



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol. 30, No. 7

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ON OUR COVER

Macuilxochitl, the Aztec God of the Dance.
(Courtesy Merle Armitage)

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Sonoma Vintage Festival

Assembly Meeting - 11:45 AM
 Afternoon Program - 1:30-5:30 PM

Setnja
Makadonka
Beautiful Ohio
Cotton Eyed Joe
El Gaucho Tango
Salty Dog Rag
Alexandrovska
 Squares
Tzadik Katamar
Scandinavian Polka
Couple Hasapiko
White Heather Jig
To Tur
Tsiganochka
Ranchera
 Squares
Ivanice
Fascination Tango
Doudlebska Polka
Numero Cinco
Swir Swir Mazur
Bal in de Straat
Tarantella di Peppina
 Squares
 Exhibitions
Ikariotikos
Brandiswalzer
Kohanochka
Somewhere My Love
Shuddel Bux
Milondita Tango
Hambo
 Squares
Dirlada
Caballito Blanco
Polka Mazurka
Oklahoma Mixer
Mairi's Wedding
Tango Poquito
Polyanka

SUNDAY, SEPTEMBER 30, 1973

VETERANS MEMORIAL BUILDING
 Sonoma, California



Kolo Session - 7:00-7:30 PM
Evening Program - 7:30-10:30 PM

Sirtaki
Ta'am Haman
Corrido
Sauerlander Quadrille
Teton Mountain Stomp
Changier Quadrille
La Encantada Tango
 Squares
La Golondrina
Apat Apat
St. Bernard Waltz
Zillertaler Laendler
Cumberland Square
Hofbrauhaus Laendler
Ve David
 Exhibitions
Square Tango
Elizabeth Quadrille
Lights of Vienna
Schuhplattler Laendler
Neapolitan Waltz
Sleeping Kujawiak
Avilla Good Night Waltz

Presented by
 REDWOOD COUNCIL OF FOLK DANCE CLUBS
 Sponsored by
 FOLK DANCE FEDERATION OF CALIFORNIA



Rusali Swoard Game (Macedonia)

Folk Dances of Yugoslavia

by Zorana Milić

Zorana Milić, a native of Serbia, danced with Kolo of Beograd before coming to the United States four and a half years ago. She earned an MA in Library Science at the University of Michigan, danced with their University group, and now works as a reference librarian for the Public Library in Alameda. She plans to visit all her family in Beograd (Belgrade) next year and to return to California with more slides and dances from Yugoslavia. Zorana is available for workshops and institutes in Yugoslav Dance and is an expert on Macedonian women's styling.

Yugoslav ballads, songs, dances and epics treat more of the heart's anguish for the dear ones gone to battles, or for those killed in the fight, than of the miseries of hunger and cold.

The great variety of folk dances is the result of Yugoslavia having lived under many different social and political conditions. Echoes of noble days & high achievements vibrate in Yugoslavia's cultural heritage, and men and women put the remembrance of fearsome happenings into rhythmic verse. Courage, strength, and fearlessness, the yearning to be free, loyalty to the blood in veins, gave forth their music, plain and passionate in old songs, epics, ballads and dances.

In Yugoslav lands such songs are made & sung today. The Yugoslav loves to sing. The villagers sing as they work, whether at home or in the fields, and their songs express the feelings of their hearts. The women especially constantly compose new melodies to suit their fancy. Each region has its own songs, as it has its own dances. These may be fixed in their basic patterns, but variations exist in different regions of the country. Folk dances of our country are rich in types and steps, and they are very high-spirited. They are handed down from generation to generation, like our traditions.

The folk dance is in a position to give us the essential feeling of emotions and ideas through its rhythmic structure and dramatizations. It reflects customs, historical events, and daily domestic activities which have influenced the lives of the people.

The art of dancing illustrates the rhythm of movement, beauty of pattern----the spirit and grace achieved through combinations of phrases of movements. Knowledge of the dance, its origins and the theme responsible for its evolution, results in what we call satisfaction and appreciation in the performance of the dance. The style is what makes the dance, and this comes only from the dancer. Style means to dance rhythmically with a poised, well-coordinated body, and to perform all step patterns so that they are definite, accurately timed, and properly spaced.

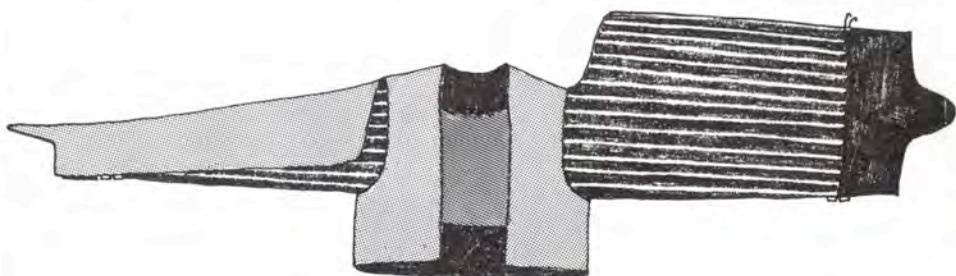
In different parts of Yugoslavia, the style varies according to customs and traditions. Macedonian folk dances contain Turkish and Oriental influences; these dances are easily recognized by their complex rhythms, as in *Teškoto*. In our dances the movements of women are more restrained than those of men; for instance, women never raise their knees as high as the men in any step.

The Kolo is as "old as the hills", and it reflects the charm of the dignified Serbian style. It is always led by one dancer, a man, and it may start with one, two, or three dancers and be joined by others. Feet and body move easily and naturally to the rhythm of the music, guiding with firm but gentle control through the dance. Subject matter of the dance differs according to the rhythmic-dynamic and dramatic-spiritual themes, through which the dancers see the dance.

Knowledge of folk cultures enables us to recognize and to appreciate the use of folk themes as they occur in literature, music, and dance. Folk dance is a universal language through which all peoples find a common way to converse with each other.

MONTENEGRIN JACKET

by Eleanor Bacon and Miki Byrns



For a costume fancier, one of the greatest thrills is to view a man's jacket from Montenegro, the southwestern area of Yugoslavia. This garment is nearly an "extinct species", for few families have them, and they are seldom worn, or even shown. The wealth of gold that decorates the surface of the jacket makes it rare and precious to the owners.

Eleanor Bacon and Miki Byrns of the Costume Research Committee were able recently to document this unusual piece of clothing at the Museum of International Folk Art at Santa Fe, New Mexico. Ray Bacon spent nearly an hour under hot flood lights taking several pictures, including close-ups.

The jacket is worn like a sleeveless vest, with the long sleeves attached along the back portion of the arm opening and left to dangle behind the arm (See Costume Calendar, September, 1973).

This jacket is made on a base of dark red cloth, interfaced throughout with stiff white fabric, to support the weight of the metal decoration. Lining the body of the vest is a wine-red felt-surfaced cloth. There is a two to three inch band of the same cloth facing the neck, front, and bottom of the vest. The sleeves are lined with this red fabric only as far as the two hooks and eyes (about 7", see Diagram). The rest of the sleeve is lined in a lighter-weight red cotton cloth, striped at $\frac{1}{2}$ " intervals with a few white threads.

The outer surface of the vest is totally covered with gold-colored metallic cord, couched in intricate, delicate designs. The cords are made of flat metallic wire, wound around a silk core. The couching thread is apparently of the same silk thread. This was discovered by pulling aside some of the worn threads of the lining with a fine dental pick & then looking at the desired spot with a high-powered magnifying glass.

This exciting garment is only one of a great number of costumes and costume pieces being documented and photographed by the Committee members. Most of the items are danceable costumes; some

pieces, such as the vests, will be easy to make. There will be many photos of embroidery to give Federation needleworkers a wider body of designs from around the world.

The list of costumes, costume pieces, and needlework designs resulting from this work at the Museum in Santa Fe will be in the next issue of LET'S DANCE, and thereafter available upon request from any member of the Committee.



This lovely drawing is from LET'S DANCE of "20 years ago."



COUPLE OF NOVO CICE - YUGOSLAV - PROVINCE OF CROATIA

FROM MATERIAL SUBMITTED BY LIESL BARNETT



Young Girl of Montenegro

a Wedding in Mojdež

by Anka Norgauer

The happiest and most beautiful weddings I have attended were in the area of Hercegnovi, in Montenegro, especially in the little village of Mojdež, where I was born.

Only about 20 years back, a boy would have had little chance of meeting a sweetheart outside of Mojdež or the neighboring village. When a boy and girl were attracted to each other, they would usually meet in the fields where the girl was taking care of her cows and sheep. Many other girls and boys would join them and sing, flirt, pick flowers, tell jokes, and be very, very happy. The girl's parents usually knew about her romance but did not mention it if they liked the boy. If they did not, they would not permit the girl out of the house until she promised not to see the boy again. She would be forcibly restrained if she failed to keep her promise.

