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Let's Dance

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- ON OUR COVER -

Open-air dancing in Florence,
Italy. Lorenzo the Magnificent
and Poliziano. Late 15th c.

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Is this the TREASURER'S BALL?



NO, this is a hand-cut
Polish paper design.

The Treasurer's Ball is much, much BIGGER!

Please turn page.



AGAIN, it is my PLEASURE
to invite EVERYONE to the

1973 Treasurer's Ball

at the
NAPA TOWN & COUNTRY FAIRGROUNDS PAVILION
575 Third Street, Napa, California

The date is SUNDAY, NOVEMBER 11th. Mark it on your Calendar! General Dancing will start at 1:30 PM and continue until 5:30 PM. Exhibitions will be at 3:15 PM. Throughout the afternoon drawings will be posted for the winners of the many lovely door-prizes. An Assembly Meeting is scheduled for 11:45 AM, following a Council President's Meeting at 10:30 AM.

Those who attended last year's Ball and other events at this Pavilion are enthusiastic about the central location, the fine dance floor, the spacious parking, and the expanse of lawn for children to romp and play safely.

November 11th marks the 23rd Anniversary of our First Treasurer's Ball. Since the Folk Dance Federation of California, Inc. is truly a non-profit organization, the need to raise funds continues to exist. With rising costs in all phases of everyday life, it is amazing that Folk Dancing, for the most part, continues on a 'no-charge' basis. The Federation would have to curtail our wonderful Festivals, Dance Research, and other vital services, if it were not for the continued giving of time, facilities, and out-of-pocket by our Clubs, Leaders, and Teachers, together with the Federation and our local Recreation Departments.

THIS IS THE TIME FOR EVERYONE WHO LOVES FOLK DANCING or ENJOYS WATCHING IT (and who doesn't?) TO SHOW YOUR APPRECIATION and SUPPORT by purchasing tickets and selling them, even to those who cannot attend.

Those who attend will enjoy a wonderful day of dancing and fun with friends. Those who cannot attend will share in the drawing for the valuable prizes, donated by Councils, Clubs, individuals, and many merchants.

Tickets will be \$2, available from the Councils, Clubs, and Leaders in your area, or at the door.

To be SURE you have a date on November 11th, buy your ticket NOW for the TREASURER'S BALL!

You will have a Happy Day Dancing!

John T. Mooney, Treasurer

1973 TREASURER'S BALL AFTERNOON PROGRAM

SUNDAY, NOVEMBER 11, 1973

Town & Country Fairgrounds
Napa, California

Council Presidents' Meeting - 10:30 AM

General Assembly Meeting - 11:45 AM

Folk Dancing - 1:30 PM - 5:30 PM

Exhibitions - 3:15 PM

Scandinavian Polka

Bella Franca (L)

White Heather Jig

Markländer

Tino Mori (L)

Čardáš Z Kóšických Hámrov

Vo Sadu

Squares

Dola Mazurka

Blue Pacific

Windmueller

Sham Hareh Golan (L)

Polharrow Burn

Corrido

Slovenian Waltz

Squares

San Gilgen Figurentanz (P)

El Cabellero

Godečki Čačak (L)

St. John River

Russian Peasant

El Shotis Viejo

Wintergrün

Squares

Lepa Anka Kolo Vodi

Red Boots

Changier Quadrille

Dreisteyrer

Doudlebska Polka (P)

Ikariotikos (L)

Hambo

Squares

Tango Poquito (P)

Farewell to Auchterarder

Ciuleandra (L)

Couple Hasapiko

La Bourrée Pastourelle

Horehronsky Chardas (L)

Siamsa Beirte

Squares

La Cachucha

Tzadik Katamar (L)

La Encantada Tango

Neapolitan Tarantella

Sleeping Kujawiak

Vrtielka

Grand Square

Waltz

CALLERS

Walt Baldwin

Jim Oxford

Irene Oxford

Joe Davis

Bruce Wyckoff

Stan Valentine

Bill D'Alvy

Kellis Grigsby

Ed Kremers

Harlan Beard



an interview with

MIHAI DAVID

by Jovana

Mihai David was born in Bucharest, Romania, and attended the School of Choreography at age ten. Before graduation at age 17, he was dancing with the Romanian State Ensemble; he continued with them, touring throughout Europe, until 1966 when he defected to the Italian government. Mihai came to the United States in '67, danced with the Boston Ballet Co., and had his own exhibition group in Detroit. He is currently based in Los Angeles, where he attends UCLA full time and operates his Gypsy Camp Coffee-house, teaching there on Mondays and Saturdays. Mihai taught Romanian dances at Stockton Folk Dance Camp and the San Diego Folk Dance Conference this summer, and at the San Francisco Kolo Festival in the Fall of 1972.

HOW ARE ROMANIAN DANCES RESEARCHED?

The Romanian State Ensemble gets its dances directly from the people. One thing I want to mention, the difference between choreographing and 'making up'. 'Making up' is what you do in Jazz, but in Romania they don't make up steps. The Ensemble goes to the village, and they get the people together and start dancing. So they see something of interest, and they get the steps. Now, the peasants might dance with their feet crooked, because they haven't taken ballet to have their feet the other way, or they're born with their feet bowlegged. OK. It's not going to be danced bowlegged on the stage. So they bring the steps to the ensemble and do them like a trained dancer would do. They add an arm here and there, or they choreograph in the sense of 'movement' of the whole dance. They come in on this step, and then they move with a different step, and then with a partner or whatever. They don't go in the village (and copy exactly) because that would be just a village dance; it wouldn't be a professional ensemble.

The dances that I teach to American folk dancers are the steps they do in a village, but probably they do it in a circle. I'm not doing any choreography to them. This is recreational. You only need to choreograph when you make it for the stage.

DOES EACH REGION OF ROMANIA HAVE ITS OWN DANCE FLAVOR?

Well, they each have their own culture. The style of dancing in the South and in Moldavia is like two different countries. That's because in the beginning, Romania was split up for a long time and then reunited, and each group of people developed in their own way. Each part of the country does a different type of dance. Not only the styling, but the steps and rhythms are different.

For example, in the South, you don't slap your feet. You just do a lot of fast steps. If it's close to the border, it may look like a Bulgarian dance, like the *Batuta*, which has a lot of stamping. In the South, they hold belts.

Moldavia has a lot of heavy stepping, but also you have slaps on your feet. And instead of dancing high like you do in Transylvania, you bend your body.

Maramureş is a place where your body is really tight, with a lot of movement of your feet (as in *Dans din Oaş*).

In Transylvania you have a lot of slapping, but the dances of the Hungarians in Romania are different from those in Hungary. Some are slow and some are very fast, but they don't have the continuous slaps on the feet.

One dance from Transylvania is the '*Barbunk*'; Hungarians call it the *Verbunk*. It's very fast, has a lot of slaps on the feet, and has one traveling step with a double dip.

Another dance is '*Somes*' (Somes is a river which comes to Clus). Ladies in this dance hold the Varsouvienne position (like in Banat), and they do a lot of very fast turns. Trained dancers turn so fast you can't stop them. But in the case of an amateur, it's even more fascinating, because they turn without spotting! And they turn so fast, it's impossible! I couldn't do it.

In the Fagaras Mountains, central Romania, they also have the slapping. That's where the *Invirtita* usually comes from. There are a lot of *Invirtitas*, which are fascinating. The men do slap their feet, as in Transylvania, but the rhythm is different.

Briul is a very specific type of dance, but we have a lot of *Briuls* from different areas, so it may be done differently. But it comes from the South, where it's normally done by the belt. '*Briul pe Opt*' and '*Briul pe Sase*' are from Moltania. It's also done in Moldavia, like '*Briul Moldavanesque*', where sometimes it's done with the hands on the shoulders.

Another very important dance, one of the biggest traditional dances of Romania, is the '*Dansul Calusarilul*'. It means 'The Horseman Dance'. The steps are like you would be on a horse. The first part is very slow, like a trained horse would walk. The second part is very fast. I've never seen a horse going that fast, but it's just like a horse would do with his feet---it's very close to the ground. *Calusari* is from Calus, in Moltania. It's really rough, and there's no way you can do slaps in it. It's also done in the South, and in Bucharest, original Bucharest.

