

JANUARY 1973

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La Bourree
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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

January 1973

Vol. 30, No. 1

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ON OUR COVER

A lively peasant dance engraved by the
German artist Albrecht Durer in 1514.

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Proclamation

I, DOLLY BARNES
PRESIDENT OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.
DO PROCLAIM
SUNDAY, JANUARY 7, 1973

Dexheimer Day

ON THIS DAY
AT THE FESTIVAL IN SAN JOSE
WE SHOW OUR APPRECIATION FOR
FIFTEEN YEARS OF DEVOTION TO

Let's Dance

BY BESTOWING THEM WITH
THE WORLD BOOK ENCYCLOPEDIA
GIVEN BY MANY CLUBS AND INDIVIDUALS
WITH LOVE

It is with great pleasure that I proclaim January 7, 1973, DEXHEIMER DAY. VI and WALT DEXHEIMER have devoted 15 years to being Editor and Business Manager of LET'S DANCE. This devotion to the Magazine and to Folk Dancers is something you find very seldom.

Many of us have spent 20 to 25 years in the Movement, helping to keep it alive, but I doubt if any of us could chalk up the many hours these two people have spent month after month.

Very few know that the small amount we paid the Editor was turned back in one form or another. We never received bills from VI or WALT for all the phone calls, postage, stationery, special typewriter, etc.

Thanks again, VI and WALT, from all of us. We are glad VI will continue to handle our Costume Calendar and that WALT will continue as Business Manager of LET'S DANCE. We hope you will now be able to enjoy more dancing!

DOLLY BARNES



Vi & Walt Dexheimer

During the years Vi Dexheimer has been Editor of LET'S DANCE, she has steadfastly refused to have anything written about her in the magazine. Now that she is retiring, after 15 years of devotion to the publication, she has consented to having someone write her story.

Incredible as it may seem, an eighth grade teacher, in Omaha, Nebraska, predicted that Viola Pauley would someday be Editor of a magazine. In those early years, a career, especially one as predicted, was farthest from Vi's thoughts.

In 1941 Vi met and married Walter Dexheimer, a very happy match. Besides their home in San Francisco, Walt owned 70 acres in the Napa Hills. Vi realized she would eventually live in Napa, but San Francisco was their home for the first 30 years. During this time, Walt was Chief Engineer for several buildings in the Financial Center, and Vi worked for several large firms as Purchasing Agent, Secretary, and Office Supervisor.

At first, Walt did not dance. This made Vi a bit unhappy, since she had been dancing since she was three years old and just couldn't understand how anyone could exist without knowing how to dance. Fortunately, Walt loved music and had a natural sense of rhythm, so during the first years of their marriage, Walt became a very good ballroom dancer.

In 1951, when folk dancing under Adult Education Programs became available, Vi saw an advertisement describing a Beginner's Class. She twisted Walt's arm, and they began attending. From then on, there was no holding back. For the next 15 years they were dancing somewhere most every night in the week. They became members of the Cayuga Twirlers and the San Francisco Merry Mixers. When they weren't dancing for their own enjoyment, they were teaching for the enjoyment of others.

Vi was elected Secretary of the San Francisco Folk Dance Council in 1952. In 1954, Federation President Leonard Murphy asked her to prepare a Federation Directory. In 1954-55, Bill Sorensen appointed her Corresponding Secretary. In 1955-56, when Bev Wilder was President, Vi was Recording Secretary. 1956-57 saw her as Director of Extension, under Frank Kane. During this time, she also became Council Clips Editor for LET'S DANCE. In October of '57, President Don Spier appointed Vi Editor of LET'S DANCE, her first issue coming out in February of 1958. She continued as Director of Extension during 1958-59 under John Mooney.

In May 1960, when Millie von Konsky was President, Vi agreed to become Office Secretary on a "temporary basis". However, Vi continued in this capacity, along with her other Federation duties, until July of 1965, resuming those duties AGAIN in May '66 until June of 1969. (Can you BELIEVE it?) Meanwhile, Vi also served as Vice President under Lawrence Jerue, 1960-61. In addition to holding elective offices and being Editor of LET'S DANCE, Vi has been on numerous committees, such as North-South Relations, Festival Advisory and Publications, during which time she assisted in compiling Volumes A-2, B-2, & C-1 of FOLK DANCES FROM NEAR AND FAR, "Where to Folk Dance in the West" Directory, "Federation Facts", "Folk Dance Dictionary", Statewide Festival Programs, and all the Folk Dance Federation Costume Calendars.

In October 1972 Vi completed her 15th year as Editor of LET'S DANCE magazine. It hasn't been easy; she knew nothing about journalism when she was appointed for "one year" way back in 1957. Now Vi wants to retire to enjoy living in the country with Walt, who has been retired for a number of years already. She says she wants to do things when SHE wants to do them--not when someone else wants her to do them. Vi and Walt are remodeling a small home in the Napa hills and plan to do a lot of fishing and some folk dancing. Vi feels LET'S DANCE needs a new Editor, a new format, and new ideas. LET'S DANCE has been "her baby" for a long time; she's going to miss it.

MACEDONIAN FOLK DANCING



an interview with

PECE ATANASOVSKI

by

ROBERT LEIBMAN
Department of Folklore
UCLA

-- INTRODUCTION --

PETRE VASILEV ATANASOVSKI ("Pece", pronounced Petseh) did not have to "study" Macedonian music or folklore. He was born into a musical Macedonian family and grew up playing the native instruments, the gajda (bagpipe) and the kaval or šupelka, from the age of five or six.

Pece lived in the village of Dolneni, near Prilep, until serving in the army from 1944 to 1947. He then went to work in Skopje, becoming active as a dancer in various amateur ensembles outside the city, including one in his own village, where he was the leader at various festivals in 1947.

During the postwar period, there was a resurgence of national feeling in Yugoslavia. A number of village groups held festivals; traditional costumes were worn; and traditional dances and songs were performed regularly.

In 1950, Pece joined the budding state ensemble, *Tanec*, as a dancer. Later, he became the ensemble's gajda player as well. *Tanec* performed throughout the world, including, in 1956, the United States. In 1960 Pece became the Director of the Orchestra of Folk Instruments of *Radio-Televizija-Skopje*, a group which began as part of *Tanec*, under the direction of Dr. Firfov. Pece is also currently Director of the amateur ensemble *Makedonija*. Since 1970, he and Dr. Firfov have held summer seminars on the dances and songs of Macedonia at Oteševo, on Lake Prespa.

Pece and his wife, Cena, have two daughters, Vesna and Suzana

This interview was given November 25, 1972, at the University of San Francisco KOLO FESTIVAL, where Pece was the featured instructor. Robert Leibman, Department of Folklore, UCLA, was the interviewer and translator. Questions are in capital letters. Pece is at far left in the picture on Page 4.

ARE THERE PLACES IN MACEDONIA WHERE AMERICANS CAN PARTICIPATE IN FOLK DANCING?

First, there's the course in Oteševo, which is run by myself and Dr. Zivko Firfov, in southern Macedonia. It involves theory and practice, both dance and song.

DOES THIS COURSE RUN ALL YEAR LONG?

No, it's just a ten-day course. It will run from July 9th this year. You can contact me [Editor has the address]. That's going to be in its fourth year.

At the same time, in Ohrid, which is near Oteševo, is the Balkan Folklore Festival; you can't participate, but it would be interesting to see. It runs from the 3rd to the 8th of July, and the night of the 2nd, when people could dance. It's a real dance, a regular gathering.

WHAT ABOUT JUST GOING TO THE VILLAGES?

IS THAT DIFFICULT FOR THE AVERAGE AMERICAN FOLKDANCER?

Of course, you can go anywhere you want in Yugoslavia, freely. However, to go to a village, you would have to find out when they were dancing. The actual truth, which I can tell you, is that any one village may dance five or six times in a whole year, maybe less.

HOW IMPORTANT IS STYLING TO THE MACEDONIAN DANCER?

Each Macedonian dance has a deep, long history. As soon as you understand the history, you automatically have the style. Women's styling has its own characteristics.

THEN IT COMES RATHER NATURALLY TO THE MACEDONIAN DANCER?

HE DOESN'T HAVE TO BE TAUGHT?

Well, nobody teaches anybody anything in the villages.

DO AMERICAN DANCERS PAY ENOUGH ATTENTION TO STYLING?

I am very happy with the way Americans have taken to folklore. There are some people who are very interested in dance styling. There are some people, I could name seven or eight, who could direct dancers about styling, if not perfectly, then very close. They really deeply understand.

However, it's a terrible shame that many instructors don't know or don't tell the history of dances. They probably don't know or mis-know and give the wrong information about a lot of dances. They're not really knowledgeable and often do a lot of fantasising in the dances that they teach for financial gain. People here should demand that instructors be able to demonstrate the authenticity of their material and should talk about the history of the dances.