If these happy times did not satisfy the young man, he would tell his parents about his sweetheart, and his father and two more close male relatives would go in the evening to ask the girl's parents for her hand. The answer almost always was Yes, and someone would fire a gun outside to announce the news to the village.

The following Sunday there would be a formal engagement party at the girl's house, and the close relatives of both families would have a lunch together. The girl always had gifts, which she had been making since she was about ten, to give to each member of her future husband's family.

From now until the wedding, usually from three to six months, both families are very busy. Although people are relatively poor, they make weddings very plentiful and festive occasions. They must decide which is the best cow, sheep and pig, and where is the best place to buy whiskey and wine. The bride-to-be has to make many more gifts, sun-bleach her bedding, and starch and iron the lovely things she has crocheted, so that everything will look perfect when she displays her trousseau at the wedding party.

About a month before the wedding, the relatives are personally invited by the bride's father. They too are busy preparing many costly gifts to bring. A few days before the wedding, the neighbors also help by bringing their tables, chairs, silverware, and dishes to the houses of both the bride and groom.

The celebration starts the day before the wedding, which always takes place on a Sunday. On Saturday around one o'clock, the closest relatives of the bride start coming. The uncle (the mother's brother) is first, because he will be the host during the wedding. He is usually a good singer, dancer, very witty and full of humor. Soon after, other relatives and neighbors start coming, bringing gifts on nicely decorated trays. Each present is unwrapped and displayed. The women are always singing and welcoming each new guest with a song which has been sung for centuries:

"What are they talking about in the palace? The mother is giving her daughter away; everyone is happy. Her mother begs her, 'Please do not go.' 'I have to go, dear Mom; it's time for me.' "

By late afternoon there are sometimes two or three hundred voices singing this and other songs, and it is truly a marvelous and moving experience.

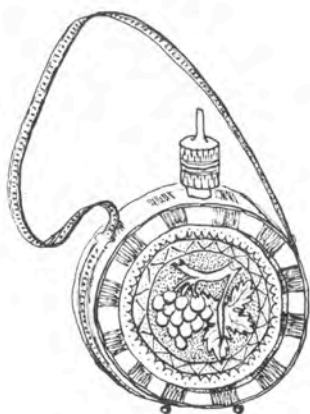
At supper time most people leave, except the close relatives, who stay for a very plentiful and elaborate supper. First comes soup, then smoked ham (*pršut*), then boiled veal, salad, roasted meat with potatoes, many different cakes (brought as gifts by each family), and of course as much to drink as one desires. Lots of men get drunk, cannot stop singing, and by morning can barely whisper. But everyone is in good humor, and there is no trouble.

After the supper all the young people come back to the bride's house, and by this time the musicians arrive. People dance constantly, mostly the old Montenegrin Kolo, where the people are in a circle, holding shoulders, slowly moving to the right. A boy and a girl inside the circle do a peasant-like dance with large, skipping steps. When they get tired, the girl kisses another boy, and the boy kisses another girl to take their places. It is a fun time, because people always find out who likes whom, and there will be lots of teasing in the future. These are such good times; I wish you all could spend some time in Mojdež on these happy occasions.

The groom and his two close male relatives come late at night & announce their arrival by firing a gun close to the bride's house. Then all the guests start singing a happy song, welcoming the groom. He greets the older members of the family first, exchanges affectionate glances with his favorite girl, and then both of them start the Kolo again. After so much dancing, singing, drinking, and eating, the night ends early in the morning. Everyone gets little rest for the wonderful day to come.

At sunrise women start singing wedding songs at both houses. The guests arrive this morning at the groom's house, bringing their presents. The closest male relatives of the groom (seven, nine, eleven or more, but always an uneven number) will go to get the bride. They are called *Svatovi*, and each plays a different role. One carries a flask, or *Buklija* (see drawing), full of wine, and he will let anyone taste it on the way to their destination. They pass many homes, and people come out to greet them, taste the wine, and then fill up the flask with their own wine. Good wishes, hugs and kisses are always exchanged. Another man carries a Serbian flag and stops every so often to wave it in a Figure 8. The lead man, *Prvjenac*, is responsible for the behavior of the *Svatovi*.

When they reach the bride's house, there is much gunfire, and the singing becomes louder than ever. The bride is usually crying, both from happiness and because she will be leaving her family for the first time. She waits at the table with her father and brother; the *Svatovi* and a few other men sit down for a breakfast. While they are eating, people sing beautiful songs of the bride's feelings, her mother's feelings, songs of farewell. While this



Buklija,
carved in oak,
bound in metal.

is happening, a young girl, usually around eight to twelve years & perhaps a niece of the bride, pins each *Svat* with a very beautiful handkerchief and a carnation on his coat. She is a lucky girl to be chosen, for each *Svat* gives her a gift of money.

Each man at the table lifts his glass in turn to wish the young couple & both families the best of luck. The most touching is the father's & the mother's turn. They both talk through tears and ask their daughter to be proud & kind in her new home & to be good to her in-laws.

Soon the *Prosvjenac* starts singing, "*It is time for us to go; we've found what we wanted.*" The best man and the brother of the groom take the bride's hand, and together with the *Svatovi* they start on

their way to the church. It takes the bride a very long time to kiss all her relatives goodbye, and one of the *Svatovi* stops it, telling her, "*Now you are ours, enough of kissing.*"

The bride's relatives take a short-cut to the church, where the groom and his family are waiting. The bride and *Svatovi* arrive. The wedding ceremony is fairly short; the minister joins the couple's hands and gives each a burning candle. While he is reading the blessings, they slowly walk around the altar. He then gives them a crown to kiss.

After the ceremony, everyone except the bride's relatives goes singing to the groom's house. Before the bride is allowed to enter her new home, she is given a baby boy to hold and kiss. The *Svatovi* throw candies and oranges to the children, and the mother of the groom throws wheat on the couple, so they will have as much happiness as there is wheat.

Everyone is so very, very merry! In front of the house, the father dances with the bride, and then each man takes a turn to dance with her. Everyone then sits down to the big feast, during which well-wishes are constantly exchanged. The men admire the bride, singing, "*She is so beautiful, I feel like running away with her.*"

After the lunch the bride changes her clothes, and then the singing and dancing starts again. Everyone is welcome to come, so if you are ever there, do not feel hesitant to take part; the people will be more than happy to have you. There is singing, dancing, and drinking until fairly late at night. By now everyone has had a great time. Slowly the relatives start going home, for tomorrow everyone must go back to their hard work.

Many of these wedding traditions are carried out less frequently today than in years past, but they foster great warmth between families and deserve to be remembered. If you are ever in Mojdež, please tell each person you see, "*Anka te voli*" (Anka loves you), and you will have a new friend.



Opanci

THEIR CARE & REPAIR

by Neal Sandler

To keep your opanci soft and flexible, oil them regularly, perhaps once a week, on the outside only, with a good oil (eg., Neatsfoot Oil, available at Tandy Leather Co.), not saddle soap, which is a preservative, not a softener. The inside of the shoe should be kept dry, best achieved by wearing either cotton or wool socks while dancing. Avoid putting bare feet into your opanci; even nylons don't provide sufficient insulation to soak up perspiration. Opanci should also be kept dry externally; this means not dancing on the grass, especially if the soil is damp below. Of course, cement is the worst enemy of any fine leather dancing shoe. It breaks down the leather faster than anything else. This means not only not dancing on cement, but also not walking on the streets and sidewalks while going to and from a dance. Protect your opanci investment by carrying them to the dance.

Even the best cared for shoes occasionally need repair. Macedonian opanci, those with three straps across the top, sometimes start to lose the lacing which runs around the top of the shoe. This can be mended with a piece of leather thong, rethreaded through the original holes and tied off by tucking the end under itself. Also, the loop holding the strap at the back of the shoe can begin to tear away under extended stress. Use a double thickness of waxed linen thread (also available at any leather goods store, like Tandy's) to re sew the loop by hand, again going through the original holes.

Serbian and Croatian opanci are more difficult, if not impossible, to repair because of the intricately woven leather portion across the top of the shoe. The wide strap, however, can be replaced with leather thong, similarly to the Macedonian opanci, and a new strap can easily be re-rivited by a shoemaker.

When opanci wear through the bottom, cut a thin piece of leather to fit the ball of your shoe. This will be roughly a teardrop shape, with the point extending along the outside of the shoe toward the heel. Use a leather cement (eg., Barge's) to glue the new sole to the worn opanka. This is a contact cement, so apply a thin coat to both the shoe and the new sole; also both to dry, then press together. Spend a bit of time pressing the soles together so as to gently round the new sole to fit the curved portions of each opanka.

