.

Jim Rasella, 81 Montford, Mill Valley, CA 94140

NEWS FROM CHICAGO

Many of you, as did I, received word from GINNY and BEV WILDER that they will be moving back to California sometime during this Spring. They do not plan to return to their former home in Walnut Creek but hope to build a small house in Ben Lomond. No doubt they will miss Chicago, but they are looking forward to a well-earned retirement in California. They are planning a

leisurely trip back via Washington, Richmond, Disneyworld, New Orleans and a glimpse of the Ozark Country. We are looking forward to seeing the Wilders again, and will welcome them back with open arms. (Ed.)

Ad Lib Claire Tilden..

Communications at Christmas brought this collage of news: The Charlie Rheindollars of wind-ward Oahu have been traveling, Japan in '71 - no dancing for them. Bee (Charlie) now retired. Omega and Tony came to the mainland, but did not spread themselves thin enough. Big silence from 3843 Lurline Drive, Honolulu! Are you there, Paula, Kost and George?

From Ukiah we learn that Rod Franzich lost his wife to cancer and is now married to a great folk-dancer-type gal named Betty. Mary Casteel (Dennis' ex-partner) has remarried -- to a hunter-type fellow, and is not dancing. Rod is happily teaching a group of about 10 dependable couples.

In Marin we have word that Jack and Dell Roberts are Senior Citizens and that Jack's talents at treasury-watching are keeping the gang solvent. Frances Shinn arose at 2 a.m. to make preparations for the annual Christmas party at their home in Sausalito. Bob decorated -- it was fanciful and crazy (nice crazy) and there was live music, old-old kolos, all kinds of food; Atanas did a solo, Eric and Norma came "home" -- it was beautiful.

The "forces of Fate" and a mention in LET'S DANCE brought castanet information. Jim McCoy has for sale one pair of men's castanets, bought by Madelynne Greene, in Spain. Also, dear kind, generous, thoughtful Nora Hughes gave to me her castanets as she is the proud possessor of Madelynne's! They all but play themselves; they're that broken in! Ernest Lenshaw has sent me a booklet on Castanets, compiled by him. He has just made some castanets for Roberto Salas, principal dancer for Teatro Flamenco, in San Francisco. He charges \$25.00 a pair, and they are made from hardwoods which grow only within 2 degrees latitude on either side of the equator: Granadillo, Cocobolo, Canalete, Rosewood and Ebony. More about the Lenshaws next issue.

In January innocuous looking balls of oil appeared on the shore, and one day blobs of it were entwined in that green noodle-type seaweed. Presto! Standard was racing up and down the sand to remove those Dreadfuls. It is exciting to watch the "forces of nature" at work; the snapping and crackling combers that arrive during a storm, take away the sand and replace it with rounded washed gravel. Out dash the natives with containers to harvest the crop and to gather the driftwood (as it is loosely called). One feels a primitive sense of joy to be hauling the gifts of the sea, which in turn warms the house and benefits the garden. It's an earthy experience and allied to our dancing. So many of the movements in our dances are symbolic of the basics in Life - perhaps the sea is one of them.

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

AL S. DOBRINSKY, 430 SO. GRAMERCY PLACE, LOS ANGELES, CA 90005

Federation Festivals

Special Events



—LAGUNA FOLKDANCE FESTIVAL—

MAR 25 - Sat - LOS ANGELES
Festival 7:00 - 11:00 p.m.
Los Angeles Valley College
Host: Valley Folk Dancers

FEB 11-13 - LAGUNA BEACH
Elizabeth Sanders
Scholarship Valentine Party
and
Laguna Beach Festival and
Institute and Party
Laguna High Girls Gym

APR 23 - Sun - CULVER CITY
Annual Festival 1:30 - 5:30
Veterans Memorial Auditorium
Host: Westwood Co-op

MAR 11 - Sat - SAN PEDRO
Borino Kolo Folk Ensemble
presents an Institute and
Party at
Yugoslav-American Hall

OCT 7-8 Sat-Sun CHULA VISTA
Annual Festival
Host: Folklaenders

JUL 7-9 - Idyllwild Weekend

JUL 7-14 - Idyllwild Workshop

For further information
regarding folk dance
activities in Southern
California, contact the
Folk Dance Federation of
California South

