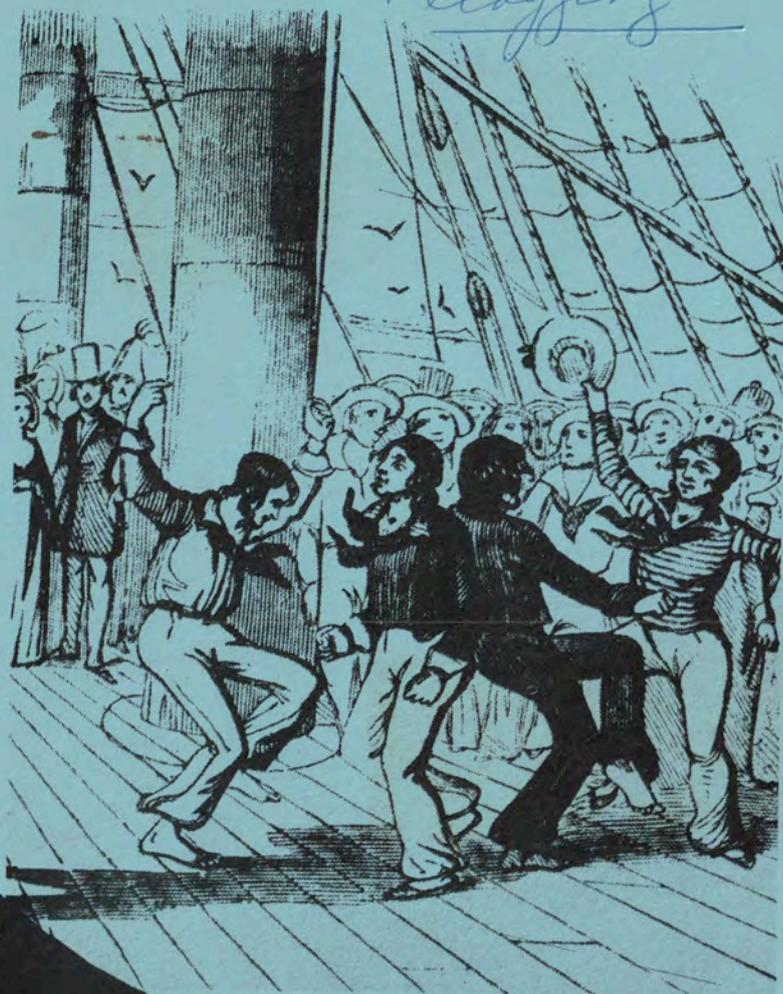


April 1974

*Mountain Dancing
& Clagging*

45¢



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

April 1974

Vol. 31, No. 4

OFFICIAL PUBLICATION OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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ON OUR COVER

To express their joy at a royal visit by Victoria to the British flotilla at Plymouth in 1846, the sailors give vent to their delight in a hornpipe.

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STATEWIDE '74



PRE-REGISTRATION FORM

REGISTRATION BADGES WILL BE REQUIRED FOR ALL EVENTS.

NO PRE-REGISTRATION ACCEPTED AFTER MAY 10, 1974.

RECEIPT FOR PRE-REGISTRATION WILL BE MAILED:

PLEASE PICK UP REGISTRATION PACKAGE AT THE LE BARON HOTEL.

YOUNG PEOPLE UNDER AGE 16 WILL BE ADMITTED FREE WHEN ACCOMPANIED BY AN ADULT REGISTRATION. Attach names with Pre-Reg Form.

REGISTRATION FEES

PRE-REGISTRATION..... @ \$5.50 = \$ _____ (includes Afterparties)

INSTITUTE..... @ \$2.00 = \$ _____

INSTALLATION DINNER... @ \$6.30 = \$ _____ (includes tip)

(Chicken Breast Hawaiian)

Total: \$ _____

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(as it is to appear on Badge)

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Please make checks payable to: STATEWIDE 1974.