Opanci did not develop as a dancing shoe, but rather as part of everyday wear, suitable for walking on the soft earth and flexible enough to conform to the rough terrain found in many parts of Yugoslavia. Although the strap configuration may vary from region to region, the basic concept of a leather sole wrapped around the bottom of a foot and laced across the top is common throughout the Balkan States, and even throughout the world. Initially, a flat piece of leather was held to the sole of the foot by wrapping it with straps, like swaddling. Then holes were added around the edge of the leather, so that lacings could gather in the fullness. Finally, people refined the process and 'lasted', or stretched, the leather to fit the contours of the foot. They also made seams in the leather to eliminate any large folds or excess. Opanci-type shoes are found in France and Spain; the Spanish also made rope-sole sandals which laced up around the leg; the moccasins of the American Indians use the opanci principle, as do the shoes of the Mukluk Eskimos; and Scottish ghillies, which are today strictly a dancing shoe, developed in the same way.

Remember, if you care enough to buy opanci, care enough to care for them.



Petaluma International Folk Dancers

WELCOME YOU TO THE

LITTLE FESTIVAL IN THE REDWOODS

SUNDAY, AUGUST 19th

IN GUERNEVILLE

POT-LUCK, 12 Noon, Armstrong Grove
Armstrong Redwood State Park.

DANCING, 1:30-5:30 PM, and 7:30-???

Guerneville Grammar School.

SING while you DANCE!



JOVANO JOVANKE (Macedonia)

1. Jovano, Jovanke
//Kraj Vardarot sediš mori, Belo platno beliš,
Belo platno beliš dušo, Se na gore gledaš.//
2. Jovano, Jovanke
//Jas te tebe čekam mori, Doma da mi dojdeš,
A ti ne dodg'as dušo, Srce moje Jovano.//
3. Jovano, Jovanke
//Tvojata majka mori, Tebe ne te pušta,
So mene da dojdeš dušo, Srce moje Jovano.//

1. Jovana, you sit by the Vardar, Bleaching your white linens
and looking up at the hills.
2. Jovana, I wait for you to come to me, but you don't come,
my dear.
3. Jovana, your mother doesn't let you come to me, my sweetheart.

Dance Description published in LET'S DANCE, November 1959.
Records: MH 3055 and Jugoton EP.

OJ TI PILE [Lesnoto Oro]

1. Oj, ti pile, slavej pile, Ja zapej mi edna pesna,
//Ja zapej mi edna pesna, edna pesna žalovita.//
 2. Što se čuje, na daleku, Na daleku, preku Vardar,
//Tam se bije, slaven junak, Slaven junak Pitu-guli.//
1. Oh, you little nightengale, You sing a sad song to me.
 2. What is heard from far away over the Vardar. A famous hero,
Pitu-guli, is fighting there.

Record: Festival FLP-1505-EP.
Translated by Anka Norgauer.

AJDE JANO (Serbia)

1. 'Ajde Jano kolo da igramo,
// 'Ajde Jano, 'ajde dušo, kolo da igramo.//

2. 'Ajde Jano konja da prodamo,
'Ajde Jano, ajde dušo, konja da prodamo,
'Ajde Jano, ajde dušo, kuću da prodamo.

3. Da prodamo samo da igramo,
// Da prodamo, Jano dušo, samo da igramo.//

-
1. Come Jana, we will dance the kolo.
 2. Come Jana, we will sell the horse, we will sell the house.
 3. We will sell everything just to dance the kolo.
-

Dance Description published in LET'S DANCE, November 1972.

Records: Jugoton C-6447 and RTB-LP-1 101.

SETNJA (Serbia)

1. //Prodji Mile kroz naš kraj, pa da vidiš šta je raj.//
//Hej, Haj kroz naš kraj, pa da vidiš šta je raj.//

2. //Prodje Mile propeva, i volove protera.//
//Hej, haj propeva, i volove protera.//

-
1. Mile, come through our village to see what paradise is like.
 2. As Mile was passing, singing, driving his oxen before him.
-

Dance Description published in LET'S DANCE, April 1960.

Records: MH 3029 and FK 1493.



SERBO-CROATIAN PRONUNCIATION GUIDE

A	FATHER	G	GIRL	O	OLD
B	BOY	H	HOME	P	POOR
Č	DANCE	I	SEEN	R	RUN
Č	CHURCH	J	YOUNG	S	SUN
Ć	CHEESE	K	KING	Š	SUGAR
D	DOOR	L	LOOK	T	TEA
Dž	JUDGE	Lj	MILLION	U	SPOON
Dj	GEORGE	M	MONEY	V	VEAL
E	MEN	N	NEW	Z	ZOMBIE
F	FRIEND	Nj	ONION	Ž	AZURE

ANNOUNCEMENTS



PLEASE ADD THESE DATES TO YOUR COSTUME CALENDAR:

BALASARASWATI, the legendary dancer of India, will perform *Bharata Natyam*, classical Indian dance, in a lecture-demonstration, on Thursday, Sept 6th, and will give a dance performance on Saturday, Sept 8th, both in the Zellerbach Playhouse, on the UC Berkeley campus, 8 PM.

SUMMER REVIEW WORKSHOP: Offered by the Barronaders, Wednesdays at 7:30 PM, followed by General Folk Dancing, at Powell School, Lghorn & Independence Sts, Mtn. View; \$1. Aug 1st, Square Dance Basics; Aug 8th, 15th, & 22nd, Neapolitan Tarantella; & Aug 29th & Sept 5th, Tarantella di Peppina. You all come!

DANCE WEEK IN SANTA BARBARA 1973: July 29th thru Aug 4th, will feature concerts, films, and classes, plus Saturday night dancing (not necessarily Folk dancing!). Contact: South Coast Contemporary Dance Theatre, PO Box 443, Santa Barbara, CA 93102. Tickets available at the doors. (805) 966-1114.

A NEW PARTY PLACE! The Barronaders will have 1st Saturday Parties beginning at 8:30 PM, at the Powell School in Mountain View.

DANCES OF THE BALKANS, a six-week Workshop offered by UCLA Extension, will be held on Wednesdays, from August 1st to September 5th, taught by members of AMAN, directed by Anthony Shay. The Workshop will include films, lectures, and demonstrations, as well as dancing!

AFRICAN TEXTILES & DECORATIVE ARTS Exhibit at the De Young Museum in Golden Gate Park, San Francisco, will continue throughout August. A beautiful and diverse representation!

KENTUCKY DANCE INSTITUTE, August 4-11, Morehead State University, for both Folk and Square Dancing: \$80 includes all. Contact: Shirley Durham, 4540 Southern Parkway, Louisville, KY 40214.

SAN DIEGO FOLK DANCE CONFERENCE still has a few openings for the August 10th through 19th Workshop and Camp. Contact Vivian Woll, (714) 281-6864.

INTERNATIONAL DANCE INSTITUTE, August 13-18, 1973, at the University of Illinois, Urbana-Champaign Campus, with RICKY HOLDEN & GEORGE LOWREY, JR. Contact: Institute Supervisor (OS-88), 116 Illini Hall, Champaign, Illinois 61820; (217) 333-2882.

REDWOOD CITY DOCEY-DOE CLUB's 4th Saturday Party is held at Hoover School, not Lincoln School! Please correct your Party Places.

WALNUT WHIRLERS of Alamo will resume their 4th Saturday Parties on September 22nd, 8:30 PM. Please note this in your Party Places.

OCTOBERFEST TIME is Fast Approaching! Try the beer and pretzels, steaming hot sausages, dancing and singing, and live entertainment at the Pleasanton Fairgrounds: September 28, 29, & 30; October 5, 6, & 7. Festivities begin Fridays at 6 PM, Saturdays at 3 PM, and Sundays at Noon.

There are also OCTOBERFESTs in San Francisco, on the Peninsula, and in Sacramento. Check local newspapers for dates and times.

RENAISSANCE PLEASURE FAIRE will open September 1, 2 & 3, 8 & 9, 15 & 16, 22 & 23, 29 & 30, and October 6 & 7. Take Hiway 101 to Hiway 37 (North of San Rafael), turn east 1 mile to Black Point exit. Wondrous Hand-made Wares, Pageantry & Revelrie! Ample parking.

DANCE TROUPES from Siberia, Romania, Mexico, the Philippines, Tahiti, and Trinidad will perform in San Francisco, Oakland, & Cupertino, this Fall and next Spring. Watch LET'S DANCE for Schedules and Details!

RUTH BROWNS has started a new Israeli Folk Dance Group, called "Nagila" (Let's be Joyful) on Wednesdays, 7:30-10:30 PM, at Commodore Sloat School, in San Francisco.



Officer's Ball

SUNDAY, SEPTEMBER 16, 1973

by Jim Rasella

The Folk Dance Federation of California, Inc., will sponsor an Officer's Ball on Sunday, September 16, 1973, at the Corte Madera Recreation Center, on Tamalpias Drive, Corte Madera, beginning at 1:00 PM. This will be a Fund Raising Event, but admission will be a modest \$1.50 (75¢ for students; kids under 12, Free).