There are also a lot of *Trei Pazestis*. It's from the South and has the tricky steps. *Trei Pazeste* is the slang for 'Be careful! Run!', because of the tricky steps. *Trei* means 'three'.

There are thousands of *Horas*. If you go in a village, you'll see a hundred people doing a *Hora*, and there is one basic walk. Now some of them are doing it one way; some people put a stamp in it. So it's not something that is written in a book, where if someone changes it, it's wrong. No, that's not wrong. It's just the feeling of the people. There's a basic to it, of course. But a guy feels smarter and more talented, he gets up there and does his thing.

In general, a *Hora* is going up and down, holding hands in a circle, and moving arms around. That's what it is. It's not a pattern or something.

WHAT ABOUT A DANCE AS DIFFICULT AS "*FLORICICA OLTENESCA*"; COULD PEASANTS DO THAT?

Yah. And they could do it better! The only thing, the way the steps are arranged in the second part is the way they do in ensemble. In the village they don't do them in that order. But they do that type of step, and probably harder, without any training. The villagers hold shoulders and start moving their feet as fast as they can. It's really unbelievable. Even professionals can't do it. There is a basic step, and from that it's a take-off. But everybody is in rhythm, even if they're not doing the same steps. It's up to the feeling of the people.

WHERE DO PEOPLE DANCE IN ROMANIA?

In Romania, or at least in Bucharest, they don't have recreational folk dances, because the people in Bucharest don't like it. Rock and roll is what's happening. But there are people that do like folk dancing; they do it in performing amateur groups, not just for fun. There is no such thing as recreational dancing like we have in America.



In the villages, yes, you do have; because they don't do rock and roll. They dance on Sunday, because that's the only day they have free, unless they have to do 'voluntary work'. They get together in the village, and they have an orchestra. They do all types of dances; depends on where the village is. And if they live out of the city of Bucharest, they have weddings in the street. Everybody blocks the street so no car can pass, and they dance *Horas* and all this.

ARE THERE AREAS IN ROMANIA WHERE THEY STILL WEAR COSTUMES?

Yah, in Oas, where it's quite primitive. Maramures is another place nearby. Also in Transylvania, some places. But now it is getting to be more expensive, you know, to wear those costumes all the time. So they don't wear them that much. But some of the people don't buy anything but costumes. Of course, they're not made with gold around, but they have them made, or some make them themselves. They have boots and hats and all kinds of things. Tourists could buy them too. You go in the village, and you buy at a good price!

DID YOU EXPECT SUCH AN INTEREST IN FOLK DANCING IN AMERICA?

No, I didn't expect that there would be so much interest in folk dancing. I'm fascinated that they like it. I expected there to be more dancing among the ethnic communities, like Armenian or Greek, but that sort of dies out. So it's really something that the American people dance, even though they don't have a background in it. It's just something that appeals to their soul. It's a good thing.

Romanian dances are very exhausting. I guess this is because of the blood of the people. They are very tough dances. Americans enjoy them. Some people get them fast, some not at all, some slowly. But it's a good change, because for the past twenty years they've been doing a lot of dances which are not that strong. But Romanian is very strong; it's really breathtaking!

WHERE ARE THE ROMANIAN COMMUNITIES IN THE UNITED STATES?

We have several. One is Detroit, which I think is the biggest. Ohio, the whole state; Chicago, also; Iowa, a lot of them went to the farm; Idaho, where they grow the potatoes. In California, there are very few. At least if there are, they don't keep the traditions. Especially the young kids, they don't even know they're Romanian. I went to a Romanian picnic; they danced only one dance--sort of an *Invirtita*, from Fagaras. They didn't even play Romanian music. The other dances were like *Miserlou* & some simple Yugoslavian dances.

By the way, ROMANIA is the correct spelling, not ROUMANIA, which is the French spelling. Because they print a lot of Romanian things in Paris, people see the Rou... spelling. But it's Romania, from the Romans, who occupied the area.

“Ciuleandra”

(Dance Description on page 20.)

Foaie verde și minori
Ține-ți ciuleandra pe loc.

CHORUS:

Și'ncodată măi băieți
Hooooop ș'așa ș'așa.

Țineți-o flăcăi așa
Până n-ajunge puica.

Întăriți-o liță lus
C-ajunge acuş acuş.

Mai întăriți-o de un pas
C-ajuns si n-a rămas.

Două fire două pae
Luați ciuleandra la bătaie.

Tot așa că nu mă las
Că sînt cu puica de-un pas.

Green leaf of basil (?)
Dance Ciuleandra on the spot.

Ch: And once again you guys,
Hop like this and that.

Hey you guys, dance it like that
Until my girl catches up.

CHORUS

Play it again a bit faster now,
Because she'll quickly get in time.

CHORUS

Now you play it even faster,
Because she's already outdone me.

CHORUS

Two stalks, two husks,
Beat Ciuleandra as fast as you can.

CHORUS

Play it like that, I won't give up;
I'm at the same place as my girl.

CHORUS

Translation courtesy of Sunni Bloland.

COSTUMES FROM



Kujawy, in Poland

by Eleanor Bacon

The Kujawy area of Poland is on the left bank of the Vistula River and encompasses the towns of Włocławek, Aleksandrów, and Inowrocław, plus many small villages. The Kujawy region is well known for its lively music and dances and its colorful costumes; performing groups often copied the costumes & used the dances. As there were so many variations to the one basic style, they tried to put together one costume that would represent all the Kujawy area. From costume pieces that had been handed down from one generation to another, old books & sketches, they managed to assemble one costume which is in a museum in Poland.

The Kujawy folk costume became closely fitted, more like the nobility dress, only rather late in its history. At first, the homespun garments had a very basic cut and hung quite loosely. During the years 1823 to 1863, with the coming of manufactured fabrics, it became easier to purchase materials than to make them at home. The heavy men's coat, called a *Kierye*, disappeared, and lighter weight coats with a cape-like collar became very popular. The men also began to wear boots to the knee, folded over on top.

During the summer of 1870 until 1914, after the war with Prussia, the greatest changes appeared. Due to increased wealth, clothes became more colorful, as people put much of their money into clothes. Women (see Costume Calendar, October '73) began to wear many more strands of beads made of amber, coral, turquoise, and garnet; as many as eight strands were common to see. They prized their imported Turkish scarfs and desired silk and damask fabrics for their costumes. Women made their caps out of white batiste or tulle, instead of plain cotton, and they richly embroidered the cap tops with matching yarns. After the Great War (WWI)

the Kujawy costume gradually disappeared, leaving only the elderly people wearing them for religious ceremonies.

During the same period, 1870 to 1914, the man (see Costume Calendar, November '73) wore a linen shirt with a scarf tied around the neck. His large, dark blue trousers fastened on the left side with a sharp stick, letting the pant legs hang loosely over

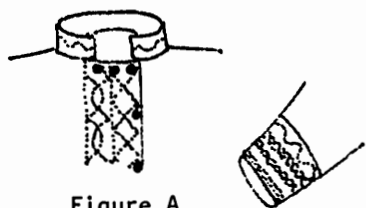


Figure A

the tops of hob-nailed boots. His *jaka* (overshirt) was made of red cotton, and the collar, cuffs and front of the shirt were decorated with diamond-shaped stitchery (Fig. A), closing in front with black or brass buttons. His long sleeveless waistcoat, of a dark blue cloth was either buttoned or closed with decorative

rope braid fastenings. It was lined with red and trimmed with dark blue rope braid. The man always used a red wool sash that was wrapped around his waist twice and tied on the left.

During the winter, he wore a long, loose coat with a hood. Elder or well-to-do men wore either a black high felt hat with a narrow brim or a low hat with a wide brim; they ornamented it with pins and colored ribbons. The young men and poorer *Kujawiaks* wore a four-cornered hat of dark blue, trimmed with black lamb-skin fur at the bottom. Most men felt they must have a flower or peacock feather on their hats and that they must also own a cane with the handle decorated with pewter or silver. They preferred wearing their hair somewhat longer than was customary elsewhere.

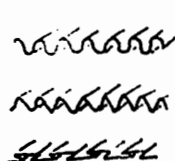


Figure B

Young, unmarried women wore rich, heavily ornamented costumes, and they braided their hair using four locks of hair per braid, instead of the usual three. They fastened the braids into a small basket shape at the back of the head and decorated it with lots of ribbons. They wore the folded scarf around their heads but added a ruffled head piece over it. Although most young girls preferred to

make their head piece with soft folds, and married women with pleats (Fig. B), it was really a matter of choice.