Return form and payment to: Jerry & Helen Porter

5801 Mendoza Drive, Oakland, CA 94611.

PRICES AFTER MAY 10, 1974, WILL BE: Registration...\$7.50

One Day Only....\$3.00

Institute.....\$2.50

(Gen. Dancing & Afterparty)

Institute Only..\$2.50

Afterparty Only.\$2.00

Exhibition Groups will be required to Register.

Installation Dinner reservations may be made until 6 PM, May 24th.

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Blossom Festival

SUNDAY, APRIL 21, 1974

KEZAR PAVILION

Stanyan & Waller Streets, San Francisco

SUNDAY, APRIL 21, 1974

Assembly Meeting - 11:45 AM

Folk Dancing - 1:30-5:30 PM

Exhibitions - 3:00 PM

EXHIBITIONS: directed by
Bee Drescher

MC - Day Drexler

Scandinavian Polka

Caballito Blanco/Fada Moresco

Alexandrovska

To-Tur (P)

Sauerlander Quadrille

Tino Mori (L)

La Encantada Tango

SQUARES: Joe Davis
Stan Valentine

MC - Ray Olson

Tsyganochka

Happy Heart

Corrido

Doudlebska Polka (P)

Mairi's Wedding

Lesnoto Oro (L)

Hofbrauhaus Laendler

SQUARES: Bill D'Alvy
Jim Oxford

MC - Cleda Rodrigues

Mexican Schottis

Folsom Prison Blues

Hambo

Dancing in the Streets (P)

Elizabeth Quadrille

Orijent (L)

Somewhere My Love

MC - Manuel Castaneda

St. Bernard Waltz

Tehuantepec

Swir Swir Mazur

San Gilgen Figurentanz (P)

Trip to Bavaria

Eleno Mome (L)

Vrtielka Czardas

SQUARES: Irene Oxford
Walt Baldwin

MC - Pearl Preston

El Schottis Viejo

Neapolitan Tarantella

Lights of Vienna

Tango Poquito (P)

Shuddel Bux

Setnja (L)

La Golondrina

SQUARES: Bruce Wyckoff
Ray Olson

MC - Rita Fanucchi

Fandango Espana

Russian Peasant Dance

Silencio Tango

Korobushka (P)

Farewell to Auchterarder

Erev Ba II (L)

Waltz

EVENING PROGRAM

Kolo Hour - 6:30 PM

Edith Cuthbert, Jr.

Folk Dancing - 7:30 PM

MC - Irene Weed

Blue Pacific Waltz

Siamsa Bierta

Desert Blues

Ship of Grace

Ve David

La Redova

(P)



SQUARES: Phil Maron

MC - Ed Kremers

La Revolcada

Polyanka

Bohmischer Laendler

White Heather Jig

Das Fenster

Prekid Kolo

(P)

(L)

MC - Kathy Jair

El Caballero

Zillertaler Laendler

Bella Franca

Wheels Quadrille

Bluebell Waltz

Las Tulcitas Tango

(L)

(P)