HOW CLOSELY DOES STYLING DEPEND ON TERRAIN?

It's not so much the place, the mountain or the valley, but rather, it's the clothes. If you live in the mountainous area, you would wear much more; this would restrict your movements. It would be rather impossible, for instance, for someone from a mountainous area to do Čačak, which is a very fast dance. Styling is dependent on climate as it affects clothing, and on clothing as it affects movement.

DO YOU LIMIT YOUR RESEARCH TO JUGOSLAV MACEDONIA?

For Macedonians, there is only one Macedonia. There is no Greek Macedonia, no Bulgarian Macedonia. It's all one, and always will be. National boundaries are just political. Other countries in the area feel the same way. They all think they should own themselves. However, the Bulgarians think that the Macedonians are Bulgarians.

ARE THERE INFLUENCES WHICH TEND TO CHANGE OR MODERNIZE THE TRADITIONAL DANCES?

In the villages, everybody's an individual, so things change sometimes, and sometimes they don't. But on stage, they're doing the same things that choreographers would do here---they change the dances. I do not especially like this.

ARE NEW DANCES BEING COMPOSED?

I don't know if they're being composed, but there are influences. There are newer dances. *U Sest*, and dances like that, are done in Macedonia now. That's a (southward) movement.

Where you may have had a hundred older dances, now you have many fewer. Traditional dances are not done as much as before. But they still do them. Researching the traditional forms of the dance is still possible. If you want to talk about "living folklore" and "non-living", it's much more "alive" in Macedonia than in most other areas. But I hope you have no idea of the 'primitive Macedonian peasant'. It just doesn't exist. Many people are using old instruments, however.

ARE THE VILLAGERS THEMSELVES INTERESTED IN PRESERVING THE TRADITIONS, OR IS THIS MORE AN ACADEMIC EFFORT?

Some are, some aren't. Most are not aware of "preserving" tradition.

DO MACEDONIAN DANCERS WANT TO LEARN FOLKDANCES FROM OTHER COUNTRIES?

No, only Yugoslav folklore. There's no particular institute for other dances; it's not officially done. Someplaces, they learn other dances, if they want. But what you conceive of as folkdancing here has no reality in Yugoslavia, absolutely.

Dances have long histories; the beginnings of these dances are unknown. There have been many cross-currents and different influences, so nobody knows whether it's a Rumanian dance or a Turkish dance or whatever. And no one cares, either, because of course, to the villager, it's a dance, that's all. He doesn't care where it came from.

WHAT DO YOU LIKE BEST ABOUT THE UNITED STATES?

The people, especially seeing the people I met 15 years ago, while here with Tanec. My reception has been very warm. Also, seeing the people who have visited me in Yugoslavia.



Lithuanian

WEDDING CUSTOMS

NOTE: This article, complimenting the Lithuanian theme for the month of January in the 1973 Costume Calendar, is a modified version of a 1971 article in VILTIS by Josephine J. Dauzvardis. It is reprinted here with the kind permission of Vyts Beliajus.



Wedding customs in older agrarian societies tended to be more rigid than in urban areas. These customs have largely fallen into disuse and are near oblivion in areas that are now more urban, communicating with many parts of the world. They are remembered and reconstructed, however, by many ethnic groups in America.

Lithuanian Wedding Customs have much in common with customs of other European countries, but also show unique details. As well as being an important time in the lives of the bride and groom, weddings were also important to the society they lived in, for this was the society's way of publicly perpetuating itself and its values. Weddings also provided gaiety, entertainment and color for lives where these things were necessarily in short supply. The following is only a short outline of the formal procedures of the old marriage customs of Lithuania.

Once a young man and woman had decided to wed (or had it decided for them), the young man, accompanied by the matchmaker (*pirslys*), made a rigidly prescribed visit to the parents of his betrothed. The *pirslys*, possibly an older friend or relative, had to have a sharp wit and a gift for easy, flowery language. He carried on his shoulder the matchmaker's insignia, called an *abrusas*, and in his pocket a flask of mead or perhaps something stronger.

In a lengthy and flowery speech, the matchmaker extolled all the fine points of the suitor, and this led to a discussion of the dowry and wedding arrangements. After the girl's parents gave their approval, the couple exchanged gifts. He was given a twig of *ruta* (rue) wrapped in a kerchief woven by his fiancée; she in turn delivered his gifts to his mother.

At this time, the serious and detailed work began in preparation for the wedding. Special foods and drink were made in great quantity, as large numbers of people had to be fed lavishly for several days. Each family invited friends and relatives to the wedding. The inviter (*kvieslys*) had, like the *pirslys*, to be glib-tongued and ready to make flowery, verbal invitations. His insignia was a staff, decked with ribbons, rue, and bells. The invited guests added to the decorations of the staff with more ribbons, ties, sashes, etc.

Separate parties were given to honor the bride and groom. The groom's party, (*did-vakaris*), was attended by his friends and relatives, but the *merg-vakaris*, the girl's evening, was a more complex event. It was a time of poignancy, and sadness, as she took leave of her carefree days, and her home. The bridegroom and his party arrived during the *merg-vakaris*. They had to 'ransom' the bride and 'buy' their way into the house and onto the waiting benches, for the girls, hearing the songs and merry shouting, had hidden the bride and taken all the chairs and benches in the house to sit on themselves.

The *merg-vakaris* was the most appropriate time to give gifts to the bride. Three bridesmaids lavishly thanked each guest for his gift. The *kvieslys*, who made his rounds of thanks with them, was kind enough to carry the gifts---he carried gifts of money on a tray, and hand-woven gifts he draped or hung about his body. The bride's tree, placed in back of the seated couple, was also auctioned off to the guests, and the money given to the bride. Songs and dances appropriate for the occasion were performed all during this time, and if the bride forgot to cry copiously, the sadness of the songs probably reminded her to do so.

Before leaving for the church, the bride took a very complete farewell of her girlhood surroundings. Not only did she say goodbye to her mother and father, asking their blessings, but in some areas she said farewell to the cattle and other livestock as well. The rue wreath, symbol of her maidenhood, worn now for the last time, was placed by her friends on her head.

On their return from the church, the newly-wed couple was greeted on the threshold by both parents offering them mead, or perhaps wine, in glasses entwined with rue. They also shared a bite of black bread and salt. This was to signify the sharing of the joys, sorrows, plenty and want of their life together.

Now followed the merrymaking in earnest. The feasting and enjoyment continued from a couple of days, to as long as the food and drink lasted.

When the new bride prepared to leave for her new home, there was a small ceremony called *nuometavimas* (wimpling), done by the matron of honor or the new mother-in-law. This was the time when the wreath of rue was removed and the bride's head covered with a *nuometa*, which in its appearance is like the medieval wimple that covered the head, neck and chest of the wearer. In olden times, the bride's hair was also cut.

Many similarities can be seen in these wedding customs and those commonly practiced in our own country. There are details that differ, and these make the proceedings uniquely Lithuanian. But the deeper similarities give us all a bond---we share the most important things in our lives with all people.



ANNOUNCEMENTS



PLEASE ADD THESE DATES TO YOUR COSTUME CALENDAR:

MENDOCINO FOLKLORE CAMP will be held from June 22 through July 1, 1973.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE will be held August 10 - 19, 1973, instead of as listed.

SAN JOSE FESTIVAL - "Hungarian Wedding". Just a last minute reminder to attend this colorful Festival, January 6th & 7th. See Photo, Page 23, and CALENDAR OF EVENTS - NORTH for details.

INTERNATIONAL FOLK DANCE SEMINARS, in its 12th year at Stanford University, will begin Monday, January 15th. ANDOR CZOMPO, the country's best known Hungarian dance specialist, will present two Workshops in Hungarian Folk Dance, Monday, January 15, and Wednesday, January 17, at 7:30 PM in the Dance Studio of the Women's Physical Education Building.

GEORGE TOMOV, from Macedonia, will close the Seminar Series on February 26 and 28. For further information on these Seminars, please write MIRIAM LIDSTER, Physical Education for Women, Stanford University, Stanford, California 94305.

For information on ANDOR CZOMPO'S other engagements in the Bay Area during the week of January 15, contact MARIAN and NED GAULT, telephone (408) 245-7714.

THE CHILDREN'S FESTIVAL, a delightful series of Exhibitions by classes of the Oakland School District, will be held on Sunday, February 4th, in the Oakland Auditorium, 10 Tenth St., from 1:30 - 3:30 PM. The entire Festival will be directed by MILLIE von KONSKY. There is no admission charge. What an opportunity for your children to witness the joys of Folk Dancing!

FESTIVAL OF THE OAKS: The Greater East Bay Folk Dance Council will celebrate their 25th Anniversary on February 18th in the Oakland Municipal Auditorium, from 1:30 - 10:30 PM. There will also be a Federation Assembly Meeting at 11:45 AM. Watch for the Festival Program in the February Issue of LET'S DANCE.