Besides dancing until 10 at night, there will be many fanciful booths about, offering delicious foods for sale, divers games & jolities to test your skill, and lovely objets d'art made by none other than yourselves! If you would like to have a booth for your handicrafts at the Officer's Ball, please contact Jim Rasella, 81 Montford, Mill Valley, CA 94941; (415) 388-2170, before August 15th, and he will arrange for the space.

The Corte Madera Recreation Center has a large sign out in front which says, "Corte Madera Lion's Club". Don't let this fool you! You've come to the right place! There is ample parking in the back. This will be a FUN EVENT for the whole family!



ON INSTITUTES

by Dean Linscott

As one who has attended many institutes over the past 20 years, both as a learner and as a teacher, I would like to offer a few comments and suggestions in a friendly spirit, not to change a bad situation, but to improve a generally good situation.

THE PHYSICAL SET-UP: There should be a good wooden floor, a completely variable-speed phonograph, a place to buy records for ALL the dances taught, an accurate Syllabus (or at least corrections offered for any errors therein), & an adequate microphone set-up. The only really adequate solution is a wireless microphone that can be hung around the neck, leaving feet and hands free. Since these microphones are usually quite temperamental, it is necessary to have an electronics man available to keep them properly adjusted. (The best one I ever used was at the '73 Camellia Festival in Sacramento; they have an old Vega System-H wireless mike, and I only wish it were available at every institute!)

CHOICE OF DANCES: This is often left up to the teacher. If he is from out of town, he may need help in choosing dances not recently taught in the area, and of a suitable difficulty. Occasionally, an institute committee will INSIST on a certain dance, against the better judgment of the teacher. The teacher should have the final word in such a situation, as he knows his material better than the committee. A mixture of easy and more difficult dances, some for partners and some not, is one which I think most people can enjoy.

SYLLABUS: PLEASE send the teachers a copy of their dance directions to proof-read BEFORE they are finally printed, if at all possible. The South is very good about this, and it must contribute considerably to a more accurate syllabus. And as an added courtesy, send the teachers a copy of the final printed Syllabus, so they can look it over before they come to teach.

PAYMENT FOR INSTITUTE TEACHERS: In recent years there has been a considerable increase in the number of teachers who earn all, or nearly all, of their living from teaching folkdancing. There has also been an increase in the number of people attending and in the amount charged for attendance. At a well-attended institute, where it is obvious that several hundred dollars were taken in, it is not quite fair to pay the teachers only \$25 or so, especially when a teaching partner is often essential, with whom this princely sum is shared. I am quite aware that there are other expenses, but the teachers still deserve a fairer shake, say at least \$50 plus travel expenses, or \$25 plus a percentage of the take plus travel expenses. Statewide should double this. After all, without your teachers, what kind of an institute would you

have? Institutes which do well should help to cover those that fare less well, but the Federation should NOT rely on institute fees to keep solvent.

ATTENDANCE: What might be done to alleviate the problems which arise when an institute is too well-attended, such as usually occurs at Statewide? At some institutes all you can see of the instructor is the top of his head, and you can hear even less. I don't have any magic solutions to offer, but it might be reasonable to limit the attendance and to discourage beginning dancers, at least at Statewide. I would also like instructors to teach from a platform in the center of the floor, at least 3 or 4 feet high, and large enough to allow full movement.

RE-CAP SESSION: Immediately following a large institute such as Statewide, there should be a re-cap session, strictly limited to those active folkdance TEACHERS who attended the main session. This re-cap session, with its sharply reduced attendance, should be used for instruction in the style and feel of the dances just taught, background information, questions from the floor, etc. This would help insure that the dances were re-taught with the greatest fidelity.

TEACHER'S INSTITUTE: I would like to see a folkdance institute for teachers only, with strict limitation on attendance, so that there could be closer contact between the master teacher and his students, and preferably over a week-end, so there would be time for some folklore in addition to dancing, and a chance for the attendees to get to know one another better. Time enough too for the teacher to offer a review session on dances he taught previously which are in need of some "rescue work", as far as styling goes.

I would enjoy comments on the above suggestions.

IMPORTED ETHNIC COSTUMES

THE FOLK MOTIF

OPANKE, SASHES, EMBROIDERY & COSTUME BOOKS
ANTIQUÉ GOLD BRAID, OTHER FOLK ITEMS

BORA & MARGARITA GAJICKI
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Sproetzer Achterruem

(Germany)

Sproetzer Achterruem (SPRET-zair AHK-ter-room) is a quadrille from North Germany. It was introduced at Folk Dance Camp, University of the Pacific, Stockton, California, in 1969 by Walter Kogler and was presented in 1972 by Gretel Dunsing.

MUSIC: Tanz EP 58108

FORMATION: Four cpls in a square formation with W to M R.

20

STEPS AND
STYLING: Running Steps *

Achterruem Step: (2 meas) Step sdwd R on R (ct 1), step on L behind R (ct 2); step sdwd R on R (ct 1), hop on R (ct 2). Next step begins on L and moves to the L. NOTE: When the Achterruem Step is done in a circle, it is done continually to the L (CW): Step sdwd L on L (ct 1), step on R behind L (ct 2); step sdwd L on L (ct 1), step R behind L (ct 2) --- NO HOP.

Walking Schottische Step: (2 meas) Step fwd on R (ct 1), step fwd on L (ct 2); step fwd on R (ct 1), hop on R (ct 2).

Buzz Step * - should be done slowly and smoothly.

NOTE: All steps are done smoothly --- no bouncing, no skipping.

* Described in volumes of "Folk Dances from Near and Far", published by the Folk Dance Federation of California, Inc., San Francisco, California 94103.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION - Join hands with ptr (meas 1); greet ptr by nodding head (meas 2); join hands with corner (meas 3); greet corner by nodding head (meas 4). Hands should be held at shoulder height and there should be tension in the arms.

I. ALL CIRCLE L

A 1-8 All circle L (CW) with 16 Running Steps. Begin with L ft.

1-8 rptd Continue to circle L (CW) with 16 Running Steps.

CHORUS

B 9-10 All face ptr. With fists on hips dance one Achterruem Step to the R. M move out of set, and W move twd ctr of set.

11-12 Repeat action of meas 9-10 (Chorus) moving in opp direction and using opp ftwk.

13-16 Repeat action of meas 9-12 (Chorus).

9-16 rptd Give R hand to your ptr and with 4 walking schottische steps, dance a Grand R and L to opp pos in set. Meet your ptr with R hand and keep L hand joined with your corner to form a circle with M facing in - W facing out.

C 17-18 W dance one schottische step bkwd to ctr of circle, while M move 2 small steps fwd to adjust to the W. All say "Whoo-oo-oo" lightly.

19-20 W dance one schottische step fwd to edge of circle, while M take 2 small steps bkwd to adjust to W. All say "Ha-ha-ha" lightly.

21-24 Repeat action of meas 17-20 (Chorus).

25-32 With 4 walking schottische steps continue Grand R and L to original pos.

NOTE: Keep arms straight during meas 17-24 (Chorus).

21

SPROETZER ACHTERRUEM (continued)

II. CPLS TURN

A 1-8 Ptrs hook R elbows (L fists on hips) and turn CW with 8 slow, smooth buzz steps. Lean away from ptr. There should be very little up-down motion in this step.

1-8 rptd Continue action of meas 1-8 (Fig II).

CHORUS

BBC 9-32 Repeat entire action of Chorus, meas 9-32.

III. W CIRCLE L

A 1-8 W join hands at shoulder height and dance 4 Achterruem Steps to the L (CW). There should be tension in the arms so that you move as a unit. M stand with fists on hips and admire the W.

1-8 rptd Continue action of meas 1-8 (Fig III).

CHORUS

BBC 9-32 Repeat entire action of Chorus, meas 9-32.

IV. M CIRCLE L

A 1-8 M form circle using upper arm or shoulder grip and dance 4 Achterruem Steps to the L (CW) using leaping steps throughout. W stand with fists on hips and admire the M.

1-8 rptd Continue action of meas 1-8 (Fig IV).

CHORUS

BBC 9-32 Repeat entire action of Chorus, meas 9-32.

V. ALL CIRCLE L

A 1-8 Repeat action of Fig I, meas 1-8.

1-8 rptd Repeat action of Fig I, meas 1-8 rptd. When the music stops hold the circle intact with hands at shoulder height for a few seconds, then nod to ptr and drop hands.

19



The Cathedral in Mainz, XII Century

22

Posavski Drmeš

(Croatia)

Posavski Drmeš II (poh-SAHV-skee DER-mesh), the "Kiša Pada" Drmeš, was presented by John Filcich at the 1959 Kolo Festival. It was learned by Dick Crum from natives in Yugoslavia. It comes from the region of Posavina, Croatia. Presented again at the UOP Folk Dance Camp, 1972.

MUSIC: Records: Epic LN 3571, side 1, band 1 (fourth dance), Drmeš;
Festival Record FM 4003.