Women (Fig. C) wore a linen shirt with long sleeves that often had a long bodice, like a chemise, over which she wore a delicate over-shirt of fine linen. It also had long sleeves, gathered at the wrist and finished with an embroidered ruffle. A ruff was worn around the neck. Over the two shirts she wore a fitted bodice of wool or velvet, but always of a sky blue or sapphire color. The young ladies liked their skirts very full and had them pleated in order to get all the fabric into the waistband. (To have the skirts pleated or just gathered was also a matter of personal choice.) Blue was the color most desired for the skirt, but a multicolor fabric could also be used. For some reason, however, green was considered low class. All skirts had a different colored fabric or ribbon edging on the hem, which acted as a stiffening. Flowers behind the ear and shoes made of felted wool, decorated with ribbons and bows, said a girl was not married. A

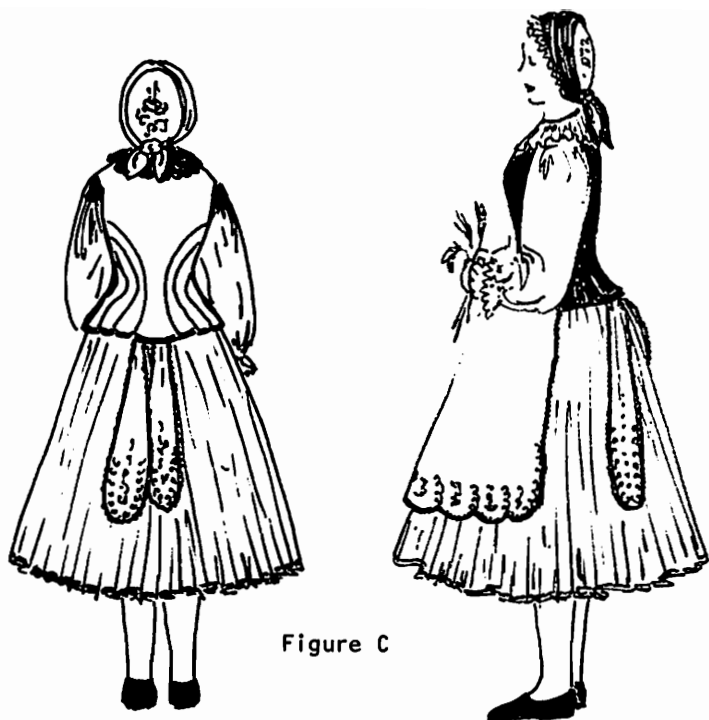


Figure C

young lady also loved lots of rings, one for each finger if she could, and preferably made of pewter or silver.

A married woman wore sleeveless bodices in the summer, and jackets with sleeves and a cape-like collar in the winter (Fig. D). Usually three skirts were worn: a red flannel, a white embroidered skirt, & an overskirt of wool, silk, or satin, mostly of one color. For everyday wear, aprons were of a striped cotton, but on feast days women



Figure D

put on their silk, taffeta or satin aprons, which were heavily embroidered. A dark red apron with white embroidery was one favorite. White, red and blue stockings were worn with high laced or low shoes. Women wore a small, embroidered, tulle or batiste cap (Fig. E) to cover her hair, wrapped it with a folded scarf but did not wear the large, fancy ruffle (see Costume Calendar, October '73) as the young girls did. They wore only a small ruching on the front. The majority of the women preferred their scarfs made of silk and passed them down for generations. Older women in Kruszwicy can still be seen wearing them.

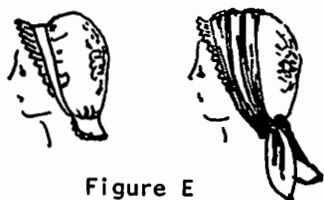


Figure E

CHRISTMAS



IN POLAND

by Krystyna Chciuk

Christmas in Poland retains much of its story book fascination. Customs and traditions connected with these holidays, & the preparations for them, are brought about by harmonious blending of ancient pagan folklore and Christian beliefs. It is difficult to present them all & equally difficult to choose which to describe, when the traditions of every province and often every village have distinctiveness of their own.

Advent (the beginning of the liturgical year) is the religious preparation for the holidays. There are no weddings, parties or dances, but there will be meatless days, fasting, frequent church attendance and meditation at home. It is preceded, however, by a festive period of frivolity for young people. Boys play games on the eve of St. Catherine's (Nov. 25), but not nearly as many as the girls plan on the eve of St. Andrew's (Nov. 30) called "Andrzejki". These games are filled with romantic prophesies and fortune telling.

Strict fast is observed throughout the day before Christmas, & in the evening the *Wilia* Supper is served (*Wilia* or *Wigilia*, from the Latin '*vigilare*' - to watch). It is the most solemnly celebrated occasion and is so closely connected with family life, that members of the family who are away feel very deeply their absence from home. Polish housewives prepare the traditional food, beverages and decorations for days in advance.

When the first star appears in the Eastern skies, the family gathers at the table for the *Wilia* Supper, a feast to commemorate the birth of Christ. In farm homes, sheaves of grain, tied with colored ribbons, are placed in the corners of the room with silent prayer for a good harvest in the next season. There is always a thin layer of hay under the white tablecloth in memory of the Christ in the manger. In every house in Poland, all members of the household, before sitting down to the table, break the traditional wafer, '*Opłatek*', and exchange good wishes. *Opłatek* is a thin unleavened wafer, like the altar bread in the church, stamped with the figures of the Christ Child, the Blessed Mary, and the Angels. It is known as the Bread of Love. The wafers are sent by mail to the absent members of the family.

The supper itself differs from other evening meals in that the number of meatless courses is fixed at seven, nine or eleven; and in no case must there be an odd number of people at table, otherwise, some of the feasters would not live to see another Christmas. A lighted candle in the window symbolizes the hope that the Christ Child, in the form of a stranger, may come to share the *Wilia* Supper, and an extra place is set at the table for the expected guest. This belief stems from the ancient Polish adage, "Guest in the home is God in the home."

The *Wilia* seems very long to the children, who are impatient for the lighted Christmas tree. Christmas trees are very popular in Poland. In the large houses in the cities, they are placed on the floor or table; in the villages they are hung from the ceiling, all decorated with apples, nuts, candies and many small toys made out of blown egg shells, colored papers and straw. It is supposed that the gifts were brought by the angel; St Nicolas had already visited the children on December 6th. An old Christmas carol is sung and then the gifts are opened. More carols follow, and there is great joy and merriment.

Polish carols, '*Kolendy*', are very numerous and beautiful. They are sung at Midnight Mass, '*Pasterka*' (Shepherds' Watch), and it is popular belief in the village that while the congregation is praying, peace descends on the snow-clad sleeping earth, and that during this holy night the humble companions of men, the domestic animals, assume voices, but only the innocent at heart may hear them.

Christmas Day is spent in rest, prayer, and visits to various members of the family and friends.

In some regions of Poland the young people start their caroling immediately after the *Pasterka*, dressed as Herods, Death, Devil, Angels, or '*Turons*', animal-like figures, using old furs and intricately constructed masks. They are led by a boy with an

illuminated star, singing carols & carrying puppet shows, called ' szopki '. These are built like a little house with two towers, open in front, where a small crib is set and before which marionettes sing their dialogs.

On the feast of the Epiphany, commemorating the coming of the Magi on January 6th, the priest and organist visit homes, bless them, and write over the door the initials of the Three Wise Men (KMB) in the belief that this will spare them misfortune.

The Christmas season closes on February 2nd, Candlemas Day. On that day people carry candles to church and have them blessed for use in their homes during storms, sickness, and death. From Christmas to Ash Wednesday is the carnival time--time for costume parties, parades, music, folk dancing, and the winter sleigh parties called ' Kulig ', which survived through the ages as testimony to the Polish hospitality and friendliness.

Among the Poles, wherever they are, the most beloved and beautiful of all their traditional festivities is that of Christmas Eve. In the words of their fore-fathers, who called the Christmas Days ' Gody ', it is a time of good will, love, harmony, forgiveness, and peace.