Performing at the Festival will be GRAHAM HEMPLE'S new Exhibition Group, KHADRA (see Photo, page 11). For further information on KHADRA ENSEMBLE, contact GRAHAM HEMPLE at 3820 Fulton Street, San Francisco 94118, telephone (415) 387-5529.





Khaidora ETHNIC MUSIC
AND DANCE
ensemble

"Women's Gliding Dance"

Ossetian

Photo by Stephanie Oaks

AMAN INSTITUTE, originally scheduled in January, has been postponed until Spring, possibly March. This Los Angeles event will be well worth attending. Right now, AMAN is very busy arranging an East Coast Concert Tour. Watch LET'S DANCE for further developments.

AMAN will perform at the San Francisco Opera House, March 29th, and at the Flint Center in Cupertino on April 1st.
Call (415) 781-7833 for tickets.

STATEWIDE will be in SAN DIEGO this May. It's none too early to begin planning for this gala event! Write ELSA MILLER, 3455 Loma Lada Dr, Los Angeles 90065, or BOBBIE STONEKING, 8580 Valencia St, Dublin 94566, for Pre-Registrations. See "Echoes from the Southland", page 32, for more information.

CLAIRE TILDEN would like to announce a change in the time of her KOL0, San Rafael class. The Monday class has been combined with her Thursday class, 7:30-9:30 beginners, 9:30-10:30 more advanced. Please phone Claire for new location, (415)453-8521 since the class will have moved before this issue appears.

CHANGS INTERNATIONAL FOLK DANCERS announce a New Starting Time: 8:30 PM, still Fridays, Commodore Sloat School, Ocean Ave. at Junipero Serra, San Francisco.

WELCOME !

TO OUR NEW ASSOCIATE MEMBERS



Helen Baum
Ben Berkson
Brother David Fontes
Clair Gillies
Kathleen Kerr
Guy Landry
Janet MacLean
Edith Mager
George Marks, Sr.
John & Paula Pappas
Gwendolyn Peacher
Conie Rocke
Gayle Smart
Robert Steuber
Vance & Pauline Teague
Peter Veves
Howard Young

San Francisco, California
San Francisco, California
Salinas, California
Sparks, Nevada
Palo Alto, California
Montreal, Quebec, Canada
Stockton, California
Santa Rosa, California
Orangevale, California
Stockton, California
Toronto, Ontario, Canada
Hazel Crest, Illinois
San Leandro, California
Sacramento, California
Albany, California
Carson City, Nevada
San Jose, California

IN REVIEW...

Treasurer's Ball

Under overcast skies and intermittent sprinkles, over 400 dancers attended the 17th TREASURER'S BALL, held at the beautiful and spacious Main Exhibition Hall at the Napa Town and Country Fairgrounds. The delightful program, which had five sets of Squares, featuring WALT BALDWIN, HARLAN BEARD, BILL D'ALVY, KELLIS GRIGSBY, ED KREMERS, JIM and IRENE OXFORD, JOE DAVIS, EDITH THOMPSON and STAN VALENTINE, held dancers until the very end, gliding over an excellent wood floor.

Midway through the program President, DOLLY BARNES, introduced the Exhibitions. The CAMILLIA CITY JUNIORS, a pre-teenage group directed by CLEO and WALT BALDWIN, delightfully performed the well-known Philippine dance *Tiklos*. The TERPSICHOREANS of San Francisco performed *El Colás*, a heel-tapping, Flamenco Zapateado dance with the true Mexican flavor that GRACE NICHOLAS and her group always do so well. JUNE SCHAAL'S group---the WOMEN'S NAPA VALLEY FOLK DANCERS---a new and entirely local group, did the *Bao Dance*, also from the Philippines, dressed in lovely pastel Phillipine costumes.

Words cannot express my gratitude as Chairman to all who contributed their efforts, sold tickets, donated door prizes (84 of which were distributed at the dance), publicized the event, sold coffee and doughnuts, tended the music, Council Presidents who MC'd the program, and especially the dancers, who added so much to the festivities. I am very happy about the affair and really look forward to the 1974 TREASURER'S BALL!

JOHN T. MOONEY, Chairman
(Treasurer - 1972-73)

Teacher Training Program

An enthusiastic group considered the recent TEACHER TRAINING PROGRAM, sponsored by the Folk Dance Federation, a very worthwhile experience. This one-day course held in Oakland was more accessible to dancers that were the weekend sessions held at La Honda.

On the agenda was VIRGINIA WILDER, of the Dance Research Committee, discussing "How to Use a Dance Description". This was very enlightening, as we learned what we had been suspecting all along--that there's no easy way to interpret a syllabus!!

We were fortunate that BEV WILDER, on very short notice, could fill in for VERA JONES, who was hospitalized temporarily. BEV'S expert instruction included "How To Do the Basic Steps: Waltz, Polka, Two-Step, Schottische, Pivot, and Hambo". Special emphasis was placed on "How to Lead". BEV also presented dance

progressions, partnering, programming, and teaching techniques. This was a very educational day!

JIM and I would like to thank our committee, EDITH THOMPSON, GERRY & HELEN PORTER, ELMER & MILLI RIBA, and DOLLY BARNES for graciously preparing the delicious Hot Lunch and for doing KP.

The TEACHER TRAINING PROGRAM is designed for YOU--the dancer! Folk Dance Instructors are made---not born. It is our GOAL to develop your awareness of teacher potentiality and to give you the opportunity to acquire the necessary skills. Let us know your needs and suggestions to improve your Federation TEACHER TRAINING PROGRAM.

JIM & IRENE OXFORD, Co-Chairmen

MENDOCINO

The MENDOCINO TEACH-IN was held to raise Emergency Funds to help the Camp meet its State Lease Requirements. We really had a beautiful turnout! The Camp was FULL (100 persons), the weather was BEAUTIFUL, and the food and teaching were SUPERB. We cleared \$1500!, which we turned over to the "Save the Mendocino Woodlands Fund". This assures that the Camp can operate for the next year and goes a long way toward future years as well. We would like to thank all who came & the many people who couldn't come but who sent a donation anyway. We are also grateful to the teachers--C. STEWART SMITH, SHLOMO BACHAR, BILLY BURKE, BARRY GLASS and NEAL SANDLER--who donated their talents to help make the weekend such a success.

The one thing which would do more than anything else to put the Camp on a firm operating basis for the years ahead would be for groups to use it more: dance, singing, camping, church, "Y", Scouting, ecology, or other group which would like an inexpensive place in quiet, beautiful surroundings to hold a Retreat or similar function. Anyone who might be interested can obtain full particulars from the Scheduling Chairman, Mrs. LEE PINTO, 425 Mendocino Drive, Ukiah, California 95482.

The MENDOCINO FOLKLORE CAMP will be held a week later this summer than in the past--June 22 to July 1, 1973. There will be a brochure in January or February announcing the teachers and giving further particulars about the Camp. Again, thanks for making it all possible!

DEAN LINSKOTT, Director



The Royal Scottish Country Dance Society

The San Francisco Branch of the ROYAL SCOTTISH COUNTRY DANCE SOCIETY (RSCDS) held its Annual Weekend at Asilomar on the Saturday and Sunday after Thanksgiving. About 75 dancers attended, including many from Southern California and Canada.

A variety of classes was held for all dancers, from beginners to teachers. Country Dance classes were taught by ANNA HOLDEN, an official adjudicator and examiner of the RSCDS from Scotland, MARGARET BOWIE, a native of Scotland who has lived in Canada the past 15 years, and PATRICK JORDAN, a native of Edinburgh now living in San Francisco. All three are certified teachers of the RSCDS. In addition to Country Dancing, classes in Highland and National (solo) Dance were taught by JIMMIE LOMATH, who is from Los Angeles.

The Saturday evening dance was a Dress Ball, complete with live music provided by the OAKLAND CEILIDH BAND and CHUCK WARD.

Asilomar is an ideal location for a dance weekend. Nestled among Monterey Pines on the white sand dunes of the Monterey Peninsula are modern accommodations and several conference rooms with wooden floors. This year's perfect weather, with the beautiful location, stimulating classes, and good company, made it a weekend enjoyed by all. Next year, Scottish Country Dancing at Asilomar is reserved for the Columbus Day Weekend, so mark your calendar now!

Lynda Long, Berkeley



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SAUSALITO, CALIF. 94965

Holiday in Fiji

by Katie & Gerry Dunn
Victoria, British Columbia

Fiji---300 Islands in the Sun! To quote a travel brochure, Try it - You'll like it! And we did. And they ARE islands in the sun, resting in an ocean of azure blue and equally blue sky overhead, with fluffy white clouds drifting leisurely by.