FORMATION: No ptrs; closed circle of not more than 10 people. Front basket hold, grasping hand of second dancer on either side; L arm under, R arm over.

STEPS: Trembling Step (1 per meas)
With R ft a bit fwd, step R next to L keeping L on floor (ct 1). Bend knees slightly (ct &). Small step L to L, straightening knees (ct 2). Bend knees slightly (ct &). During step, movement is slightly to L.

Time Step (2 per meas)
Stamp R, slightly bending knees (ct 1). Stamp L, straighten knees (ct &). Repeat action (ct 2,&). Stamp on ct 1 is louder.

Buzz Step (2 per meas)
Step R full ft across in front of L, bending knees (ct 1). Step on ball L to L side, straightening knees (ct &). Repeat action (ct 2,&).

MUSIC 2/4

PATTERN

Measures

A 1-7 Dance 7 Trembling Steps CW.

8 Stamp R, L (cts 1, 2).

B 1-8 Dance 14 Time Steps, CW.

C 1-16 Continue CW with 32 Buzz Steps.

Repeat dance 2 more times (3 times in all). Repeat 4 times for Festival Record.

VARIATION: Cut 8 measures off C. Music now will not match Pattern.
Folk Dance Camp, 1972; John Filcich.



House in Gorenjsko (Slovenia)



High dwelling-house at Ochrid
(Macedonia)



Log-hut in Pokuplje (Croatia)



Oktoberfest Parade - Munich

Germany's

Popular Festivals & Customs



Although Germany is a modern industrial nation, to this day its people still observe a truly amazing variety of the old local festivals and customs. The dates of events mentioned below can be found in the "*Calendar of Events*" published regularly by the German Central Tourist Association, available from the San Francisco office.

The festivities of the Hansen Order are based firmly on proven historical events. This celebration takes place on the first Sunday in August when, dressed in magnificent robes, members of the International Hansen Order meet at Castle Rheinfels above St. Goar, opposite the famous Lorelei Rock. This order dates back to the Middle Ages when any traveler who was visiting St. Goar for the first time had to join the order and pledge himself to observe its moral code. Upon being accepted he was baptised with water or wine, although today the Hansen Order baptises new members with water only.

Youth play the prominent part in the Dusseldorf Cart-wheel Race in September. The boys, whom visitors can always see turning like wheels on their hands and feet in the old quarter of the town and along the Königsallee, provide one of the most remarkable spectacles which this Rhenish metropolis has to offer. Once a year they meet in the old quarter for the Great Race.

The "Mosel Festival", held in Winnigen-am-Mosel at the end of August, is the oldest of its kind and ushers in the splendid array of wine festivals which are so much a part of Autumn in Germany. The most important of these is the "*Wurstmarkt*" which is held in Durkheim in September and lasts for seven days and nights. The bare figures will give an idea of how large a festival this is: more than half a million visitors from all over the world drink 200,000 litres of wine and consume 900 pigs, over 100 head of cattle, 25 calves and 50,000 cockerels.

Just as wine is the essential ingredient of the *Wurstmarkt* in Durkheim, it is beer that is the most important feature of the "*Oktoberfest*" in Munich (mid-September to early October) with its huge beer tents and extensive amusement park. It is considered to be not only Germany's largest popular festival but indeed the largest in the world, and anyone who has taken part in it will readily agree.

There is also a Folk Festival in Bad Cannstatt, a suburb of Stuttgart, in late September and early October. It has been celebrated since 1818 and, just like the *Oktoberfest*, was begun by those who ruled the region as an entertainment for their subjects.

Other traditional popular festivals, such as Bremen's "*Freimarkt*" held in late October, and Hamburg's "*Hamburger Dom*" Festival, held all during November, are of a similar type as regards the consumption of beer and wine.

The Festival of St. Martin, which falls on November 11th, the anniversary of the Saint's death, is celebrated in many towns and villages in Germany. Of these, the Dusseldorf festival is probably the most colorful, for here the children pass through the gaily lit old quarter of the town carrying lanterns which they have made themselves. The people of Bonn also celebrate the Festival of St. Martin in a very impressive manner with a long lantern-lit procession.

The Nurnberg *Christkindlesmarkt* (Market of the Infant Jesus) is the largest and most attractive of all German Christmas Fairs and offers a wide variety of additional attractions. Its innumerable lights are put on at the beginning of December. When they go out again, it is Christmas Eve, and the traditional Christmas salute of guns resounds over Berchtesgaden as audible evidence of one of the last popular customs of the year. Christmas fairs are also to be found in many other German towns, such as Berlin, and in the Barian mountains they are erecting Christmas cribs according to the time-honored custom.

But meanwhile, the madcap Carnival Season, which starts on the 11th of November at 11 minutes past 11 o'clock, begins, with one event following another, uninterrupted by the arrival of the New Year.

(Courtesy German Tourist Information Bureau, London.)



IN REVIEW...

ISRAELI FOLK DANCE INSTITUTE

The Cal Poly campus at San Luis Obispo provided an attractive location for the First All-California Israeli Folk Dance Institute. Over 135 enthusiastic dancers attended, representing Northern California, Southern California, San Luis Obispo, and TEXAS (thanks to LET'S DANCE)!

The highlight of the Institute was the Guest Instructor, STAN ISAACS. Stan is a well-known Bay Area dancer who has been living in Israel for several years. His repertoire was based on modern Israeli dances, many with a Chasidic influence. Some dances were new steps done to familiar music. Special workshops included: Basic Steps for Beginners, by Ruth Browns; History of Israeli Dance, and Body Movement in Dancing, both by Julie Isaacs; How to Teach Folk Dancing, by Bonnie White; How to Organize an Exhibition Group, by Dina Bachar, and films of the 1968 Dalia Festival, depicting dances of the different ethnic groups in Israel, shown by Joanni Kupper. Saturday night's activities began with group singing and a Havdalah Service. Exhibitions featured two groups from Los Angeles: David & Beryl Peletz of Cafe Danssa, and Dina Bachar and Sara Miller of Cafe Hadarim. Dancing lasted long into the early morning.

The First Annual California Israeli Folk Dance Institute proved to be such a smashing success, that the organizing committee is already making plans for next year's Institute. We'll keep you posted!

Bobbe Sarlin



PETALUMA INTERNATIONAL FOLK DANCERS

Welcome you to the

SONOMA VINTAGE FESTIVAL

SUNDAY, SEPTEMBER 30, 1973

Veterans Memorial Auditorium

SONOMA



KOLO KALENDAR

Bob Shinn reporting



BERKELEY

SUN-TUES, 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Balkan.
 MON, 9 PM, International House; Ruth Browns, Israeli.
 TUES-FRI, 7:30 PM, Aitos, 1920 San Pablo; mostly Greek.
 FRI, 9 PM, International House, Piedmont Ave; Walter Grothe.

LAFAYETTE

1st & 3rd WED, 8 PM, Temple Isiah; Lanya Thune, Line Dances.

LIVERMORE

TUES, 8 PM, Contemp Dance Arts Studio; Wes Ludemann.

MENLO PARK

TUES, 7:15 PM, MP Rec Ctr, Mielke & Alma Sts; Marcel Vinokur.
 WED, 7:15 PM, MP Rec Ctr; Marcel Vinokur; Int-Adv.
 3rd SAT, 8 PM, MP Rec Ctr; Marcel Vinokur; Party.

MILL VALLEY

WED, 7:30 PM, Park Sch; KOPACHKAS Beg-Int, Nick & Norma Lagos.
 FRI, 7:30 PM, Park Sch; KOPACHKAS Adv, Dean & Nancy Linscott.

MONTEREY

WED, 7 PM, El Estro Park; Al Daoud, Turkish, Greek & Kolo.
 THUR, 7:30 PM, USO; Al Daoud, Turkish, Greek & Kolo.

OAKLAND

TUES, 7 PM, Taverna Athena, 2nd & Broadway; Anna Efstathiou.
 WED, 9 AM, Montclair Rec Ctr, 6300 Moraga; Anna Efstathiou.

PENINSULA

MON, 7:30 PM, Schwarz Ballet Studio, Mt.View; Shirley Eastman.
 MON, 7:30 PM, Foothill Coll Aux Gym, Los Altos; Marcel Vinokur.
 THUR, 7:30 PM, Stanford YMCA, Stnfd Wmn's Clbhs; John Nicoara.



SACRAMENTO

1st FRI, 8 PM, YLI Hall, 27th & N Sts; B.B. of KOLO MANIACS.

SAN FRANCISCO

SUN, 8 PM, Commodore Sloat Sch, Ocean Ave; RIKUDOM, Israeli.

MON, 7 PM, Minerva Cafe, 136 Eddy St; Anna Efstathiou, Greek.

TUES-THUR, 8 PM, Mandala, 603 Taraval; Neal Sandler.

TUES, 8 PM, First Unitarian Church, Geary & Franklin.

WED, 7:30 PM, Commodore Sloat Sch, Ocean Ave; Ruth Browns, Israeli.