SQUARES: Jim Wright

SQUARES: Harlan Beard

MC - Lee Fifer

Mosaico Mexicano

Brandiswaltzer

Hambo

Grand Square

Margaret's Waltz

El Gaucho Tango

MC - Frank Bacher

Azure Waltz

Hava Nagila

Polish Mazur

Changier Quadrille

Grosser Achterrum

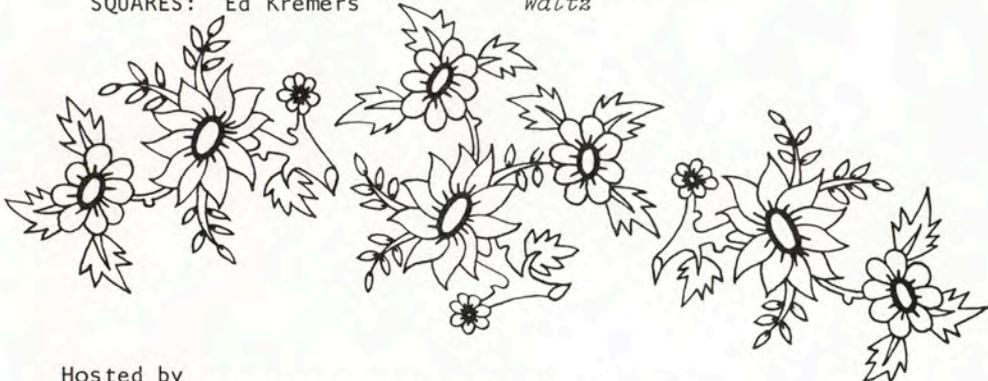
Senftenberger

La Joaquinita

Waltz

(P)

SQUARES: Ed Kremers



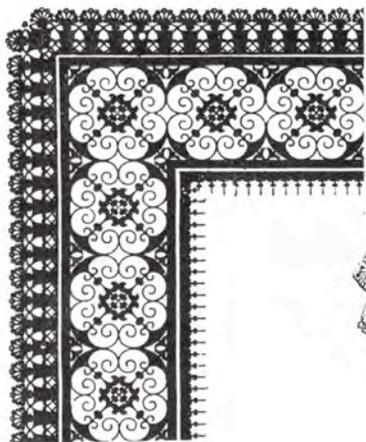
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THE SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Sponsored by

THE RECREATION & PARK DEPT OF SAN FRANCISCO and

THE FOLK DANCE FEDERATION OF CALIFORNIA, INC.



Man's Czecho- slovak Costume



Fig. 1

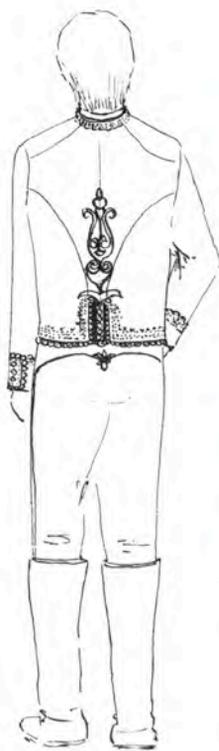


Fig. 2

by Eleanor Bacon

While doing costume research at the Museum of International Folk Art in Santa Fe, New Mexico, last summer, we came across a man's outfit labeled "Czechoslovakia, Man's Costume, 18th & 19th Century". It consisted of a vest, jacket, pants and boots, but no shirt and no further details. We thought it interesting and hoped someone could give more information as to its area of origin, how it was worn, and what the shirt looked like.

The suit was made of a light grey-blue, heavy wool, lined with a blue and white denim colored cotton flannel.

The vest was cut in two parts, a 'front plus sides' and the center back piece. The front lapel could be worn open or closed, and the center fronts were decorated on both sides, so the vest could be worn open or closed in a double breasted style (Fig. 1). The back was cut so that the shoulder seams were in the back, and the back side seams went from the arm hole, curved down to the center back waist, and ended in a very ornate vent flap (Fig. 2).

Both the front & back were heavily decorated around the edges with several rows of machine stitching, some hand stitching (Fig. 3), and a scalloped trim that had points and holes (Fig. 4). The twenty-two silver buttons looked like small acorns and were reinforced with a heavy cord that went from button to button on the inside like a cable.

The jacket was basically the same cut with the addition of the sleeves, which were cut in two sections. The jacket also had the scalloped edging down the front and around the lower edge. There were two slit pockets on the outside and two more on the inside, the welt being machine stitched on the outside pockets for decoration. There were twenty-four silver buttons on the front of the jacket; the sleeve cuffs had three each. The buttons were basically the same shape but a bit more ornate and a little larger than the vest buttons. The machine stitching was almost the same as the vest, but a little more ornate. Both the vest and the jacket had a dark blue *soutache* braid design down the center back, ending at the waist. The jacket front and the back vent flaps were more heavily decorated.