Fiji has not yet been too much influenced by our culture, but with so many new business interests going in, airport being enlarged to accommodate the huge 747's, we feel, unfortunately, the Islands will soon change and become another Hawaii. With the incoming tourist trade will arrive money, providing the Fijians with a few of what we feel are the necessities of life--radio, car, etc. But, with the positive also comes the negative; soon the friendly, happy Fijian people will vanish. We found the Fijians to be relaxed, outgoing, gracious, taking delight in the simple things of life, laughing readily and easily, accepting you for what you are.

A large percentage of the Fijians still live in their native villages, with a Chief, in grass woven huts, called *bures*. The *bures* consist of one room neatly apportioned out for sleeping, eating, etc. Often there is a central *bure* for community cooking. The smoke from the cooking fires help to keep the bugs out of the thatch roofs. The *bures* are supported by bamboo poles; the floors consist of layers of woven pandanus leaves.

When you first visit a village, you are warmly welcomed as a guest at an ancient ceremony called the "Kava Ceremony". The natives prepare a drink from the kava root, which is crushed, mixed with water, and served in a large, round bowl, supported by four legs and carved from the Raintree. The drink is presented to you (it is purportedly non-alcoholic) in a half coconut shell. The natives chant, and the recipient claps three times as he receives the shell. While it is being drunk, the natives clap. Often at the ceremonies, the natives perform the native songs and dances. The rhythm of some of the songs is almost hymn-like, which we presume was learned from the early missionaries to the Islands. The songs and dances are simple by nature. One song we heard was about a young boy and girl in love and sitting under the moon. Their dances are meaningful, and again, simple. One dance was in a formation similar to a Congo line. It moved slowly around the floor, and at the leader's call, the dancers went down on their knees, lower and lower, changing direction at the leader's command. This dance represented the copra boats floating down the river; as they picked up their cargo, the boats got lower in the water. The turns in the dance represented the boats calling at plantations.

Music is provided by drums and bamboo cut in varying lengths and at different stages of growth. The lengths and thicknesses of the bamboo creates sounds at many levels. Clapping is the most natural accompaniment, as well as singing.

The native dress is the *sulu*, which is a length of cloth wrapped around the body and tucked in at the waist. A blouse or shirt or a short dress is generally worn over it. Often, no shoes are worn. For dress-up or ceremonial occasion, the costumes are made from the leaves of the Ti plant. The long, shiny green leaves encircle the waist, held there by a tie of some sort. Leis worn around the neck are frequently made from the same leaf, and bright hibiscus flowers and plumarie (or frangipani) flowers are also used. Very often leis are made from the articles produced by nature, i.e., shells, seeds of fruits, both large and small. Browns, black, white and gold colors appear in the material used for the *sulu*.

Watching the Fijian dance is a real joy; their needs are not great, and their happy, generous nature is very evident. Many of the dances are war dances. For these dances, the men wear grass skirts with woven bands, carry spears and throw clubs.

The Fijians who reside in urban centers attend night clubs where they participate in the modern dance of today. Again, their suppleness, rhythm and love of the dance is obvious. They are quick to adapt to changes of rhythm and match their steps to the music.

The main part of our stay was on the island of Viti Levu. Suva, the capital, is located here. At the various places we stayed, we joined in the dancing, whether modern or folk, & even danced with a Scottish Country Dance group in Suva. Through the dancing, we became friendly with a young Fijian lad who was extremely interested in dancing. On his own, and not being able to distinguish waltz from quick-step, he was trying to learn ballroom dancing by following a course of written instructions. We tried to help him, even to the extent of dancing on the grass in front of the Grand Pacific Hotel with Gerry being a girl! We have been corresponding with the lad since our return and have forwarded music and instructions to him on ballroom dance. In his last letter, he assured us he is becoming a "master" in ballroom--he still has to practice with his girl friend.

We spent a short three days on Venu Levu at a very nice resort. One night, the owner brought in the people from a nearby village, who entertained us with their songs and dances. When they had finished their program, the resort owner asked if Gerry would like to show them some dancing. This he did, and everyone, young and old, joined in. The dances we taught were indeed foreign to them, as they had never seen them or even heard of some of the countries. We all had a most enjoyable two hours with them. Not once did the villagers hesitate to get up and try a dance. The few older ones, who did not dance, sat on the floor

clapping and humming the tunes, even rolled on the floor laughing when one of the young village boys did not want to dance with his sister in a mixer. Gerry had them do, among other dances, *VeDavid*, *Ersko*, *Savila se Bela Losa*, *Doublebska Polka*, *Apat Apat*, *Jugo*, *Pata Pata*, *Shibboleth*, and *Never on Sunday*.

When the evening was finished, and the last of the visitors had left to walk the 3 to 4 miles home, we all thought what a tremendous experience we had had and how fortunate we were to have been able to meet such wonderful people. We visited the village the following day, and on leaving (we had to go over two very long logs put together over a stream), the last sight we had of the natives was as they were waving good-bye, trying to do *Pata Pata* at the same time.



NOTE: This information was gathered during the Summer of 1972 and "is not intended to be professional or 'researched' in any way. It is our own impression of Fiji and its grand people.

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CLOSED HOLIDAYS

LA BOURRÉE PASTOURELLE

(France)

La Bourrée Pastourelle (lah boo-RAY pahs-too-RELL) is a circle bourrée from the region of Poulligny-Notre-Dame in Lower-Berry. Without any doubt, it is the most popular dance in Berry. Groups usually use it for exhibition purposes. Louise and Germain Hébert introduced it at Folk Dance Camp at the University of the Pacific, Stockton, California in 1968 and again in 1972.

MUSIC: Records: Barclay 820138, Side 2, band 10 "Bourrée Croisée de Sancerre" (33)
Rythme 4002 (45)

FORMATION: Circle of 6 to 10 cpls, W at M R, all facing ctr.
Hands hang naturally at sides except that W may hold skirt.

STEPS AND STYLING: In Berry, bourrées are danced in a very sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then take full body wt onto the whole ft. Most of movement is on ct 1 of each measure. M knees are kept apart (turned out) and never fully straightened throughout the dance. In the typical group of 4 meas. the accent (further bend of knees) is on ct 1 of each meas, particularly in meas 2 and 4. W are strictly forbidden to copy M styling, and they dance in a very delicate way. Ftwrk is identical for M and W.

Bourrée Step (1 meas) - Pas de Bourrée (Pah deh boor-RAY)

Step on L, bend knees outward (ct 1); step on R near L, begin to straighten knees slightly (ct 2); step L in place (ct 3). Next bourrée step begin R. The step can be done moving fwd or bkwd, to R or L, or turning.

Bransiller Step (Brahn-see-LAY)

The bransiller step is a bourrée step done in place, similar to a pas de basque. In Lower Berry the step is done very neatly with a crossing step on the second ct for the M. W do NOT cross.

Step L sdwd to L (ct 1), M cross R over L, W step R beside L (ct 2), step L in place (ct 3). Next bransiller step begin R.

MUSIC 3/8

PATTERN

Measures

1-8

INTRODUCTION (4 meas on Rythme record) No action.

A I. FORWARD AND BACK - Avant-deux (ah-vahn-doo)

1-2 M begin L, dance 1 bourrée step fwd; M begin R and dance 1 bourrée step in place. W wait in place, no action.

3-4 W perform action of meas 1-2 (Fig 1), as described for M. M dance back to place with 1 bourrée step, beginning L and stepping bkwd. M dance 1 bourrée step in place.

5-16 Repeat action of meas 1-4 (Fig I) three more times with W performing steps 2 meas later than M. On last meas W turn 1/2 CCW to end on inside of circle facing ptr.

B II. CHAIN - Chaine (schay-nah)

1-2 Join R hands with ptr, beginning L dance one bourrée step past ptr to end with M inside circle and W outside circle. Dance one bourrée step in place.

3-4 Join L hands with next ptr, beginning L dance one bourrée step past ptr to end with M outside circle and W inside circle. Dance one bourrée step in place. On the Chain, keep joined hands at about waist level.