SAMPLE MENU FOR POLISH WILIA SUPPER

Herring in sour cream

Carp in aspic

Pike a la Polonaise

Barszcz (beet soup) with *Uszka* (tiny mushroom-filled dumplings)

Fried trout, with sauerkraut and mushrooms

Pierogi, filled with mushrooms, cabbage or cheese and potatoes

Dried fruit compote

Dumplings, with poppy seeds and honey, or filled with prunes and walnuts

Makowiec (poppy seed roll)

Also, pastries, coffee, nuts and candies.

Of course, each region of Poland has its own variation of traditional dishes. The food for *Wilia* is prepared from harvested crops of the field, orchard, fish from the rivers, mushrooms gathered in the woods, in the belief that the coming year will bring an even greater harvest of each of them.



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22ND ANNUAL SAN FRANCISCO KOLO FESTIVAL

NOVEMBER 23-24, 1973



WHAT: 22nd Annual KOLO FESTIVAL, Workshops and Parties!

WHEN: Friday - afternoon and evening Workshops, Afterparty
Saturday - morning and afternoon Workshops,
evening Party (until about 2 AM),
with Live Orchestra and
fabulous Exhibition Dancing!

WHERE: University of San Francisco.

COST: About \$10 (perhaps a bit higher).

WHO: John Filcich, Chairman.

WATCH! for Flyers for exact times, Guest Teachers, and all
Party details!



NOVEMBER 11, 1973

NAPA
(see page 2)

Announcements



TREASURER'S BALL - Sunday, November 11, 1973;
1:30-5:30 PM, Napa Town & Country Fairgrounds.
Dancing, Exhibitions, and Door Prizes!

CELEBRATE THE OPENING OF BART (!!!) in San Francisco, Saturday,
November 3rd. Dance in costume at the Glen Park BART Station
(take the Monterey exit off the Daly City freeway).

KOPACHKA DANCERS of Marin will present two concerts: the first on
Nov. 6th is for school children; the second is for the public,
Friday, November 16th, Santa Rosa HS Aud., Mendocino Ave, Santa
Rosa; 8:15 PM. There's an afterparty for the audience!

BAYANIHAN PHILIPPINE DANCE COMPANY will perform at the Flint Cen-
ter in Cupertino, Nov. 29th, 8:30 PM; at the Paramount Theatre
in Oakland, Nov. 30th, 8:30 PM; & at the Masonic Aud. in S.F.,
Dec. 1st, 8:30 PM; and Dec. 2nd, 2:30 & 8:30 PM.

MARIN DANCE COUNCIL is sponsoring a new Beginners' Class, Thursdays,
8-10 PM, at the Redwood Presbyterian Church, Magnolia Ave., in
Larkspur. Arlene Corno will instruct.

PALOMANIANS of Menlo Park have Parties on the 1st Saturdays of
February, April, June, October, and December. Please add this
info to your Federation Directories and your Party Places.

SUNSET MAGAZINE has an article on Folk Dancing in its October '73
Issue (see page 94)! It concentrates on Coffee House dancing,
but also suggests recreational clubs, camps, and festivals.
MARVELOUS!

LUCY McIVER is starting a new Russian Exhibition Group in Kodiak,
Alaska! Write to her at Box 206, Kodiak, Alaska 99615, if you
have suggestions or photos or helpful information.

SHLOMO BACHAR has just finished a new album, called "*I Remember*".
It's beautiful! Has a mixture of Israeli, Chassidic, Shfardic,
and Yemenite music, mostly Toby David compositions.

TOM BOZIGIAN is presently in Soviet Armenia to study and research
dance through a special program arranged for him by the Soviet
Armenian Cultural Committee.

ED KREMERS suggested a California Folk Dance Week! Let's hear your
ideas on this; write to Ed at 161 Turk St, S.F. 94102.

TEXAS INTERNATIONAL FOLK DANCE CAMP, November 22-25, 1973, (that's Thanksgiving) will feature Sunni Bloland, Gordon Tracie, and Alura Flores. It will be at Camp Hoblitzelle, near Dallas-Fort Worth. Contact: Colleen Moore, 5534-H Holly, Houston, Texas 77036, for more information.

SACRAMENTO COUNCIL will celebrate their 25th Anniversary next April 20! They're making BIG PLANS!

STATEWIDE '74 will be in San Jose, May 24-27! Save the dates for this "Dancer's Carrousel".

RUTH MELVILLE is the Federation's new Director of Extension, following Norman Oellerich's resignation. Ruth's address is 75 Pine Lane, San Rafael, CA 94903. Contact her for your Federation Membership!

CLUB INSURANCE PREMIUMS are again due. Deadline is December 15th. Rates are \$10 for clubs, \$25 for Councils, up to 80 members; each additional member is 10¢. Remit to Lawrence Jerue, 5968 Maleville Ave, Carmichael, CA 95608.

'74 COSTUME CALENDARS will be on sale at the Treasurer's Ball on November 11th, and at future Federation Festivals. A truly beautiful collection of drawings, recipes, and folk dance events. Ample room to add more events as they are scheduled. \$1.25.

NEW FEDERATION DIRECTORIES are now available: 50¢ for the names and addresses of all Federation Officers, Associate Members, complete Club information, Square Dance Callers, and Exhibition Groups. These Directories are also available at Federation events and by writing their office: 1095 Market St, Rm 213, San Francisco, CA 94103.

WELCOME !

TO OUR NEW ASSOCIATE MEMBERS



Norma Anderson
Vivian Bennett
Carmelita & Manuel Castaneda
Arlene Corno
Catherine & Edward Foehr
Joyce Legernas
Linda & Brad Martin
Marian Maurer
Lydia Mednick
Natalie Muller
Evelyn & Art Woodworth

Berkeley, California
Sonoma, California
Sacramento, California
Kentfield, California
San Rafael, California
San Francisco, California
Redwood City, California
San Jose, California
Saratoga, California
Santa Barbara, California
El Cerrito, California

CIULEANDRA

(Romania)

Mihai David presented Ciuleandra (choo-LAN-druh) at the 1972 Kolo Festival in San Francisco, and again at the 1973 University of the Pacific Folk Dance Camp. He learned the dance while performing with the Romanian State Folk Dance Ensemble during the years 1963-65. The dance comes from the region of Oltenia in southern Romania.

MUSIC: Record: FLDR-A "The Lark". S-1, B-4. 4/4 meter. Tempo increases gradually.

FORMATION: Mixed lines of 10 to 12 dancers, leader at R end. Arms extended sdwd at shoulder level, hands on nearest shoulder of adjacent dancer (T position). Free hand of end dancers may be extended sdwd at shouder level or be placed on hip, fingers fwd.

STYLING: Posture is erect. Ftwork is precise and controlled. The steps in Fig 1 diminish in size as the tempo increases. In Fig 11 the movement is swift and the steps are done lightly.

MUSIC 4/4	PATTERN
Measures	
8 meas	<u>INTRODUCTION.</u> No action.
I.	<u>SWAY, FWD, GRAPEVINE</u>
1	With plié (bend of knee), step onto R ft and sway body wt completely over R, leave L in place (ct 1); raise on ball of R ft, straightening L knee (ct 2); lower R heel and bend knee slightly (ct 3); raise on ball of R ft (ct 4). Repeat action of cts 1, 2, 3, 4, reversing ftwork and direction (cts 5, 6, 7, 8).
2	Repeat action of meas 1 (Fig 1). During meas 1-2 face ctr; do not look from side to side.
3	Step fwd on a slight R diag twd ctr on R heel (ct 1); closing L to R (no wt) and bending both knees slightly, take wt on full R ft (ct 2). Repeat action of cts 1, 2 but reverse ftwork (step diag fwd L) (cts 3, 4).
4	Small step R sdwd R (ct 1); raise L leg fwd, knee bent, ankle relaxed (ct 2); step L to L (ct 3); stamp R beside L, no wt (ct 4). <u>NOTE:</u> Dancers often join vocalist during meas 4 singing (phonetically) "HOPE shah SHAH shah SHAH".
5	Grapevine: Step R across in front of L (ct 1); step L to L (ct 2); step R across in back of L (ct 3); step L to L (ct 4).
6-7	Repeat action of meas 5 (Fig 1), two more times.
8	Step R across in front of L (ct 1); step L to L (ct 2); close R to L (ct 3); hold (ct 4).
9-56	Repeat action of meas 1-8 (Fig 1), six more times. As the tempo increases, the action of the first 2 meas of the 8 meas phrase becomes: R, bounce, L, bounce.
II.	<u>TRAVEL</u> (No vocal at beginning of phrase).
1-2	Step R to R (ct 1); step L across in back of R (ct 2); repeat action of cts 1, 2 three more times, except on ct 4 of meas 2 do not cross in back but stamp L beside R (no wt). The 7 steps are small and evenly stressed.
3-4	Repeat action of meas 1-2 (Fig 11), reversing ftwork and direction. Continue to cross in back.
5-8	Repeat action of meas 1-4 (Fig 11).
9	Small step R to R (ct 1); stamp L beside R, no wt (ct 2); small step L to L (ct 3); stamp R beside L, no wt (ct 4).
10	Small step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); stamp L beside R, no wt (ct 4).
11-12	Repeat action of meas 9-10 (Fig 11), reversing ftwork and direction.
13-16	Repeat action of meas 9-12 (Fig 11).
17-32	Repeat action of Fig 11, meas 1-16.
33-40	Repeat action of Fig 11, meas 1-8.