The pants were cut like some Hungarian styles, with the center front flap and the snug fit. The front had a lot of *soutache* braid, and there was a band of braid that went up the side of the leg and across the seat of the pants, ending in a small loop decoration at the center back. An interesting item on these pants was a very heavy pad sewn on the inside of each outer knee, not at the front but at the side. We have since heard that this might have been to protect a horse rider's knees from brush and trees.

With the black Hungarian-style boots, Austrian-style buttons, and padded legs, one might imagine the suit worn by someone in the cavalry, military maybe. But there was also a light, warm colored beige jacket at the museum, and it was not very military looking. It was decorated by hand with red, blue, gold and yellow yarns in a leaf design around the edges. It also had the scalloped trim. The buttons were glass and had a carved and painted floral design on the top and a brass rim. The cut and style of this jacket were exactly the same as the blue jacket, with almost the same measurements. The lining was the same blue and white denim looking flannel, and the buttons were sewn on the same way with the same reinforcing cable.

This suit made some man very handsome, and it would be nice to know the history of these outfits. They were well worn and very old; the wool was beginning to fall apart when touched. If anyone could furnish any information, we would surely appreciate it.

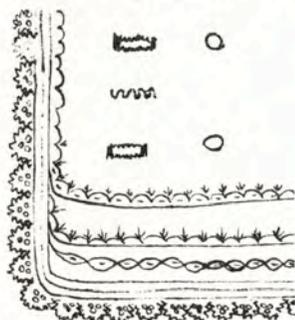


Fig. 3
Jacket front, lower edge.

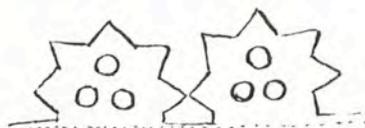


Fig. 4
Scalloped edge, each
scallop is approx. $3/4'' \times 3/4''$.





an interview with

GLENN BANNERMAN

by Jovana

GLENN BANNERMAN, born in Hopewell, Virginia, has a degree in Municipal Recreation and a Masters Degree in Christian Education. He has been Professor of Recreation and Outdoor Education at the Presbyterian School of Christian Education in Richmond, Virginia, for the past 15 years and is currently on sabbatical in Montreat, North Carolina, doing research on the Big Circle Dance. Glenn and his wife, Evelyn, direct a 225 member international folk dance group when they are in Richmond & a "Left Bank" coffee house for summer students in Montreat.

Glenn & Evelyn taught at Stockton Folk Dance Camp in 1972 and again in 1973, when they brought their three children and the Larry Wilson family, veteran cloggers from Montreat.

WHAT ARE THE ORIGINS OF BIG CIRCLE DANCE?

First, I think it is pretty much accepted that the Big Circle Dance came to us through the English, Scot, European circle dances, and that the mountain music dictated the type of rhythm. Generally, the footwork was a regular traveling step, a walking or shuffle step. The Clog step, *per se*, was not used in the Big Circle dancing until many, many years later. Generally, folks standing on the sideline would do what was called a jig step, hoe-down jig, buck step, flat foot or clog step, and it was the influence of all of the other country's (mentioned above) footwork that helped develop what we now call a Clog Step. Of course, here again, the music told the Clogger what to do with his feet.

In the early thirties, some folks remember people doing a little Clog Step while they did Big Circle Dance, but it wasn't until Mr. Sam Queen of western North Carolina put together an actual Big Circle Square and Clog dance team (Soco Gap Team) that we began to get the influx of the Clog Step being used in the Big Circle Square Dancing. A program I have in my possession lists all of the Smooth dance teams (that is, Big Circle dance teams not using Clog steps) that have participated in the Asheville Mountain Dance and Folk Festival from 1938 until 1957. The competition in Big Circle Dancing was strictly Smooth dance teams. In 1958, the Mountain Festival set up two categories, one for smooth dance teams and one for Clog dance teams, & so it has been since that time in this part of the country. (This particular part of history is related to the Asheville, North Carolina, area only.)