LA BOURREE PASTOURELLE (continued)

- 5-16 Repeat action of meas 1-4 (Fig II) three more times.
- A III. FORWARD AND BACK - Avant-deux (ah-vahn-doo)
- 1-2 Drop L hands and dance fwd, beginning L, with one bourrée step so R shoulders are adjacent with next ptr (M facing in, W out). Dance one bourrée step in place.
- 3-4 Dance one bourrée step back, away from ptr. Dance one step in place.
- 5-8 Repeat action of meas 1-4 (Fig III) with same ptr using L shoulders.
- 9-16 Repeat action of meas 1-8 (Fig III).
- B IV. MOUSE-TRAP - Souricière (soo-ree-see-AIR)
- W do NOT travel during this Fig.
- 1-2 M begin L and dance CCW around ptr using 2 bourrée steps to end behind ptr. W begin L and dance bransiller steps in place through entire figure. W dance in and out of circle (not side to side) to allow M room to pass.
- 3-4 M continue around ptr with 2 bourrée steps to end in front of ptr.
- 5-6 M dance CCW around circle with 2 bourrée steps to next W.
- 7-12 Repeat action of meas 1-6 (Fig IV).
- 13-14 M begin L and dance CCW around ptr using 2 bourrée steps to end beside ptr (3rd ptr this figure) facing out.
- 15-16 M take W R hand with L hand, hold hands down and turn together one-half CCW with 2 bourrée steps to finish facing ctr with W on M L.
- A V. FORWARD AND BACK - Avant-deux (ah-vahn-doo)
- 1-2 All join hands, hold them down, and starting L, dance fwd twd ctr of circle with 1 bourrée step. Dance in place with second bourrée step.
- 3-4 Dance back to place with 1 bourrée step and in place with second.
- 5-12 Repeat action of meas 1-4 (Fig V) 2 more times.
- 13-14 Repeat action of meas 1-2 (Fig V).
- 15-16 M drop hands with W on L and keep joined hands with W on R. M turn 1/2 CW to face out of circle with 1 bourrée step. W turn once CCW under joined hands with one bourrée step. M dance 1 bransiller step in place as W dance on outside of circle with 1 bourrée step CW to next M.
- B VI. PASTOURELLE (pahs-too-RELL)
- M do NOT travel during this Fig.
- 1-2 M and W join R hands and, beginning L, dance 2 bransiller step in place. Swing joined hands in arc to M R, then L.
- 3-4 Continuing bransiller steps, W turn CCW under joined hands to progress CW to next M. M swing joined hands to R and turn ptr under, continue bransiller steps.
- 5-16 Repeat action of meas 1-4 (Fig VI) 3 more times. On last 2 meas M turn 1/2 CW and dance out with 2 bourrée steps to finish on outside of circle with fourth W turned under at L and facing in.

Repeat entire dance. With Rythme record repeat Fig I and Fig II again.



MAGYAR LAKODALOM, "Hungarian Wedding", as performed by Ensemble Internationale at Sacramento's Statewide '72. See the "Repeat Performance" at the SAN JOSE FESTIVAL, January 6 and 7.

Photo by Henry Bloom



KOLO KALENDAR

Bob Shinn Reporting

SAN FRANCISCO

KOLO OF SAN FRANCISCO - Every Third Saturday - Live Music
At Mandala, 603 Taraval Street - 8:00 p.m.

MANDALA FOLK DANCE CENTER - 603 Taraval Street - 8:00 p.m.
C. Stewart Smith teaching Scottish Country Dance
Mondays - All levels.

Neal Sandler teaching Balkan - Tuesdays, Advanced;
Wednesdays, Intermediate

"Nakish" teaching Belly Dance on Thursdays - 6:30 to 8:00 p.m.
followed by Neal Sandler teaching Elementary Balkan

Special Events and Party Night - Saturdays with
Derek MacCormack as teacher/host.

ZITSA COFFEE HOUSE - 1650 Market - Leo and Joe (Tasos) Hammer
Sunday thru Thursday - Balkan and General Folk - 7:30 p.m.
Saturdays - Rotating Teachers - Folk and Balkan

MINERVA CAFE - 136 Eddy Street - Anna Efsthathiou.

RIKUDOM - Commodore Sloat School, Ocean Ave. & Junipero Serra.
Israeli Dancing - Sundays - 8:00 p.m.

FIRST UNITARIAN CHURCH, Geary & Franklin - 8:00 - 10:30 p.m.
Tuesdays - Gary Kirschner, Instructor

JEWISH COMMUNITY CENTER, 3200 California St. 8 - 10:00 p.m.
Wednesdays - Gary Kirschner, Instructor

BERKELEY

INTERNATIONAL HOUSE - Fridays - Walter Grothe teaching.
Mondays - Ruth Browns teaching Israeli
AITOX - A Folk Dance Taverna, 1920 San Pablo Avenue
Tuesday thru Saturday - various teachers.

Fridays - Greek, followed by general dancing with
Meraklides Orchestra

OAKLAND

TAVERNA ATHENA - 2nd and Broadway - Tuesday Evenings
Anna Efsthathiou teaching Greek dancing.

MONTCLAIR RECREATION CENTER, 6300 Moraga (Greek)
Wednesday mornings, 9 - 10:00 a.m. (Beginners)
10 - 11:00 a.m. (Advanced) Anna Efsthathiou, instructor.

SAN RAFAEL

SAN RAFAEL RECREATION CENTER (Old Court House)
Claire Tilden teaching Balkan - Thursdays
Beg. 7:30 p.m. - Int. and Adv. 9:30 p.m.

KOLO KALENDAR (continued)

MILL VALLEY

KOPACHKA DANCERS - Mill Valley Recreation Center,
Camino Alto, off Sycamore.

Wednesdays with Nick and Norma Lagos (Beg.-Int.) 7:30 p.m.

PENINSULA

- Mondays Palo Alto - Mitchell Park Community Center
3800 Middlefield Road, 7:30 - 10:00
Beg. & Int., with Kathy Kerr
- Mt. View - Greek Dancing. Beg. - 7:30-8:30;
Int., 8:30-9:30; Requests from 9:30-10:30
Schwarz Ballet Studio, cor. Escuello
and Latham. One Block from El Camino
Real. Shirley Eastman teaching.
- Los Altos - Foothill College, Moody Road, Los Altos
Hills - Aux. Gym 7:30-10:00 p.m.
Marcel Vinokur teaching.

Tuesdays Menlo Park- Menlo Park Rec. Center, Mielke & Alma.
Marcel Vinokur (Beg-Int) 7:15 - 10:15

Wednesdays

Menlo Park- Menlo Park Rec. Center, Mielke & Alma.
Marcel Vinokur (Int-Adv) 7:15 - 10:15

Thursdays

- Palo Alto - All Saints Episcopal Church, Waverly
and Hamilton - 7:30 - 11:00 p.m.
Ruth Browns teaching Balkan & Israeli
- San Jose - Y.W.C.A., 210 South Second Street 7:30
Kathy Kerr (Beg-Int) Balkan & Israeli

Fridays Santa Cruz- Univ. of Cal., Stephenson College Stage
Advanced Class 3:30-5:30 Marcel Vinokur

Saturdays - PARTIES

- San Jose - 2nd Saturdays - YWCA, 210 South 2nd St.
8:00 p.m. - Kathy Kerr, Leader
- Menlo Park- 3rd Saturdays - Menlo Park Rec. Ctr.
8:00 p.m. - Marcel Vinokur, Leader

SACRAMENTO

BENEVOLENT BROTHERHOOD OF KOLO MANIACS meet the 1st Friday
of each month. For more information regarding BBKM,
contact Bill and Barbara Pompei, Route 2, Box 2299K,
Elk Grove, California 95624 or phone 682-2241.



WHO'S WHO



JACK & DOROTHY SANKEY

JACK SANKEY, instructor and square dance caller of the Redwood City DOCEY DOE CLUB since 1952, is retiring from that position this month. JACK and DOROTHY have long been active in folk and square dancing, and have devoted many years to guiding the Docey Doe Club, building it into one of the more active and social clubs on the Peninsula.

JACK and DOROTHY first took up folk dancing seriously in 1945 in San Francisco, soon to discover they were especially interested in squares. They joined JACK MCKAY'S square dance class, which later became the SQUARE CUTTERS. JACK SANKEY'S calling career began in 1946, when he sat down in a back room and started "yelling" (says he), and he has been at it ever since.

After a short period of being a "Mrs. Leatherlungs", DOROTHY took up calling too, and the Sankeys worked together as a calling, teaching team. They became especially interested in the New England Longways and Contras and did much to further those dance styles in California.

Jack was a Charter Member of the Callers' Association and was on its Executive Board for three years, serving as President in 1951. The July 1951 Issue of LET'S DANCE named Jack "Caller of the Month". Jack has written a number of clever calls and round dances, including "The Haystack" square dance, "Elizabeth Quadrille", and "Country Two-Step". The Sankeys were members of the GATESWINGERS as well as the Square Cutters, where they frequently called.

In 1952, Jack and Dorothy were asked to direct the Redwood City DOCEY DOE CLUB. There were only fourteen people in the group at that time, and over the years the Sankeys worked tirelessly to build up the membership and the repertoire of the club.

Jack and Dorothy were on the staff at the University of Pacific Folk Dance Camp at Stockton for many years. Jack taught round dances in the evenings and ran his Modern Radio Shop for campers wishing to purchase recordings at Camp. The Modern Radio Shop of San Francisco has catered to the needs of folk and square dancers for many years.

In 1961 Jack directed a "Square-O-Rama" in San Francisco, depicting the evolution of squares from 1767 to 1961. Members of many Peninsula Council clubs participated in this, including several Docey Doe couples.