AUG 25-27 - Teacher/Leader
Workshop - SAN DIEGO

Telephone: 213/398-9398

AUG 27 to SEP 4
Fourth Annual San Diego
State College Folk Dance
Conference



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

FEDERATION FESTIVALS	REGIONAL FESTIVALS
FEB 20 - Sun - OAKLAND "Festival of the Oaks" Folk Dancing 1:30-5:30 p.m. Kolo Hour - 6:30-7:30 p.m. Folk Dancing 7:30-10:30 p.m. Municipal Auditorium 10 Tenth Street Host: Greater East Bay Folk Dance Council	FEB 6 - Sun - NAPA Folk Dancing 1:30-5:30 p.m. Napa Fairgrounds Hosts: Napa Valley Folk Dcrs Napa Rec.Dent & Napa C/C FEB 13 - Sun - SAN FRANCISCO "Warm Up Festival" Folk Dancing 1:30-5:30 p.m. Kezar Pavilion, Stanyan & Waller Streets, S.F. Hosts: San Francisco Council & S.F. Rec. & Parks Dept.
MAR 11-12 Sat-Sun SACRAMENTO 18th Annual Camellia Pageant and Folk Dance Festival "Scandinavian Holiday" Sat: Institute-1:30 p.m. Folk Dancing 8-12 p.m. After Party 12:00-2 a.m. Sun: Assembly Meeting-12:00 Pageant 1:30 p.m. Folk Dancing 3:45-5:00 and 8:00-10:00 p.m. Memorial Auditorium 1515 J Street, Sacto. Host: Sacramento Council of Folk Dance Clubs	APR - SEBASTOPOL "Apple Blossom Festival"
	SPECIAL EVENTS
	FEB 6 - Sun - OAKLAND "Children's Festival" 1:30-3:30 p.m. Oakland Municipal Auditorium 10 Tenth Street For Info: Millie von Konsky Phone: (415) 828-5976
APR 16 - Sun - SAN FRANCISCO "Blossom Festival" Folk Dancing 1:30 - 5:30 Hosts: S.F. Council and S.F. Rec. & Parks Dept.	MAR 19 - Sun - OAKLAND "1st Mini Folk Dance Concert 2:00 p.m. - Concert by Junior Dancers International Guest Performers - Dance Arts of Oakland. General Folk Dancing will follow. Oakland High School Aud. 3233 Park Blvd & MacArthur Adults, \$1.00; Children .25¢. For Info: Millie von Konsky Phone: (415) 828-5976
MAY 26 thru 28 - SACRAMENTO STATEWIDE 1972 "World Dance Cavalcade" Hosts: Folk Dance Federation of California, Inc., and Sacramento Folk Dance Ccl.	
INSTITUTE	
MAR 11 - Sat - SACRAMENTO Memorial Auditorium 1:30 p.m.	APR 29 - Sat - OAKLAND "Fifth Saturday Party" Host: Greater East Bay Folk Dance Council

STATEWIDE

The Costume Research Committee of the Folk Dance Federation of California, Inc., (North) is hosting a costume display at the 1972 Statewide "World Dance Cavalcade" in Sacramento. The display will be on Sunday, June 28, from 1:00 to 5:00 p.m.

In order to present as fine a display as possible, we are asking your help in providing authentic costumes, either to be worn or to be displayed on hangers, during this time. Please help us to share the beauty of your treasured costumes.

The display will be located in a room adjacent to the main dance floor and will be guarded at all times. Of course, the display is insured against loss or damage.

If you have an authentic costume to show, please fill out the information regarding the costume(s) on the form below and return it to: Costume Research Committee
P. O. Box 301
Fair Oaks, California 95628

The deadline for this information is May 1, 1972.

=====	
NAME _____	
ADDRESS _____	
Costume is from where? (Be as specific as possible)	
Original or Copy? _____	
Information regarding costume (history, function, etc.)	
Please return this form to: Costume Research Committee P. O. Box 301 Fair Oaks, California 95628	
=====	

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BAY AREA

OAKLAND RECREATION CLASSES

Friday nights at Frick Junior High School
64th Avenue at Foothill, Oakland
Beg. Class, 7:30 p.m. Int-Adv., 8:30 p.m.

Instructor - Millie von Kinsky

Friday nights at Dimond Recreation Center
3860 Hanly Road, Oakland

Beg. Class, 7:30 p.m. Int-Adv., 8:30 p.m.

Instructor - Dolly Barnes

WALNUT CREEK PARK & RECREATION DISTRICT

DIABLO FOLKDANCERS meet Thursdays, 7:45 - 10 p.m.

Indian Valley School, Walnut Creek. International

Folk Dances, Beg., Int. & Adv. Phone: 939-7857

PENINSULA

JO BUTTITA invites dancers to join the Y.W.Twirlers
at the Y.W.C.A., 2nd St., San Jose, Wednesdays,
Beg. & Int., 7:30 to 10:30 p.m. For Advanced and
Workshop, JOSETTA STUDIO, 3280 El Camino, Santa
Clara. Folk - Latin - Ballroom.

SAN FRANCISCO

IRENE WEED SMITH - Ballroom Specialist, Choreographer
Tap-Ballet-Modern Jazz-Hawaiian-Discotheque
Children & Adults - 5316 Fulton St. 751-5468

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights 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. Monday Evenings, 8 to 10:30 p.m. at
Stoner Ave. Playground, L.A. Dave Slater, Inst.

SANTA MONICA

SANTA MONICA FOLK DANCERS meet Monday nites, 8-11 pm,
Miles Playhouse, Lincoln & Wilshire, Santa Monica.
Intermediate Class. Avis Tarvin, teacher.

AUG 2
RICHARD A BOLTZ
7004 DUDLEY ST
CITRUS HTS CA 95610