HORA ȚIGANILOR

(Romania)

Hora Tiganilor (HAW-rah tsee-GAHN-ee-lor) is a Romanian gypsy hora. It was introduced to California folk dancers by Mihai David, formerly a dancer with the Romanian State Folk Dance Ensemble. It was presented by him at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: Express 3706. 4/4 meter.

FORMATION: A line of dancers with hands joined, elbows bent and close to sides. Joined hands are near and on a level with the shoulders (W position).

STEPS and STYLING: Walk: Each step takes 1 whole ct. On the "8" ct there is a bend of the knees. When walking, the joined hands are raised a little on the ct and returned to pos on the "8" ct. This movement is subtle and should not be overdone.

MUSIC 4/4

PATTERN

Measures

2 meas

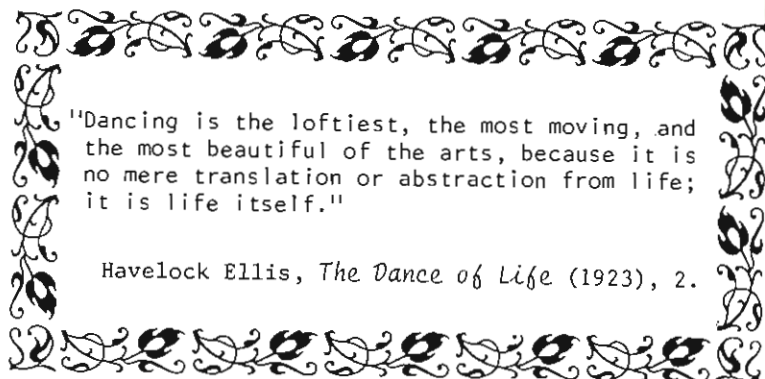
INTRODUCTION

I. TRAVEL

- 1 Walk in LOD 4 steps beginning R (ct 1-4). On cts 3, 4 curve in a little twd ctr, turning to face ctr.
- 2 Beginning R walk 4 steps bkwd away from ctr on a R diag.
- 3-8 Repeat action of meas 1-2 three more times. On ct 4, meas 8, touch ball of L beside R, no wt.

II. SIDE TO SIDE WITH STAMPS

- 1 Beginning L walk 3 steps in RLOD (cts 1-3). Turning to face R, touch R heel to R (LOD) (ct 4).
- 2 Repeat action of meas 1 (Fig 11) but begin with R and walk in LOD. Touch L heel to L on ct 4.
- 3 Repeat action of meas 1 (Fig 11).
- 4 Facing ctr, step R (ct 1); stamp L beside R, no wt (ct 2); step L in place (ct 2); stamp R beside L, no wt (ct 3); step R, L in place (cts 3, 4); stamp R beside L, no wt (ct 4).
- 5-8 Repeat action of meas 1-4 (Fig 11) but reversing ftwork and direction.
- 16 meas Repeat dance from the beginning but reversing ftwork and direction. Start walking in RLOD with L ft.
- 32 meas Repeat dance from the very beginning once more.



HORA SPOITORILOR

(Romania)

Hora Spoitorilor (HAW-rah spoy-TOR-ee-lor) is a Gypsy dance done by silver workers. It was introduced by Mihai David at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: Lark MD 3705

FORMATION: No partners. Open circle with hands joined at shoulder height (W position).

STEPS AND WALK.

STYLING: Chug: With wt of the body over one ft, wt is momentarily relieved by bending the knee. During this interval, before wt is again supported on the ft, the ft is moved slightly fwd.

When walking, the dance has a very "bouncy" character, given by a bend of the knee (plié) on the "8" ct. This is further emphasized by raising the hands on the even ct and returning to pos on the "8" ct. Entire dance is done facing fwd twd ctr of room.

MUSIC 4/4

PATTERN

Measures

NO INTRODUCTION

A I. WALK IN SQUARE FORMATION

- 1 Beginning R, walk 4 steps to R (LOD), turning hips as necessary.
- 2 Beginning R, walk 4 steps twd ctr of room.
- 3 Beginning R, walk 4 steps to L, turning hips as necessary.
- 4 Beginning R, walk 4 steps away from ctr of room, crossing L over R (ct 4).
- 5-8 Repeat action of meas 1-4, close L to R on meas 8 (ct 4).

B II. GRAPEVINE

- 1 Step R to R (ct 1), L in front of R (ct 2), R to R (ct 3), L behind R (ct 8), R to R (ct 4).
- 2 Step L across R (ct 1), R to R (ct 2), L behind R (ct 3), R to R (ct 8), L in front of R (ct 4).
- 3 Step R to R (ct 1), lift L knee so L ft is in front of R shin and chug (ct 2), step L to L (ct 3), lift R knee so R ft is in front of L shin and chug (ct 4).
- 4 Closing R ft to L, lifting heels slightly off floor and pivoting heels to R on 45° angle on bended knees, lower heels to floor (ct 1), straighten knees and pivot heels L so ft point twd ctr, heels off floor (ct 2), pivot heels R with bent knees to end with heels down (ct 8), hold (ct 3), straighten knees and pivot heels L with heels off floor (ct 8), pivot heels R with bent knees to end with heels down (ct 4).
- 5-8 Repeat action of meas 1-4 (Fig II) but reverse direction and ftwork.

C III. TO CENTER AND BACK

- 1 Beginning R, walk 5 steps twd ctr of room (cts 1, 2, 3, 8, 4).
- 2 Small leap L beside R (ct 1), brush R toe fwd and diag L (ct 8), raise and lower L heel (ct 2), brush R toe fwd and diag R (ct 8), raise and lower L heel (ct 3), stamp R heel twice taking wt on 2nd stamp (ct 8, 4).
- 3 Step L bkwd (ct 1), brush R toe fwd (ct 8), hop on L (ct 2), step R bkwd (ct 8); repeat cts 1, 8, 2, 8 (cts 3, 8, 4, 8).
- 4 Repeat cts 1, 8, 2, 8, meas 3 (Fig III), step L beside R (ct 3), stamp R heel twice, no wt (ct 8, 4).
- 5-8 Repeat action of meas 1-4 (Fig III).

Repeat Fig I, II, III, I.





The Royal Scottish Country Dance Society

IN NORTHERN CALIFORNIA

by Virginia Bissell

In 1923 two inspired Scottish women, Miss Jean Milligan of Glasgow and Mrs Stewart of Fasnacloich, Scotland, set about creating an organization to preserve and promote Scottish Country Dancing. Fifty years later, over 15,000 members, in Branches and affiliated Clubs all over the world, are celebrating that event. The Jubilee Ball, held in Edinburgh as part of this celebration, was a truly gala affair with Queen Elizabeth, who is patron of the Society, and other members of the royal family attending.