Jack served as President of the Peninsula Council from 1962 to 1964. He was Statewide Chairman in 1964 and has introduced several round dances at Festival Institutes, among them "Desert Blues", "Mexicali Rose", and "Somewhere My Love". Of course, Jack is frequently a guest caller at the Federation Festivals.

The Docey Doe Club has benefitted greatly over the years under Jack's dedicated direction, many of the couples having gone on to teaching folk dances or participating in Exhibition Groups, in addition to being Docey Doe Members. We all owe much to Jack and Dorothy and expect to see them often at parties and festivals in the future.

Pat Lisin, San Jose



THE PENINSULA FOLK DANCE COUNCIL

WELCOMES ALL FOLKDANCERS

to the

"HUNGARIAN WEDDING"

January 6 & 7, San Jose

COUNCIL CLIPS

-- SAN FRANCISCO COUNCIL --

FUN CLUB, after a brief summer recess, has resumed its monthly parties--third Saturdays--and is going full swing! This club has a new location: the Portalhurst Presbyterian Church, 321 Taraval Street. Theme of the first party at this new site was "Oktoberfest". Exhibitions were by MILLIE von KONSKY (Oakland) and her DANCE ARTS group. Guest callers were JIM WRIGHT (Folk Dance Carrousel) and PHIL MARON (Oakland). Delicious refreshments were served--everyone enjoyed the evening!

The November Party theme was "Turkey Trot", decorations by VIRGINIA HARDENBROOK. Guest caller was ED KREMERS, President of SF Folk Dance Council. Very good attendance--big crowd!

"Mexican Christmas" was the December theme; JIM WRIGHT again did the calling honors.

The FUN CLUB gang invites and welcomes you for their evenings of fun, Fun, FUN!

CAYUGA TWIRLERS' OLGA CERRUTI severely injured her ankle while dancing in September. She is now in the final stages of recuperating and hopes to resume dancing in early 1973!

S.F. FOLK DANCE CARROUSEL members, after much deliberation, have decided to reduce their activity from weekly meetings to two activities per year. These will be Dinner-Folk/Square Dance Parties to be held during March and October at their previous "rendezvous", 1748 Clay Street. The next activity is scheduled for Friday, March 2, 1973. Watch this column for further details. Also, watch for an ad in the next issue of LET'S DANCE.

GERENE OLDKNOW is looking for a remedy to get her dancing again! Best wishes to her!

GRACE & NICK NICHOLAS hosted a Holiday Get-Together for the FOLK DANCE CARROUSEL members on Dec. 2, 1972: a scrumptious supper (yummy!), followed by folk dancing. Everyone had a lovely time!

-- GREATER EAST BAY COUNCIL --

DANCE ARTS and JUNIOR DANCERS INTERNATIONALE, under the direction of MILLIE von KONSKY, performed at the "Oktoberfest USA" in Pleasanton again this year, and as usual put on an excellent performance! This is the leading Oktoberfest in No. California.

October 28 the Greater East Bay Council held a Halloween Party hosted by the SAN LEANDRO CIRCLE UP CLUB. It was a huge success! EDITH THOMPSON called squares for us; approximately 75% came in costume. If you weren't there, you missed a good time! ROY PARTRIDGE and RAY OPPER celebrated their 84th Birthdays at the party, with all of us singing to them!

Our Thanksgiving travelers included our Federation President, DOLLY BARNES, who, with a 5 year old grand-daughter, went to Denver to spend the Holiday with her two sons and their families. SCOTTY STRUTHERS was off to Texas, Arlington, Baton Rouge, and Denver, also visiting members of his family.

Greater East Bay Council hosted a 5th Sat. Party on Dec. 30 to end a wonderful season!

The EAST BAY WOMEN'S DANCE CIRCLE recently installed their new officers at a brunch hosted by Directors MILLIE von KONSKY and GWEN HEISLER.

BERKELEY FOLK DANCERS will hold their Inaugural Ball Jan. 13, at the El Cerrito Community Center.

GENEVIEVE PERRERA will be the new collector of information for GEBFD Council Clips. Please send all items to her.

————— In Memoriam —————

On November 18 our dear friend CLIFF NICKELL passed away. We will certainly miss him. He was our Publicity Man with all the clever art work and cartoons. He was a native son, having been born in San Francisco and reared in Oakland. He has been dancing since 1962 with various groups in the Bay Area, Dancers Internationale being the last.

Phyllis Olson, San Lorenzo

-- FRESNO COUNCIL --

It seems forever since our Fresno Festival, but since I was so ignominiously hauled off to the hospital the next day, I did not get a chance to say "Thanks" to you-all out there for coming and making it a success. We hope that you've got us down already on your calendar for next year.

If you are in Fresno on a weekend, please come dance with us. Saturday nights, it's the SQUARE ROUNDERS, and on Sundays, it's CENTRAL VALLEYS CLUB, both at the Danish Brotherhood Hall, beginning at 8:00 o'clock. On First Saturdays, SQUARE ROUNDERS begin with a Potluck Dinner at 7:00 PM.

The Fresno Council is planning a Potluck Dinner and White Elephant Auction early in February, to help finance next year's Festival.

Both clubs kicked off their Winter Season with Potluck Parties, SQUARE ROUNDERS with a Birthday Cake for JOE MALKAS, while CENTRAL VALLEYS greeted newly-wed ALICE (McKNIGHT) and JOHN FERRIERE, and new members DICK MOENS, AL CLEMENT, ARMEN SAFRAZIAN, and JIMMIE CROSS.

Vera Jones, Fresno

Editor's note: Vera has recently resumed teaching, after a much enjoyed convalescence, but still likes a lot of rest! We wish her a speedy recovery and thank her for submitting the above.

(Vera, they WEREN'T LATE!)

-- MARIN COUNCIL --

Plans for the KARLSTAD NEW YEAR'S BALL were well arranged this year! The theme was Italian, "The Canals of Venice". The KOPACHKAS held a food tasting party at the home of MARGARET and CLARANACE HARRISON to select menu items for the Ball!

The KOPACHKAS danced for the UNITED NATIONS ASSOCIATION'S opening of "Christmas Around the World" at the Oakland Museum Theater on Saturday, December 9. They represented Poland and Romania.

The HARDLY ABLES held their Annual CHRISTMAS CAROL PARTY at JACK and AUDREY FIFIELD'S. The STEP-TOGETHER Club Christmas Party was at the same home.

MERIAM KANE is home from the hospital after surgery and doing very well.

NANCY DOUGLAS is in the full swing of decorations in Marin. She turned out a wonderfully decorated HALLOWEEN PARTY in Oct. for the STEP-TOGETHERS. Her Mexican decorations for the same club in November turned the hall into a veritable *Mercado*. She also spearheaded the decorations for the Karlstad Ball.

There may be location changes in CLAIRE TILDEN'S Balkan class so check with her. (See "Announcements")

The Workshop taught by BILL and ANN D'ALVY closed for the Christmas Holidays on December 12 with a party at BILL and ANNS. Class will start again January 9, 1973.

The Annual ANGEL'S EGG NOG PARTY of the WHIRL-A-WAYS was the second Wednesday in December.

Our contratulations to Marin Council's FRANK BACHER, new President of the Redwood Council. Remember, FRANK has a class in Novato on Wednesday nights, as well as the Pengrove Second Saturday Parties.

James Rasella, Mill Valley

➡➡➡➡ In Memoriam ➡➡➡➡

JOHN MacKNIGHT, a Peninsula dancer and faithful supporter of folk dancing, passed away suddenly on November 23, 1972. John received his Ph.D. in Medical Microbiology from Stanford in 1967 and was employed by Children's Hospital in San Francisco. The MacKnights attended folk dance classes with Gay Nighters of San Jose, Redwood City Docey Doe Club, Stanford Folk Dancers, and many parties and festivals in this area. He was also a member of the Royal Scottish Country Dance Society. His wife, Nancy, has established a Folk Dance Scholarship at the University of the Pacific in his memory. Anyone interested in contributing to this fund should send a check c/o Jan Wright, Folk Dance Camp, University of the Pacific, Stockton, Calif., made out to John MacKnight Memorial Folk Dance Scholarship.

We all extend our deep sympathy to Nancy and their three young children.

-- SACRAMENTO COUNCIL --

The CAMELLIA FESTIVAL Planning Committee is busy, busy, busy organizing and making plans for our Annual Camellia Folk Dance Festival to be held March 10-11, 1973. This Festival will honor Poland. LAURA SHELLY (of KALEIDOSCOPIES) has accepted Publicity Chairman just in time to get in the swing of things. The Council voted to continue serving sandwiches, sweet rolls, coffee and tea to the Federation Assembly Delegates after their meeting March 11, as they have in the past.

Our first institute of the year was Dec. 2, 1972, during the CIRCLE SQUARES Regular Party Night. *Rezianka*, a Serbian couple dance, and *Tompani*, a Polish couple dance, were taught by DENISE and BRUCE MITCHELL in honor of our Polish theme for the Camellia Festival.