WED, 8 PM, Jewish Comm Ctr, 3200 California; Gary Kirschner.

FRI, 8 PM, Mandala, 603 Taraval; Turkish and Armenian.

SAT, 9 PM, Cafe Shalom, 3200 California; Ruth Browns, Israeli.

3rd SAT, 8 PM, Mandala, 603 Taraval; KOLO OF SAN FRANCISCO.

SAN JOSE

FRI, 7:30 PM, St Nicolas Orth Ch; Kathy Kerr & John Nicoara.

SAN RAFAEL

THUR, 7:30 PM, Vallacito Jr Hi, Terra Linda; Claire Tilden.

SANTA CRUZ

FRI, 3:30 PM, UC Stephenson Coll Stage; Marcel Vinokur, Adv.

MON, FRI, 7:30 PM, Cabrillo Coll Gym, Aptos; Al Daoud.

STINSON BEACH

SUN, 3 PM, 3 Calle de Resaca; Line Dancing, Claire Tilden.



OPA!

Folkdancing Nightly - Top INSTRUCTORS

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1973-74 OFFICERS, FEDERATION-SOUTH

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SHEILA RUBY, Vice President
MORRIE LECHTICK, Treasurer
HENRY RUBY, Recording Secretary
CINDY "Sam" TARVIN, Corresponding Secretary
ELSA MILLER, Director of Extension
PERLE BLEADON, Director of Publicity
EILEEN BARTOLD, Historian



THE VIRGILEERS, Los Angeles

The Virgileers celebrated "Cinco de Mayo" in their usual great style. Eight of the ladies, JOSEPHINE CIVELLO, MARYELLE KANE, KAY DOBRINSKY, INEZ TAYLOR, ANNE KELLER, LORNA GONZALEZ, SALLEE RUETH and VIRGINIA SAAR, presented "Su Rebozo" as an exhibition. ELSA & RALPH MILLER danced "Los Viejitos", and JOSEPHINE's "El Manton de Manila" was fascinating! Refreshments consisted of chili and pan dulce, as well as Tony's delicious beverages.

The Virgileers will observe their 15th Anniversary in Sept.

WESTWOOD CO-OP FOLK DANCERS

These are our new officers for the coming year: President, BARRY KORN; Vice President, BEVERLY BARR; Treasurer, BETTY CEP-LAIR; Recording Secretary, EUNICE UDELFF; and Corresponding Secretary, ANNETTE NEEDLEMAN.

Our new chairmen are: CLAIRE GREENE, GERRY GORDON, MIKE KAMEN, RENA NADLER, EVELYN LANE, ALICE BECKERMAN, MILT SKOLNIK, DAVE COHEN, LOU SAPIRO, HENRY RUBY, BEA & MARVE PILL, and DAVE SLATER.

Westwood Council awarded four Tuition Scholarships to folk dance camp. The recipients are: Service, PERLE BLEADON; Teaching, BEVERLY BARR and RACHELLE MARCUS; and Newcomer, IRWIN BARR.

MIKE & ELAINE KAMEN are in Europe for a lovely 22 days. LOUISE SCHONBERG and ELVIRA KANIM will be going to Sprin, Morocco and Portugal.

CAMP HESS KRAMER

Westwood enjoyed another busy, fun-filled weekend early in June at Camp Hess Kramer, in Malibu. The energetic group hiked along the beautiful trails, and many swam in the pool under the watchful eye of MIKE NADLER, who volunteered as weekend lifeguard.

BEMI DE BUS showed the group how to paint rocks--yes, rocks---with acrylic paint. The results were amazingly professional and

beautiful! Five sewing machines whirred away in another corner of Camp as members---male and female---whipped up stylish caftans under the guidance of GERRY GORDON.

Of course, there was plenty of dancing (music by ED FELDMAN), and we did hear rumors of skinny dipping in the pool by moonlight.

Outstanding event of the weekend was the Baby Contest. Members brought baby pictures of themselves, and everyone tried to guess which picture belonged to which folk dancer. Voted the Most Beautiful Baby--MIKE KAMEN; the Sexiest--SHEILA RUBY.

A good time was had by all!

WEDDING BELLS

ANN HALLADAY and BARRY TARVIN were married June 16th; both are members of the Liberty Assembly. Barry is the son of Avis Tarvin, immediate Past President of the Folk Dance Federation of California, South, and the brother of Cindy "Sam" Tarvin, current Corresponding Secretary of the Federation, South.

Ann and Barry had a wonderful time at their reception, which combined both rock and folk dancing.

IN MEMORIAM

We are sorry to bring the sad news of the death of MILAN OBRA-DOVICH, who passed away May 11, 1973, in Santa Barbara.

Born in Yugoslavia in 1912, Milan grew up and spent his early years primarily in Montenegro. During World War II he was a member of the General Mihalovitch Chetnic guerrilla force. He was captured in the mountains of Bosnia by Italian mountain fighters and spent seven years in a concentration camp. In 1949 he was liberated and came to this country, following the Truman Bill for displaced persons. Mr. Obradovic took citizenship 15 years ago. In 1967 he returned for a three-month visit to Yugoslavia.

Milan led a number of folk dance groups in Santa Barbara and was best known for his intimate knowledge of Yugoslavian and Balkan dancing. Milan always had a smile for everyone; he will be greatly missed by all who knew him.



Phone: (415) 828-5976

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WORLD BOOK

ENCYCLOPEDIA PROGRAM
For Children or Adults

Millie von Konsky
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COUNCIL CLIPS

PENINSULA FOLK DANCE COUNCIL

New Council Officers are: BRAD MARTIN, President; BARBARA PETERMEYER, Vice President; MARGY ARMENTROUT, Treasurer; and JOANNE MALONEY and KIM DINES, Secretaries.

The YWCA in San Jose is soon to be torn down, so JO BUTTETTAS classes will move to her studio in Santa Clara. The YW Twirlers big Anniversary Party, Jo was given an Award of Merit in recognition of her 20 years of service to the "Y".

KATHY KERR, who taught Israeli dancing at the "Y", was also without a hall to teach her classes. Hearing of her search, the Greek Orthodox Church at 1260 Davis St, San Jose, offered her space on Friday nights.

Because some newer dancers wanted a review on the older dances, the BARRONADERS' are sponsoring a Summer Review Workshop with guest teachers. (See Announcements, page 14.)

BRUCE WYCKOFF reports they had a successful year teaching troubled teenagers at Hillcrest. He would like to thank all those who volunteered to teach.

We are happy to hear that NEAL THOMPSON is recovering nicely after back surgery in June. He and Edith will be busy at their summer camp on the Eel River.

Jean Mooers

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

CHANGS INTERNATIONAL FOLK DANCERS' 35th Anniversary Dinner-Dance, held June 15th, was a Roaring Success with 114 members and guests on hand for the celebration. A number of Federation Officers attended, as did a group of square dancers from the Caper Cutters. The theme was the "Roaring Twenties", and many authentic costumes provided an atmosphere of gayety and abandon! ANN HUGHES was Chairman of the party, which began with cocktails, followed by a succulent Roast Beef Dinner, followed by the highlight of the evening---a Variety & Talent Show, produced and directed by ERNIE & BEE DRESCHER, geared to the era of the Twenties, and DID IT ROAR! General folk dancing ensued, concluding the gala evening at midnight!

GEORGE (President of Changs) & PHILOMENA PAVELKA are on a two-month vacation in Europe which began in mid-June. ANN HUGHES is doing Chang's Newsletter this summer, & FRANK BACHER is teaching in RUTH RULING's absence. LOUISE HEATLIE spent 6 weeks, during June & July, in Europe; she took a 4-week course in Teaching Education in England and also visited Scotland.

FUN CLUB's next party will be on Saturday, August 4, 1973, at 8:15 PM, 321 Taraval St, with a CIRCUS THEME. STAN VALENTINE will be guest caller. Here's your chance to come dressed as your favorite circus character!!

Cathy Jair

324 Hyde St, #3, SF

GREATER EAST BAY FOLK DANCE COUNCIL

OAKLAND FOLK DANCERS will hold a 5th Thursday Party on Aug. 30, 8 PM, at the Hawthorne School, 1700 - 28th Ave, Oakland. Do try one of their parties if you haven't been to one yet. All folk dancers are invited!

BERKELEY FOLK DANCERS are starting a new Beginner's Class on Wednesday nights in September. Teachers will be AILEEN and HENRY KRENTZ.

BERKELEY FOLK DANCERS take care of a child, JUNIOR HENRY, from the "Save the Children Federation" and recently heard from the Director, saying that Junior is a friendly & happy boy who likes baseball and model cars. The Director felt that the sponsorship of the BFD has not only helped Junior Henry financially, but has given him a certain sense of security knowing someone else cares about him. "Happiness is like a perfume; you can't give any of it away without spilling a little on yourself."