The San Francisco Branch of the Royal Scottish Country Dance Society accounts for about 200 of those 15,000 members. The Reel and Strathspey Club, formed by a group of Oakland folk dancers in 1946, and for a number of years led by the Bob Lamonts and the Phil Aldriches, was the nucleus from which the Branch evolved in 1965. Encompassing dancers from Sacramento to Carmel, classes are currently being held in Sacramento, Lafayette, Berkeley, Mill Valley, San Francisco, Palo Alto, Santa Cruz and Monterey; San Jose is looking for a hall.

Monthly parties, held at the Commodore Sloat School in San Francisco (first Saturdays, 7:30 PM), bring together members from all the classes. An annual institute at Asilomar also brings dancers from the North, the South, and sometimes further. These are great weekends! Instructors from Scotland, Canada, or elsewhere in the United States, teach classes in technique and present new dances. In the evening the *ceilidh* (a Gaelic word meaning, party) finds these "august personages" joining local members in doing imitations or reciting poetry, as well as dancing until their legs refuse to carry them another step. Occasionally pipers have been available to escort the whole assemblage to the dining hall, much to the delight of the Asilomar staff and other groups using the grounds.

Other events include a St. Valentine's Ball, a formal affair with live music by Jack Rennie's Thistle Band from southern California. In the summer, a family picnic gives the children a chance to try their feet on the dance floor, and through the year special events, such as a dinner honoring poet Robert Burns, are sponsored by individual classes. David Sarvis of Mill Valley is currently chairman of the Branch, which is run by a committee functioning in a manner similar to the Folk Dance Councils. Members are kept informed about Branch affairs through a bi-monthly newsletter, "The Reel & Strathspeyer".

Every other year brings a very special event to the lives of local RSCDS members. The visit of the Examiner! In order to become a Branch, an area must have qualified teachers, and since attending summer school at St. Andrews is not always feasible for those of us so far from Scotland, the Society sends someone to us. To become a teaching candidate, one must be a proficient dancer and must have been a member in good standing of the Society for at least one year. The candidate must have 20-30 hours of instruction and practice-teaching under a tutor, usually a senior teacher in the area, and may then take the examination for a Preliminary Certificate. This is usually awarded if the Examiner feels the candidate shows potential as a teacher of country dancing; it entitles the holder to conduct classes under the supervision of a fully certificated teacher. Then, after two or more years of 'practice teaching' and another 20-30 hours of tutoring, the candidate takes another examination for a Full Certificate.

Though nerve-wracking for the candidates, this is a very exciting time for all, as the Examiner (Miss Milligan herself in 1971) usually conducts a class for all Branch members who wish to attend--an unforgettable experience. This year the examination was an all-day affair, as the San Francisco Branch presented the Examiner, Mrs. Mina Corson, with eight candidates: two for Full Certificates and six for Preliminary. They were coached by Fred Macondray of Oakland, who was the Branch's first chairman. Jean Patrick of Sacramento and Stewart Smith have coached certificate classes in other years. All the candidates passed, so the Branch now boasts an active teaching staff of twelve fully certificated and seven preliminary teachers.

Most of the Branch members dance for fun, for sociability, and because their feet won't stay still when the music starts. All ages participate. One of the new Preliminary Certificate teachers, Robin Short, is hoping to start a children's class in Marin, and last summer Kathleen McAdam had a very successful children's class in Lafayette. Because they enjoy dancing, members of the Branch are available for demonstrations and frequently perform for Scottish functions, most notably, perhaps, the Caldeonian Club's Annual Gathering and Games, held on Labor Day weekend in Santa Rosa. The Branch also held dancing on the green to attract new members.

Scottish country dancing is social, but RSCDS members enjoy seeing expert dancers of all types. So this year they established what hopefully will become a tradition: a trophy for the best national dancer, 13 years and under.

The San Francisco Branch is more or less typical of over 100 Branches scattered throughout the free world & is thus an active part of the realization of the dream of two farsighted Scots, to preserve a part of their national heritage.

Now that the mysterious letters RSCDS are no longer quite so mysterious, do join us sometime!

Sets on the floor, please!





an interview with

JERRY HELT (concluded)

by Jovana

WHAT IS THE MOST IMPORTANT THING TO REMEMBER IN CALLING A SQUARE?

To communicate with the crowd. To satisfy their needs. You have to have a dedication to the group; you have to satisfy them. There will always be a deep need in the human being for another human being, and there's always a need for a group. We have always run in tribes. This is human instinct. I have to accept this as a leader, and I have to encourage this. This seems to be the thing that satisfies a group. This is what they want and really need.

There's a psychological thing that's involved here. In an average Square Dance club, when people walk into the hall, they are individuals; they have individual personalities, individual emotions. Now, if the caller's really on the ball, through his music, his actions, and the things he says, he molds all the emotions together and comes up with a mass emotion. And he works with that. You send people up, they're high; bring them down, and they're low. And in the course of an evening, you can really get a response from the group, really bring this group together.

I compare it with Classical music. If you listen to a good piece of Classical music, it's arranged in such a way that one minute you're depressed, the next minute you're high. And this is what you do in a Square Dance. This is what the caller should do with his music, with his voice, his actions, and the things that he says. You can't keep everybody on the ceiling all night long. You have to deliberately sometimes bring them down a little bit. THEN go up again. It takes a caller that's sensitive to the group; he has to have a good barometer as to what the group's needs are at any point. And there's a certain sensation, a certain good warm feeling that you get from this experience. I think people like the excitement of it; they like team work; they like being together. They like the element of surprise that's in it. All these things add up to a good time.

DO YOU ALTER YOUR STYLE WHEN CALLING FOR FOLK DANCE GROUPS?

I alter my style when I call for every group. Folk Dancers basically are not frequent Square Dancers; it's a known fact. So, you change your style of calling for the simple reason that they don't know all the fancy terms. I'd be an idiot to drop some wild, crazy things on Folk Dancers. You have to look at this from a commercial standpoint. You pay your money; I'm here to do a job. I'm being paid to do that job. I'm paid to get up and make you look good. It's like a little game between the dancer and the caller. The dancer always wins. ALWAYS. Because he pays the bill. And you make him look good; you have to. That's what he pays for. It goes back to the basic philosophy: The customer is always right. I think sometimes callers and leaders make the mistake of going in the other direction, saying, "What a bunch of dumb dancers; they can't do this, and they can't do that." Maybe it's the dumb caller; he isn't calling what they're dancing.

HOW DID 'EXPLODING SQUARES' DEVELOP?

Well, let me explain an Exploding Square. Usually, it's made up of, say, four squares on the floor; this is a minimum. From four squares you could go to anything that represents a square or a rectangle--it could be uneven or even.

A man by the name of Ed Gilmore, who lived in Ukaipa, Calif., was calling a dance one night, & he noticed that the people were kind of horsing around. All of a sudden their lines were just going into another square, coming back out again, and kind of mixing and mingling. So he put his brains together and wrote up a movement, where he actually mixed the people from one square to the other. Moving lines of couples are the Progressive Squares, and couples going into the other squares are Exploding Squares. Gilman developed this in the middle sixties, so it's fairly new.

I like it for the simple reason that it's a sneaky mixer; you're breaking down that barrier between people, and they don't realize it until after it's over. Even beginners can do it with a certain group of fundamentals. Strange thing is, I don't do this a lot at home, because on a regular group, you do it once, and "OK, what's new?" But on the road, I like to do it, and I think people like it. It's an innovation, it's a gimmick, or whatever you want to call it. But it's interesting, it's fun.

WHAT KIND OF ROUND DANCES DO SQUARE DANCE GROUPS ENJOY?

The current trend is basic two-step, basic waltz, some samba, cha-cha. Here again, in Round Dancing we have a group that want to do all new dances. And then we have another group that say, "I just want to do the Classics; I don't want to bust my brain every-time I get up to dance."

I think our Round Dancing can learn a lesson from Folk Dancing. I remember one time that Folk Dancing just got off the deep end. A guy would get up and teach five new dances, and they would say, "OK, what else is new?" And this is happening in Round Dancing. They're getting to the point where what is neglected is the quality of the dance. They're working on quantity, not quality. I'd rather see one good dance than get up and learn four or five mediocre dances.

SHOULD THE SQUARE DANCE BE AMERICA'S NATIONAL DANCE?

Oh, definitely. I think it's American all the way. I think it's a toss between that and maybe some of the Rock Dances, but I think Square Dancing has developed and is accepted as the American Folk Dance. It's as close to the 'American Folk Dance' as I think we'll get.