As the WHIRL-A-JIGS were unable to dance in their school Nov. 7th (Elections), they decided to have a social get-together by dining at Zorba's. Eighteen members enjoyed the delicious Greek food!

"OPERATION SANTA CLAUS" was also a big success this year. The FOLK DANCERS contributed over eight boxes of canned goods, which were given to the Sacramento Army Depot, who annually give Christmas supplies, including food enough for a week, to over 1500 needy families who otherwise would have a rather bleak holiday season.

GEORGE and IDA PLENERT (of KALEIDOSCOPIES and LEFT FOOTERS) invited both clubs to their 25th Wedding Anniversary Rededication ceremony on November 26th. The beautiful ceremony was followed by folk dancing and refreshments.

Sacramento Council's Annual Dinner Dance was held Dec. 30th, proceeds benefitting the Council. MADELEINE REINER of PAIRS and SPARES, was Chairman of the Pot-luck. CLEO BALDWIN, of WHIRL-A-JIGS, PAIRS and SPARES, and CAMELLIA CITY JUNIORS, was Chairman of the Dance Program.

October 22 KELLIS GRIGSBY of TRIPLE S and five couples danced for the Capitol City Club. GEORGE MARKS, Council President, reported an enthusiastic reception!

Our sympathy is extended to our Council's Vice President, Manuel Castaneda and his wife, Carmelita, on the death of his mother, November 13th, in Los Angeles.

THE PALOMANIAN CLUB

wishes you



ECHOES **SOUTHLAND**

FROM THE

By Perle Bleadon

SAN DIEGO AREA NEWS

The Cultural Arts Board of San Diego State University complimented the SAN DIEGO FOLK DANCE CLUB for their performance last month and sent them an Honorarium. The SAN DIEGO FOLK DANCE CLUB contributed \$25 to the CABRILLO CLUB in appreciation for their members who danced with the group. In addition, SDFDC contributed \$25 to the CYGANY EXHIBITION DANCERS for their Mexico En Baile project and hope others will show the same spirit in backing this group--whether in a large or small way. SDFDC, in their generosity, has shown the inter-club cooperation we need in folk dancing. Thank you ALICE STIRLING for your commendable recommendation. Dancers who performed at the Exhibition were: JOE & FAYE STOWERS, LOUIS & NANCY DENOV, WALTER & ANDY MOFFITT, JUDY PARKER, STEVE HENDERSON, TEMMIE WEINBERG, BOB KATZ, JACKIE JAUDON, DORIS DODGE, FLORA & JOHN CANNAU, BOB & NORMA TUTTOBENE and RONNIE & JOAQUIN SANTALO. Thank you ALICE & ARCHIE STIRLING for setting up equipment, picture taking and emceeing. Everyone was GREAT!

STEVE HENDERSON has started an Exhibition Group that will dance for hospitals and civic organizations. You are invited to join his group, which will meet Saturday nights. There will be teaching of the dances to be performed, and there is no charge for this class. Any dancer who wishes to use his or her dancing for worthwhile civic activities is invited to attend. It does not matter whether you are a beginner, intermediate or advanced dancer. EVERYONE IS WELCOME!

JANE RAINWATER and little RENE will be leaving San Diego soon. You will both be missed greatly. May your future be filled with Joy and all the Good Things of Life.

STATEWIDE

Many beginners ask, "What is STATEWIDE? and why talk about it now if it isn't going to happen until May of 1973?" Well, the big, and I do mean BIG, Statewide Festival takes a lot of planning and a lot of work. It means we'll be the hosts to thousands of folk dancers from all over California. It means letting them know what motel and hotel facilities are available, as well as good places to eat.

Then we Dance, and we Dance, and we Dance some MORE! There are programs, After Parties, and After-After Parties. Dances must be geared to make as many people happy with the program as possible. Kolo buffs must be satisfied with Kolo Parties, and people who like couple dancing must also be satisfied. Many dancers prepare costumes that take quite a bit of work. There are plans for photographic sessions, a costume display, records, opanke and costumes available for purchase. Areas, large enough, with good dance floors must be secured; the Civic Theater must be procured for the Big Concert; and registrations must be made available---both advance registrations as well as booths set up for registering when dancers arrive. It's a lot of work, and it's very exciting, with moments that none of you will want to miss. Statewide Festivals linger in the memories of dancers for many years after, and many old friends meet and greet each other once again.

So, PLAN AHEAD! SEE YOU AT STATEWIDE IN SAN DIEGO, MAY 1973!

*Courtesy of Ronni Santalo
Gazette Editor*

WESTWOOD CO-OPERATIVE FOLK DANCERS

Starting in February, Westwood Council Meetings will take place on the 2nd Tuesday of the Month. Westwood members please note.....Plan ahead for Westwood's Weekend at Harwood Lodge----January 27th & 28th. For reservations, see DAPHNE STURROCK. Sierra Club members, \$7.50; others, \$8.00

Westwood's Participating Members' Party will take place Feb. 4th and will be at the Queens Arms. It is to be a delicious BRUNCH!! with dancing afterwards.

ELAINE KAMEN and her committee have mysterious plans for a BUS RIDE! We do know it will take a whole day, and there will be food. But that's all we do know, except that it will be interesting and FUN!

We are very happy to hear that HOLLY BARR is on the road to recovery--keep it up Holly!

Special Get-Well-Fast wishes to DAVE COHEN, who recently suffered a heart attack, and to IRVING PEISACH, who is also on the road to recovery from the same ailment.

PASADENA CO-OP FESTIVAL

Plan to attend the Annual Pasadena Co-op Festival, which will take place at the Glendale Civic Auditorium, Sunday, January 21st, from 1:30 to 5:30 PM. Among the Exhibitions will be the Yugoslav demonstration group of UCLA, directed by ELSIE DUNIN. Donation to the Festival--50¢.

SCOTTISH DANCE ENSEMBLE

The Scottish Dance Ensemble, under the direction of JAMES LOMATH, will present in concert, at the Wilshire Ebell Theatre in Los Angeles, Dances and Songs of Scotland, on Saturday evening, April 14th.

Included in the repertoire will be Highland Dances, Country Dances, Nationals, Hornpipes and Jigs, as well as some new Regional Period Dances. The vocal section, under the direction of BARRY GLASS, will feature as Soloists SHARON JOHNSON, HEIDI BODDING, and the entire company. Pipers and Drummers will supply the music for the Highland section, and a Country Dance Orchestra will provide the music for the Country and National Dances.

Tickets may be purchased in advance through Mr. Michael Alexander, Business Manager, at (213) 837-2626, Miss Bowen at (213) 793-6692, or through the Mutual Ticket Office at the Box Office of the theatre.



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

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

OAKLAND

PHIL MARON'S FOLK SHOP

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

How to Achieve a Dancer's Body through Dance Exercise



Plié

Stand with arms held out at shoulder level, holding on to any substantial piece of furniture. Stand with toes turned out as far as you can, still keeping entire foot flat on floor. Bend knees as far as possible without lifting heels off the floor. Be sure the knees are directly over toes. Rise slowly. Repeat 4 times, and increase to 10, adding one a day. Alternate sides.

The look is the dancer's look: lithe, graceful, diciplined. The body is the dancer's body, and to achieve it, OLGA LEY has provided a series of Basic Dance Exercises for Capezio. (Reprinted with permission.)

C. P. BANNON

MORTUARY

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Oakland

632-1011

W. Harding Burwell
Member

We would like to get more *Letters!*

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Editor:

Some dance leaders may not be aware of the many seasonal dances that can be used at Fun Dance Parties. It might be well to include an occasional dance description or reference to such dances in LET'S DANCE. Maybe some readers have a favorite party dance they would be willing to share with others.

Gene Fuller, San Mateo

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Editor:

I realize that putting out a magazine--any magazine-- is a tremendous endeavor, but still, it would be nice if the magazine came out on the last few days of each month (except during the summer months when two issues are combined). Thus, subscribers would receive said magazine in the mail on the first day of each month. Or as an alternate suggestion, how about having the magazine come out on the same date each month?

Cathy Jair, San Francisco

EDITOR'S NOTE: The delivery date of LET'S DANCE is a major concern of many people. The Post Office admits that two weeks in the mail is excessive, but says that monthly periodicals are not given the preference of daily or weekly material. Even abandoning our "Non-profit Mail Permit" would not improve the service; only First Class Postage would do the trick. For this reason, three things are being initiated this month to try and improve delivery of LET'S DANCE: 1. a formal letter of protest has been sent to the Postmaster in San Francisco. 2. the words TIME VALUE has been printed on the back cover. 3. (and most important) camera-ready copy will be delivered to the Printer on the 10th of each month, rather than on the 15th. For this reason, the DEADLINE (5th of each month) must be strictly adhered to. This means that all information and advertisements for the magazine MUST REACH the Editor by the 5th of each month for inclusion in the next month's issue.