EAST BAY WOMEN'S DANCE CIRCLE will resume its weekly folk and round dance classes September 6, 1973, from 9:30-11:30 AM, at the Eagles Hall, 1228 - 36th Avenue, Oakland. These classes, directed by Millie von Kinsky and Gwen Heisler, are open to women with Intermediate or Advanced folk dance experience.

AL MENDENHAL, a member of several East Bay clubs, is seriously ill. He cannot have visitors, but cards can be sent to him at the Hillview Lodge, 47588 Warm Springs Blvd, Fremont.

Members of the Greater East Bay Folk Dance Council touring Europe this summer are: WILL WHITING, AUGUST KORBER, KEN JANES, and CHARLES & EVE HALLER.

Genevieve Pereira

FRESNO FOLK DANCE COUNCIL, INC.

The FRESNO FOLK DANCE COUNCIL installed new officers at a potluck dinner-dance in June. New President is CLEDA RODRIGUES, our first lady prexy in many years; Vice President is JIM KEARNS (Jim is also our Official Photographer); Secretary is KEN WIGHT (Ken is a Perennial Officer); Treasurer is BILL BOLTON; and Historian goes to a real team, MACE & SARA MAGARIAN.

The CLUBS are on Summer Schedule with CENTRAL VALLEYS meeting in Roeding Park every Sunday at 8 PM. SQUARE ROUNDERS meet only once a month, 3rd Fridays in the Danish Hall for a potluck-dance party at 7 PM. Note that this is a change from the 2nd Fridays of previous years.

Busiest group in town are the KITKA ŠARENO BALKAN DANCERS, under KATHY LASKY's leadership. Among their recent performances were our Installation Dinner, a Ballet Concert where they were the featured non-ballet performers, at Gottschalks Dept. Store's International Days, and at a convention of Handicapped Persons.

The National Convention of the Church of the Brethren got a taste of folkdancing, too, when VERA JONES conducted two sessions for them. They've asked for more! Vera is also teaching folk dancing at Fremont Grammar School's summer session--her 3rd year!

A new "Family Class", sponsored by the Fresno Recreation Dept meets on the dance slab in Roeding Park on most Friday evenings. Teaching is from 7:30-9:30 PM, with a request program following.

Vera Jones

➔➔➔➔➔ In Memoriam ➔➔➔➔➔

WE REMEMBER MIRIAM

MIRIAM KANE, beloved wife of Frank Kane and mother of Kate, Kris and Caroline Kane, charter member of the Hardly Ables of Marin since April, 1952, died May 31, 1973. That's the statistics--but we, her folk dancing friends, remember much more.

Though never pushing herself forward, she was always there behind her dynamic husband with a ready, helping hand in all the projects they undertook. The welcome mat was always out when we needed a home for a party, a meeting, or a work session. Sewing countless hours to make matching Polish costumes for the whole family; spending time with her three girls while Frank attended Federation meetings; up early at campouts to cook breakfast for her girls, no matter how late we adults had sat around the campfire the night before; always seeing the best side of everyone and every situation; her knowledgeable conversation; her tolerant understanding and consideration of others; her pleasant smiling face; her attractive wholesome appearance; and her warm friendly charm--That's how we remember Miriam.

*Jay Everson
for the Hardly Ables of Marin*



REDWOOD COUNCIL of FOLK DANCE CLUBS
PRESENTS

Sonoma Vintage Festival

SATURDAY, SEPTEMBER 29th, 1 o'clock

Vineburg Winery Tour & Dancing - 1 PM

Dancing in the Sonoma Plaza - 6 PM

Wind-up Party at Vineburg - 9 PM

SUNDAY, SEPTEMBER 30th - Vintage Festival

Federation Meeting - 11:45 AM

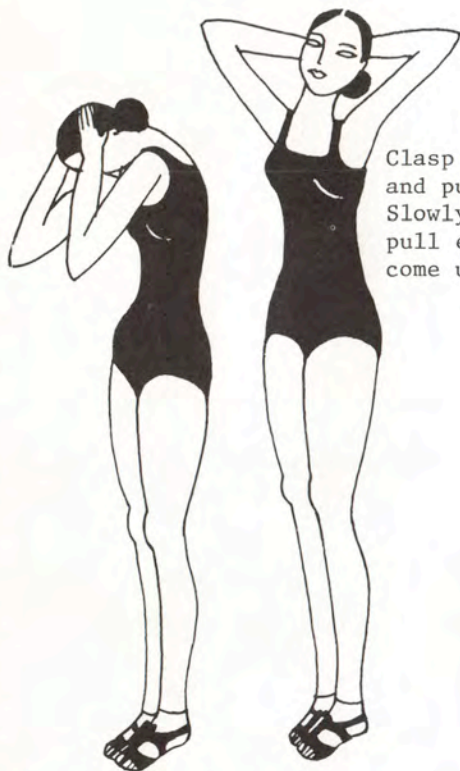
Folk Dancing - 1:30-5:30 PM

Kolo Hour - 6:30 PM

Folk Dancing - 7:30 PM

All at Veterans' Memorial Auditorium, Sonoma

How to Achieve a Dancer's Body through Dance Exercise



Clasp hands behind head and pull it forward and down. Slowly bring head up, and pull elbows wide apart as you come up.

By Olga Ley,
for Capezio.
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permission.

HANDCRAFT FROM EUROPE

BRAIDS BUTTONS BOOKS LINENS CANVAS

Open Every Day—Discount To Folk Dancers

777, 1201 and 1210 Bridgeway
SAUSALITO, CALIF. 94965

Your Letters...

Editor:

Not long ago, I read in LET'S DANCE that you wanted pictures of dancers in action. I am enclosing several pictures....If you can use any of them you are welcome to do so.

All the pictures are of the Guamanian Stick Dance, probably known to some as "El Baile del Palo". The dance is being performed by students and is locally done with either two girls or a boy and a girl. There is very little difference in the parts for male and female, and the girls adapt readily to either part. There is no set costume, usually something brightly colored and easy to move in, as the stick passes through your legs, behind your back, etc.

I hope the pictures can be used in your magazine.

Sincerely,
Barbara A. Lott
Girls P.E. Teacher, Guam



TALOFORO BAY, GUAM, May 1973: Bernadette Aguon and Rosalin Soria perform (at left) and end by forming a star with their sticks (at right) the Guamanian Stick Dance, "El Baile del Palo".

Editor's Viewpoint

BOB CHEVALIER, past Editor of LET'S DANCE, has generously offered a large collection of early issues of LET'S DANCE to the continuing office of Editor. This will be such a valuable source of information and reference so necessary to an Editor. Special thanks to him. I also wish to thank MILLIE VON KONSKY, also a past Editor, who came up with a good number of past issues & has offered this editor the use of her extensive library.

VERA JONES, in Fresno, has compiled an information-packed mimeographed sheet giving facts about record shops, Federation publications, folkdance magazines, folkdance camps, and festivals. This is for general distribution in her classes, especially for those new to folkdancing. MARVELOUS IDEA! If you'd like a copy, please send a SASE to Vera Jones, 4649 N. Wilson, Fresno CA 93704.

I was surprised, and a little disappointed, that not more people from our Federation attended the Israeli Folk Dance Institute in San Luis Obispo during June. About 135 people did take advantage of this opportunity, however, to learn many of the dances currently done in Israel, most enjoyably taught by Stan Isaacs. This will be an annual event, so let's keep the Federation abreast of these new trends by attending next June.

DEADLINE for OCTOBER ISSUE

is

SEPTEMBER 5, 1973

"A good education is usually harmful to a dancer.
A good calf is better than a good head."

Agnes de Mille, news summaries of Feb. 1, 1954.

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

ROY JOHNSON, 1615 AMBERWOOD DRIVE, SO. PASADENA, CA 91030

AUG 10-12, Fri-Sun, SAN DIEGO TEACHER LEADER WORKSHOP, Cal State Univ at San Diego. See page 31 for details.

AUG 12-18, Sun-Sat, SAN DIEGO FOLK DANCE CONFERENCE, Cal State Univ at San Diego. See page 31 for details.

OCT 7, Sun, FESTIVAL at Glendale Civic Auditorium, 1:30-5:30 PM. Hosted by Starr King Folk Dancers.

OCT 19-20, Fri-Sat, CAMP HESS KRAMER INSTITUTE & PARTY.

NOV 10, Sat, TREASURER'S BALL, West Hollywood Park, 7:30-11:30 PM.

DEC 9, Sun, SANTA MONICA CHRISTMAS FESTIVAL, 1-5 PM. Hosted by Santa Monica Folk Dancers & LA Dept of Rec & Parks.

1974

FEB 9, Sat, INSTITUTE & ELIZABETH SANDERS SCHOLARSHIP PARTY, Laguna HS, Laguna Beach.

FEB 10, Sun, LAGUNA FESTIVAL, hosted by Laguna Folk Dancers. Laguna HS, Laguna Beach.