We are a new country; we're still growing. Our Folk Dance is changing. (Remember that ream of material that I get?) Compared to Austria or Yugoslavia; they have their Folk Dance; it's developed. They had their problems; we're having ours. It takes time, and I can see a healthy growth in it now. More and more people are concerned about it, about the people who are involved in it, about leadership. In fact, this year for the first time, we're

having a National Callers' Convention, strictly callers. We have a National Square Dance Convention each year, but this year we're getting together as callers and leaders to sit down and say, "Hey, what direction are we going in? What are our goals? What are we going to do about them?" And I think Folk Dancing should do this. I think every dance activity should do this. Because you might satisfy people now, but what's happening to the activity? What's going to happen ten years from now? Are we developing new people? Is the activity developing? I think we have to project ahead.

The definition of Folk Dance is something that's been there for a while and is accepted and standardized in dancing. I would consider Jitter-Bug a Folk Dance. But Square Dance is more likely to survive, because everybody can do it. It appeals to the masses.

HOW DO YOU JUDGE A DANCER?

This is a bone of contention with people. I feel we judge people on their ability to execute movements, & I don't think that's right. I think you have to judge people on, Are they good people? Do they fit with the group? Are they having a good time? They might be a lousy dancer as far as executing figures. But I can't go to that person and say, "You're not a Square Dancer." Because he IS a Square Dancer. Sometimes he's a better Square Dancer, as far as I'm concerned, than those who follow the general picture that we want people to do, because he's having a good time.



Book



Review

"FOLK DANCING, for Self Expression and Group Experience",
by Howard J. Heglin, Ph.D.

If you have ever wanted to tell your friends or relatives about Folkdancing and the Folkdance Movement, but just weren't able to find the right words, give them or send them a copy of Howard Heglin's little booklet, entitled "Folk Dancing". In the short space of 37 pages, this San Diego folkdancer gives a remarkably complete and highly perceptive description of what it's all about, including lists of beginner, intermediate and advanced dances, and names and addresses of folk dance publications and record dealers all over the U.S. and Canada. The format of the work is as though to persuade a non-dancer to "get involved," and covers things from the beginnings of dance through music to the recreational, fun and social aspects of Folkdancing, including Festivals, Institutes, Exhibition Groups, Costumes, etc. There is little here that would be new to anyone who has been an active folkdancer for more than a few months, but to the uninitiated, I think "Folk Dancing" would be a very interesting and persuasive little tract. If you know someone you have been wanting to get into Folkdancing, why not give them a copy and see what happens. You never know.....

Dean Linscott

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Riddle...

WHAT'S HAPPENING IN NAPA ON NOVEMBER 11th
(Answer on Page 2.)





KOAO KALENAP

Bob Shinn reporting



APTOS (near Santa Cruz)

FRI, 7:30 PM, Cabrillo Coll Gym; Al Daoud; Balkan & Middle East.

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.

LIVERMORE

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

MENLO PARK

TUES, 7 PM, MP Rec Ctr, Mielke & Alma Sts; Marcel Vinokur; B&I.

WED, 7:15 PM, MP Rec Ctr; Marcel Vinokur; Advanced.

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, Monterey Youth Ctr, El Estro Park; Al Daoud; Line.

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 Efsthathiou, 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; John Nicoara & Kathy Kerr.

SAN RAFAEL

THUR, 7:30 PM, Terra Linda Comm Ctr, Rm 2; Claire Tilden.

SANTA CRUZ

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

STINSON BEACH

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



COUNCIL CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS.

CHANGS INTERNATIONAL FOLK DANCERS' next party will be Friday, November 16, 8:30 PM, at Commodore Sloat School, Ocean Ave. and Junipero Serra Blvd; the theme is "Harvest Moon Festival"!

GEORGE PAVELKA (President of Changs) and his "Taw", PHILOMENA, have recently returned from a 2 1/2 months European trip, which included London, England; Belgium; Holland; East & West Berlin, Germany; Czechoslovakia; Budapest, Hungary; France; Italy; Switzerland; Spain; Portugal; and Morocco. During their extensive tour, they took many slides and will show same soon on a party night at refreshment time.

FUN CLUB: GLORIA EBELING spent her vacation in Hawaii recently and took many colorful pictures in Oahu. Gloria showed her slides at the September Fun Club Party with appropriate music playing, taped and arranged by LEE FIFER, to the enjoyment of the big group that was present.

Next FUN CLUB Party will be Saturday, November 3rd, 8:15 PM, at 321 Taraval St., and the theme will be "Old-Time Radio Party".

S.F. FOLK DANCE CARROUSEL's second semi-annual folk/square dance party will be Friday, November 2nd, 8:30 PM, at 1748 Clay St, in San Francisco; and the theme is "Hill-Billy". Special exhibitions will be by the TERPSICHOEANS. There will be two square dance callers: JIM WRIGHT and STAN VALENTINE. If possible, it'd be apropos to wear your sun-bonnets, gingham, square dance dress, or overalls---and your name badge, if you have one! See ya-all there!

Cathy Jair
324 Hyde St, #3, SF

GREATER EAST BAY FOLK DANCE COUNCIL

BERKELEY FOLK DANCERS are fortunate to have two candidates for the offices of President, Vice President, Secretary and Treasurer for the year 1974! Their monthly magazine listed the candidates with a capsule of their interests and activities in the dance group.

The SAN LEANDRO CIRCLE UPS were delighted to have ROSE & EARL back in their midst. They had gone to Mexico on the Princess Line and had a wonderful honeymoon.

During ARLEEN's illness, NORMA & BRYCE ANDERSON conducted the BERKELEY FOLK DANCERS new beginner class for the KRENTZES.

Genevieve Pereira
1811 Cornel Dr, Alameda

MARIN DANCE COUNCIL

The WHIRL-A-WAYS are again holding classes on Wednesday nights at Carpenters' Hall in San Rafael, with MAX HORN as the new instructor. Parties have started again on each fourth Friday. ROMIE DREXLER, President, sparkplugged the reorganization of the club. Husband DAY DREXLER is Step-Together President and Marin Council President.

The HARDLY ABLES had their usual bash at La Trianon on Blue Lakes over Labor Day weekend, while the Council followed at the same location the next weekend with its camp-out. A big crowd showed up!

ARLENE CORNO is the instructor for the new Council sponsored Beginners Class, Thursday nights, Redwood Presbyterian Church in Larkspur, with NANCY DOUGLAS den mother, and DONA LANE and MONA VERZI on the committee.

BILL & ANN D'ALVY have started Tuesday night Workshops again.

The Council's Scholarship Ball on October 13th was a usual success, with ROSE SCHOLZ arranging the food.

JACK & AUDREY FIFIELD have been at Tahoe all summer; Jack has been working in the State Park System since retirement from the Presidio.

The Federation Officers' Ball came off very well in Marin. One incident stands out: the Sausalito Food Store, a restaurant at Gates, was happy to loan me their roulette wheel, without even the security of my name. Such an approach is so refreshing these days!

The KOPACHKAS are doing an exhibition for the County School Program, Nov. 6th, and a concert in Santa Rosa on November 16th, with an Arterparty.

Jim Rasella
81 Montford, Mill Valley

➡➡➡➡ In Memoriam <<<<<<

GEORGE TAMBURINI, an avid folk dancer until about a year ago, has passed away. He was an active member of the Palomaniacs. His wife, Dorothy, has been Chairman of the Dance Research Committee for many years. A memorial in the form of a scholarship is being planned.





How to Achieve a Dancer's Body through Dance Exercise



Sit with legs as far apart as you can stretch them with knees absolutely straight, back erect. Lean forward with chest leading; do not arch back. Lean as far forward forward as you can. Keep head up, back flat. Repeat up to 8 times.

By Olga Ley,
for Capezio.
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permission.



OPA!

For Teaching Schedule,
(415) 479-9770

746 Adrian Way
SAN RAFAEL (Santa Venetia)
East on San Pedro Rd, 1 mile
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Folkdancing Nightly - Top INSTRUCTORS
FAMILY STYLE MIDDLE-EASTERN DINNERS

Your Letters...