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Editor:

Congratulations on your new job as Editor of LET'S DANCE. We have so enjoyed reading it ever since it first started and have a complete set in our Reference Library.

Michael Herman, New York City

Editor's Viewpoint

It was with a good measure of trepidation that your new Editor faced the production of her first issue of LET'S DANCE. Vi Dexheimer's very full fifteen years as Editor is a tough act to follow... Her love and enthusiasm have benefitted not only the Folk Dance Federation, but folk dancing generally. Everyone should be thankful for the job she did, and I, more than anyone, for the time and effort she put forth easing me into the Editorial Chair.

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All you good readers can make for a better magazine and more nearly define our directions by contributing comments and suggestions, articles, news items and calendar entries. The more involved one is in a publication, the more he feels a part of it, a pride in it, a love for it. We solicit articles on folklore, handcrafts, folksong, musical instruments, rhythms, dance styling and techniques, biographies of instructors, as well as personal concerns and questions about the betterment of the folk dance movement.

Photographs (black and white glossies) are most welcome! Please identify photos completely, including the name of the photographer.

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1973 marks the beginning of the 30th Volume of LET'S DANCE. We mention this not for the sake of counting milestones, but to suggest that the basic pleasure of folk dancing, and the enthusiasm it fosters, is most enjoyable when shared with others. Those people who have contributed so many articles for the pleasure of all dancers, with no thought of compensation, are most deserving of our appreciation.

DEADLINE for MARCH ISSUE
(Romania)

is
FEBRUARY 5, 1973

New Editorial Address:
295 Gil Blas Road
Danville, California 94526
(415) 837-8355

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

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

- JAN 13, Sat, IDYLLWILD Partytute, 7:00 to 11:30 PM,
West Hollywood Park Aud., 647 San Vicente.
- JAN 21, Sun, GLENDALE Festival, Hosted by Pasadena Co-op,
11:30 AM to 5:00 PM, Glendale Civic Auditorium.
- FEB 10-11, Sat-Sun, LAGUNA BEACH Institute and Festival,
Laguna Beach HS, Sponsored by Laguna Folk Dancers.
- FEB 10, Sat, LAGUNA BEACH, Valentine Dance, Laguna Beach HS,
Elizabeth Saunders Scholarship Fund, 7:30 to 11:30 PM.
- MAR 3, Sat, LOS ANGELES, 20th Annual International Folk Dance
Festival, Irwin Parnes, Director. LA Music Center.
- MAR 18, Sun, LOS ANGELES, International Institute & Festival,
1:30 PM, 435 S. Boyle Ave., LA. Hosted by Gandy Dancers.
- MAR 24-25, Sat-Sun, SAN PEDRO, Borino Kolo Folk Ensemble,
Institute, Concert, & Party; Yugoslav-American Hall.
- MAR 31-APR 1, Sat-Sun, SANTA MARIA Festival, SM Folk Dancers,
Veterans Memorial Bldg, Tunnell & Pine Sts, Santa Maria.
- APR 15, Sun, LOS ANGELES Festival, Peppertree Lane, Griffith
Park, starts 12:00 Noon, LA Dept of Rec & Parks.
- APR 29, Sun, CULVER CITY, Westwood Co-op Festival,
Veterans Memorial Building.
- MAY 5, Sat, LOS ANGELES AREA, Idyllwild Annual Institute &
Bachanal, "Year of the Ox".
- MAY 25-28, Fri-Mon, SAN DIEGO, S T A T E W I D E Festival,
Community Concourse. See "Announcements" & "Echoes".
- JUN 8-10, Fri-Sun, CAMP HESS KRAMER Weekend,
Hosted by Westwood Co-op.
- JUL 6-8, Fri-Sun, IDYLLWILD CAMPUS Weekend Camp.
- JUL 9-13, Mon-Fri, IDYLLWILD Folk Dance Camp.
- AUG 10-12, Fri-Sun, SAN DIEGO Teacher Training Camp.
- AUG 12-19, Sun-Sun, SAN DIEGO Folk Dance Camp,
California State University in San Diego.



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- * JAN 6-7, Sat-Sun, SAN JOSE Institute & Festival, "Hungarian Wedding", San Jose Civic Aud., 145 W. San Carlos Ave.
Sat Inst 1:00 PM, Balkan 7:00 PM, Folk Dancing 8:00 PM.
Sun Federation Meeting 11:45 AM, Folk Dancing 1:30 PM.
 - FEB 4, Sun, NAPA "Sweetheart Festival", Fairgrounds Pavilion, Third St, 1:00-5:30 PM, Napa Valley Folk Dancers & Women's Napa Valley Folk Dancers.
 - FEB 4, Sun, OAKLAND, "Children's Festival", Oakland Municipal Auditorium, 10 Tenth St. Exhibition Dancing, No charge.
Call Millie von Konsky, (415) 828-5976, for information.
 - FEB 11, Sun, SAN FRANCISCO "Warm-Up Festival", Kezar Pavilion, Stanyan & Waller Sts, 1:30-5:30 PM, SF Council.
 - * FEB 18, Sun, OAKLAND "Festival of the Oaks", Oakland Municipal Auditorium, 10 Tenth St, Folk Dancing 1:30-5:30 PM, Kolo 6:30 PM, Folk Dancing 7:30-10:30 PM
 - * MAR 10-11, Sat-Sun, SACRAMENTO "Camellia Festival", Memorial Auditorium, 16th & J Streets, Sacramento Council.
Sat Institute 1:00 PM, Folk Dancing 8:00 PM,
Sun Pageant 1:30-3:30 PM, Folk Dancing 3:30-5:30 & 8 PM.
 - MAR 31, Sat, SACRAMENTO "Scholarship Ball", Tahoe School, 60th & Broadway Streets, 8:00 PM, Sacramento Council, Reservations: George Marks, (916) 988-3589.
 - MAR 31, Sat, OAKLAND "Fifth Saturday Party", Frick Jr HS, 64th & Foothill Streets, 8:00-11:00 PM, GEBFD Council.
 - APR 8, Sun, SEBASTOPOLE "Apple Blossom Festival",
Hosted by Redwood Folk Dancers.
 - APR 14, Sat, MILL VALLEY "President's Ball", Marin Council.
 - * APR 15, Sun, SAN FRANCISCO "Blossom Festival", SF Council & Rec & Park Dept of San Francisco.
 - MAY 6, ANNUAL FEDERATION MEETING, Election of Officers.
Time & Location to be announced.
 - MAY 20, Sun, SANTA ROSA "Rose Festival", Redwood Folk Dancers & Santa Rosa Folk Dancers.
 - JUN 22-JUL 1, Fri-Sun, MENDOCINO WOODLANDS, Folklore Camp,
Info: Dean Linscott, 40 Glen Drive, Mill Valley 94941.
 - JUN 29-JUL 1, Fri-Sun, CAMP SACRAMENTO, "Camp Sacramento",
Sacramento Council of Folk Dance Clubs.
 - JUN 30, Sat, OAKLAND "Fifty Saturday Party", GEBFD Council.
-

* Indicates a Federation sponsored Festival, including a Council Presidents' Meeting and an Assembly Meeting at 11:45 AM, Sundays.

CLASSIFIED ADS

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 Diamond Recreation Center
3860 Hanly Road, Oakland

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

Instructor - Dolly Barnes

ISRAELI FOLK DANCING - International House

Piedmont Ave. near Bancroft Way, Berkeley.

Mondays, 8 - 11 PM.

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

are seeking a DANCE INSTRUCTOR for International Folk Dance

For information, please call (415) 837-6915 or 837-8355.

PENINSULA

JO BUTTITTA 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 Jass-Hawaiian-Discotheque.

Children and Adults - 5316 Fulton St. Phone: 751-5468

ISRAELI, BALKAN & INTERNATIONAL DANCING - Cafe Shalom

3200 California Street, San Francisco

Saturdays, 9 PM to 1:00 AM.

Cafe Shalom features Israeli & Jewish Food.

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

Dave Slater, instructor.

HAPPY FOLK DANCERS - Mondays, Cheviot Hills Playground, 2551

Motor (off Pico) 7:30 Beg., Int. 9-11 p.m. Miriam Dean, Inst.

PALMS GROUP - Wednesdays, Webster Jr. High, 11330 W. Graham

(near Sawtelle) 7:30 Beg., Int. 9-11 p.m. Miriam Dean, Inst.

"When you do dance, I wish you
A wave o'the sea, that you might ever do
Nothing but that."

Shakespeare, *The Winter's Tale*,
Act IV, sc.3, 1.140.

8
OLGA KULBITSKY
64-16 - 84TH PL
REGO PARK NY 11374

TIME VALUE !