For further information regarding folk dance activities in Southern California, call the Folk Dance Federation of California, South, at (213) 398-9398.



The Federal Republic of Germany consists of eleven Lander

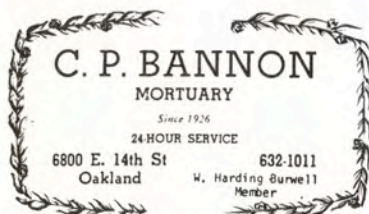
<i>Land</i> (from north to south)	Capital	Area Square miles 1,000
Schleswig-Holstein	Kiel	6.1
Hamburg		0.3
Lower Saxony	Hannover	18.3
Bremen		0.2
North Rhine- Westphalia	Düsseldorf	13.1
Hesse	Wiesbaden	8.1
Rhineland-Palatinate	Mainz	7.6
Saarland	Saarbrücken	1.0
Baden Württemberg	Stuttgart	13.8
Bavaria	Munich	27.2
West-Berlin		0.2
Federal Republic of Germany	Bonn	95.9

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- AUG 5, Sun, NAPA TOWN & COUNTRY FAIR, Napa Fairgrounds Pavilion, 3rd St. 4:30 PM. Free entrance to dancers in costume. Hosts: Napa Valley FD and Women's Napa Valley FD.
- AUG 5-11, Sun-Sat, FEATHER RIVER FAMILY CAMP, Quincy, Calif. Contact: Oakland Park & Rec Dept.
- AUG 11, Sat, DINNER/DANCE AT SONOMA JOE'S, Redwood Hiway at the Pengrove Turnoff. Host: Petaluma Int'l Folk Dancers.
- AUG 19, Sun, LITTLE FESTIVAL IN THE REDWOODS, Pot-luck lunch at 12 noon, & Pot-luck dinner at 5:30 PM at Armstrong Redwood State Park. Folk dancing 1:30-5:30 and 7:30-? at Guerneville School. Beverages furnished. Host: Petaluma Int'l FD.
-
- SEP 8, Sat, CAMP OUT at BLUE LAKES, Le Trianon Family Resort, Hiway 20, 12 mi. east of Hiway 101. Reservations not required. Contact: Gwen Rasella, 81 Montford, Mill Valley, 94941; (415) 388-2170. Host: Marin Dance Council.
- SEP 16, Sun, OFFICERS' BALL, Corte Madera; see page 15.
- SEP 29, Sat, FIFTH SATURDAY PARTY, 8 PM, Frick Jr Hi, 64th & Foothill, Oakland. Host: Greater East Bay FD Council.
- SEP 30, Sun, SONOMA VINTAGE FESTIVAL, Veteran's Memorial Aud, 126 First West, Sonoma. See page 1.
-
- OCT 13, Sat, SCHOLARSHIP BALL, Corte Madera. Marin Dance Cncl.
- OCT 20-21, Sat-Sun, FRESNO FESTIVAL & CAMP REUNION, Holmes Playground, First & Huntington Sts, Fresno. Sat: Institute, 1:30 PM; General folk dancing, 8 PM; Afterparty, 12 PM. Sun: Kid's Session, 1 PM; Folk Dancing, 1:30 PM; Afterparty, 8 PM at Danish Hall. Host: Fresno FD Council.
-
- NOV 2, Fri, HILL-BILLY PARTY, San Francisco. Host: SF Folk Dance Carrousel.
- NOV 11, Sun, TREASURER'S BALL, Napa. Host: John Mooney.
-
- DEC 29, Sat, FIFTH SATURDAY PARTY, Oakland.
- DEC 31, Mon, KARLSTAD BALL, San Rafael. Host: Marin Dance Cncl.
-



CLASSIFIED ADS



PATRONIZE LET'S DANCE ADVERTISERS!

"LITTLE FESTIVAL IN THE REDWOODS"

Sunday, August 19, 1973, Armstrong Redwoods State Park
Dancing at Guerneville Grammar School

Potluck Lunch - 12 Noon. All-request Dancing - 1:30-5:30

Potluck Dinner - 5:30 PM. All-request Dancing - 7:30-????

Host: PETALUMA INTERNATIONAL FOLK DANCERS.

BAY AREA

OAKLAND RECREATION CLASSES

Beg. 7:30 PM, Int-Adv. 8:30 PM

Fridays, Frick Jr High School, 64th Ave & Foothill, Oakland
Instructor - Millie von Konsky

Fridays, Dimond Recreation Ctr, 3860 Hanly Road, Oakland
Instructor - Dolly Barnes

WALNUT WHIRLERS invite all dancers to their monthly parties,
4th Saturdays, 8:00 PM, Alamo Women's Club, Alamo.

For information, phone (415) 846-5521 in Pleasanton.

DIABLO FOLK DANCERS of WALNUT CREEK

will meet during the Summer Months at Parkmead Elem School,
1920 Magnolia Way. Still Wed, 8 PM, with the PRESSNALLS!

JOSETTA TWIRLERS meet at Josetta Dance Studio, 3280 El Camino,
Santa Clara. Folkdancing, Wed, 7:30 PM; Latin-Ballroom, Mon
& Fri, 7:30 PM; STUDIO PARTY, Tues, 8:30 PM. Jo Buttetta, Inst.

IRENE WEED SMITH - Ballroom Specialist, Choreographer

Tap, Ballet, Modern Jazz, Hawaiian, Discotheque.

Children & Adults, 5316 Fulton St, San Francisco. 751-5468.

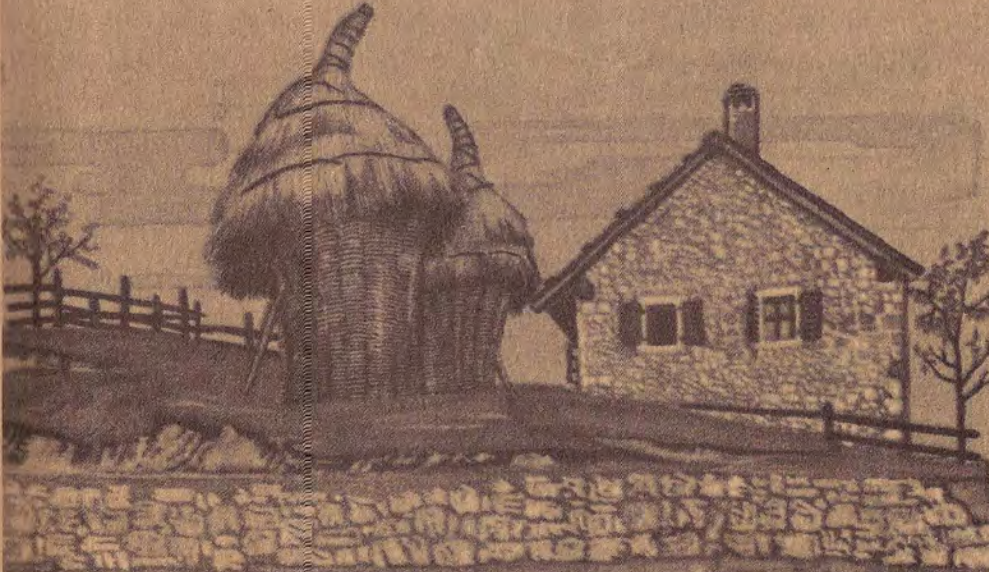
LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights at 8 PM,
Emerson Jr High School, Selby, near Santa Monica Blvd.,
West Los Angeles.

WESTWOOD'S BEGINNERS CLASS - International Folk Dancing
Mondays, 8 to 10:30 PM, Stoner Avenue Playground,
Dave Slater, Instructor.

HAPPY FOLK DANCERS - Mondays, Beg. 7:30 PM, Int. 9-11 PM
Cheviot Hills Playground, 2551 Motor (off Pico), Miriam Dean

PALMS GROUP - Wednesdays, Beg. 7:30, Int. 9-11 PM, Webster Jr
High, 11330 W. Graham (near Sawtelle), Miriam Dean - Inst.



Peasant dwellings in Montenegro

Folk Dance Record Shops

SAN FRANCISCO

FESTIVAL RECORDS

(Ed Kremers & John Filcich)
161 Turk Street
San Francisco, CA 94102
Phone: 775-3434

THE MANDALA FOLK DANCE CENTER

(Jon Bogg & Neal Sandler)
603 Taraval Street
San Francisco, CA 94116
Phone: 731-9829

OAKLAND

PHIL MARON'S FOLK SHOP

(Phil Maron)
1531 Clay Street
Oakland, CA 94612
Phone: 893-7541

LOS ANGELES

CHILDREN'S MUSIC CENTER, INC.

DANCER'S SHOP
5373 W. Pico Blvd.
Los Angeles, CA 90019
Phone: 937-1825

FESTIVAL RECORDS

(John Filcich)
2769 West Pico (Near Normandie)
Los Angeles, CA 90006
Phone: 737-3500