Editor:

If the reaction up there is anything like it is down here, LET'S DANCE's phone should be ringing off the wall in answer to the October SUNSET story on folk dancing! All of our inquiries so far have been requests for info on regular folk dancing, not for coffee-houses. Appears people didn't know it even existed. Now if we can only get the follow-up story on the Federation, it should help a lot to catch a new audience for folk dancing!

Congrats on your nice job on LET'S DANCE---I like the varied subject matter - and the different covers are *tres artistic*.

Our best, Paul Pritchard, Editor
FOLK DANCE SCENE
Los Angeles

Editor:

o0o0o0o0o0o

Having noticed that you've found some early issues of LET'S DANCE, we checked our own collection. (We have some extras and are missing some. [Editor will send list on request.]) There are many early photos of people who are still very much a part of folk dance activities. Being a folk dancer seems to keep people young!

One idea that might be worth reviving is a series of sketches down the right side of the Dance Descriptions, to show particular formations or positions. Of course, this requires a skillful artist who will work with the Dance Research Committee.

I'm anxious to see all the pictures the other members of the Costume Research Committee have from their trip to Santa Fe. My husband and I are also making color slides and Super 8 movies of imported costumes we see in the museums we visit and at festivals.

We invite correspondence from the people we have photographed, and we'll get duplicates made for them if they will pay for this. The same for other items in our collection; we'll get copies made of illustrations from the books we have, for anyone on request.

Sincerely, Harriet Calsbeek, Ch.
Costume Research Comm.
Sparks, Nevada

o0o0o0o0o0o

Hi!

I'm currently having a great time at the Summer School of Folklore at Badija, a Yugoslav Folk Dance Camp, learning coastal and Macedonian dances. I also spent a week at the International Festival of Folklore in Zagreb and traveled in Bulgaria. Just by luck, we happened on a festival in Serbia--got to dance real Serbian dances with real Serbs! After this camp ends, I'm headed for Hungary, Romania, Bulgaria again, Turkey, maybe Greece, and Macedonia again. Back in the S.F. area in September. Want an article on Yugoslav Folk Dance Camps, or Festivals, or???

Take care, Kathy Kerr
Jugoslavia

[Yes! Ed.]

Editor's Viewpoint

The LET'S DANCE collection of Past Issues now lacks only five issues (January thru April, 1944, and January 1945) from being complete! Very warm thanks to Vi Dexheimer, Ernie Drescher, Bruce & Mary Wyckoff, Aaron Belausky, and Paul Pritchard for their contributions. Please avail yourselves of these 'oldies but goodies'! There are many, many Dance Descriptions, costume articles, people profiles, and valuable dance histories. I have begun to index these past issues, but I need help. Any volunteers?

Each COUNCIL presenting a Federation Festival is responsible for securing advertisements for LET'S DANCE magazine for that month. Advertisement forms will be mailed to each Council President at least three months before the Festival. Deadline for submitting the ads is the 5th of the month preceding the Festival month.

My apologies to Al Dobrinsky for omitting his name on page 19 of the October '73 Issue. Al is President of the Folk Dance Federation of California, South.



DEADLINE for DECEMBER ISSUE

is

NOVEMBER 5, 1973



LEGAL NOTICE

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION, required by Act of August 12, 1970: Section 3685. Title 39. United States Code, of LET'S DANCE magazine, published ten times per year at San Francisco, California.

1. LET'S DANCE is published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.
2. The Editor is Leslie Pryne, 295 Gil Blas Road, Danville, California 94526.
3. The Owner is the Folk Dance Federation of California, Inc.
4. There are NO known bond holders, mortgage and other security holders owning or holding 1% or more of total bonds, mortgages or other securities.

(Signed) Leslie Pryne, Editor

(Legal Notice filed October 1, 1973, at the United States Post Office, San Francisco, California.)

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

SHEILA RUBY, 5667 SPREADING OAK DRIVE, HOLLYWOOD, CA 90068

NOV 4, Sun, KPFK BENEFIT FESTIVAL, Croatian Hall, 1162 Budlong Avenue, LA. 11 AM - 11 PM.

NOV 10, Sat, TREASURER'S BALL, 7:30-11:30 PM,
West Hollywood Playground, 647 San Vicente, LA.

DEC 9, Sun, FESTIVAL, hosted by Santa Monica Folk Dancers and
Dept Recreation & Parks, Los Angeles. Eagle Rock Rec.
Center, 1100 Eagle Vista Dr, LA. 1:30 PM.

1974

JAN 20, Sun, FESTIVAL, hosted by Pasadena Co-op.
Glendale Civic Auditorium, 1:30-5:30 PM.

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

FEB 10, Sun, FEDERATION FESTIVAL, Laguna HS, Laguna Beach.
Host: Laguna Folk Dancers.

MARCH, IRWIN PARNES FOLK DANCE CONCERT, Music Center, LA.

APR 7, Sun, FEDERATION FESTIVAL, hosted by Westwood Co-op Folk
Dancers. Culver City Veteran's Memorial Aud, Culver City.

APR 20-21, Sat-Sun, ROYAL SCOTTISH COUNTRY DANCE SOCIETY
INSTITUTE & PARTY, Santa Barbara.

MAY 5, Sun, 2nd Annual "SPRINGTIME IN THE MEADOW", co-hosted
with Dept of Rec & Parks, City of LA. Griffith Park.

For further information regarding folk dance activities in
Southern California, call the Folk Dance Federation of California,
South, at 1-(213)-398-9398.

IMPORTED ETHNIC COSTUMES

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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- NOV 2, Fri, HILL-BILLY PARTY at Polk Gulch Grange Hall, 1748 Clay St, San Francisco; 8:30 PM. Callers = Jim Wright and Stan Valentine. Host: San Francisco Folk Dance Carrousel.
- NOV 3, Sat, OPENING OF BART CELEBRATION, Glen Park BART Station, Diamond & Bosworth Sts, San Francisco.
- NOV 11, Sun, TREASURER'S BALL, Town & Country Fairgrounds, 575 3rd St, Napa. 1:30-6:00 PM. Door Prizes and Exhibitions. Host: John Mooney, Treasurer.
- NOV 16, Fri, KOPACHKA CONCERT, Santa Rosa High School Aud, Mendocino Ave, Santa Rosa. 8:15 PM. \$1.50 adults, \$1 students. Afterparty for the audience at a nearby location.
- NOV 23-24, Fri-Sat, KOLO FESTIVAL, Cal State Univ at San Francisco. Please see page 15.
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- DEC 29, Sat, FIFTH SATURDAY PARTY, Frick Junior HS, 64th & Foothill, Oakland; 8-11 PM. Host: Greater East Bay Folk Dance Council.
- DEC 31, Mon, KARLSTAD BALL, San Rafael. Contact Edna Pixley, 405 Molino Ave, Mill Valley (Tel.415-388-2506) for tickets. Host: Marin Dance Council.

1974

- JAN 26-27, Sat-Sun, SAN JOSE FESTIVAL and Institute. Location to be announced. Host: Peninsula Folk Dance Council.
- FEB 10, Sun, WARM-UP FESTIVAL, Hosts: San Francisco Council of Folk Dance Groups and SF Rec & Park Dept.
- MAR 30, Sat, PRESIDENT'S BALL. Location to be announced. Host: Marin Dance Council.
- APR 20, Sat, 25th ANNIVERSARY DANCE, Sacramento. Host: Sacramento Folk Dance Council.
- APR 28, Sun, BLOSSOM FESTIVAL, San Francisco. Hosts: San Francisco Council of FD Groups, and SF Rec & Park Dept.
- MAY 5, Sun, ANNUAL MEETING, Oakville Winery. 10 AM - 4 PM. Bring picnic lunch; dancing. \$1 registration.
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CLASSIFIED ADS

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 at Tice Valley Sch, every Wednesday except last Wednesdays, when they will meet at Los Lomas Hi Sch. Still 8 PM, with PAT & HUGO PRESSNALL!

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

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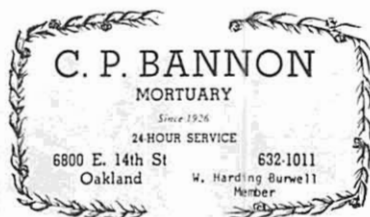
LOS ANGELES

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.



DEC 7
BY MCCUTCHAN
O BOX 714
DERRIE TX 78006

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