HOW DID SQUARE DANCING BECOME DIFFERENT FROM BIG CIRCLE IF THEY BOTH CAME FROM ENGLISH TRADITIONAL DANCING?

I think that it developed partly because of how people got together. If there were four couples, you danced four couples; if there were six couples, you danced six couples. The Big Circle hasn't developed like Square Dancing; Big Circle still uses the same old figures. This is the reason I say it's more of a social dance, where folks don't care a whole lot about hearing the caller or about fancy figures. They just come to dance to music, and this is the reason they clog to it. Big Circle dancing is simple enough that you can do the Clog and still do the figures. In Western Square Dancing today you'd never make it, with all the fast movement of the figures.

WHAT IS THE DIFFERENCE BETWEEN BIG CIRCLE DANCE AND KENTUCKY RUNNING SETS?

Cecil Sharp, in his book, "Highland Country Dancing", has a section about Kentucky Running Sets. He says people would be on a porch and someone would say, "Let's run a set.", which would mean, 'Let's dance.' This makes sense to me, because the fact that they were dancing on porches would restrict the number that could dance. Now a lot of places they use the term 'Running Sets' synonymously with what I call Big Circle Square Dancing. But Kentucky Running Sets could not be done with, say, 50 people in a circle, whereas Big Circle Square Dancing can.

HOW DID CLOG DANCE DEVELOP?

This is purely theory on my part. People with an English, Irish, Scottish background, standing around as the fiddle tunes were playing, would do their native dance step and then improvise from that. The improvisation, then, became known as the Clog Dance or the Buck and Wing. We showed an old-timey (Clogging) film the other night, and Sean and Una O'Farrell (Irish dance teachers) said one fellow was doing what they call the Irish Thump, or Irish Step Dancing. His arms were straight, his back was straight, and he was on his toes. In the same film there's another fellow, he's on his toes, but he's throwing his arms around, and he gets back on his heels, and so forth.

DO YOU FEEL CLOGGING IS CORRUPTED WHEN CHOREOGRAPHED?

I don't think so. My only problem with that is, wherein does the individual have the opportunity for self expression? When I think of Clogging and Big Circle I think of the dance of the people, not as a show dance, with room only for perfection. Unless there is a freedom within it, & everybody understands that freedom, how can you really communicate to an audience what this dance is all about? Some of the people in our part train dancers for 'perfection', and they end up with robots. If I take the same group of performing dancers and say, "OK, we're doing a street dance. Go out and get a partner," they can't even dance. And you call the figures, and they don't know what you're talking about.

We have no quarrel with choreographing the Clog and Big Circle if you stick with what is traditional, that you can go back and verify. Now recreationally, I see no problem with using a modern figure within the Big Circle (framework), but when it comes to groups doing exhibition, calling it Big Circle Dancing, I would like for them to use whatever is traditional.

WHAT KIND OF INSTRUMENTS ARE USED FOR BIG CIRCLE DANCING?

The basic instruments are the fiddle and the five-string banjo and a guitar and a bass. All string instruments. A mandolin helps an awful lot. There are a lot of people in the mountain area that can play the piano to supplement. Accordians have been used. They use spoons, two tablespoons; some of them are hooked together, but the majority of them are not. Then there's the gut bucket, but none of that's what I would call traditional.

WHY ARE BIG CIRCLE AND CLOG DANCING SO LITTLE KNOWN IN AMERICA?

I think that Big Circle dancing died out right after World War II. So much of it was done in a regular dance hall, on Friday or Saturday night, and people got a little bit rowdy. Alcoholic beverage played a large part in folks' entertainment along with the dance, and people just got disgusted. Also, there was no one going around and calling. Same thing with international folk dancing. In our neck of the woods, we're loaded with ethnic communities, and they still dance. In their own churches, their own



The Bannerman and Wilson Families

weddings, funerals, they celebrate their own stuff. And it was never thought of that you'd share this with anybody else. You just kept to yourself. So until folks like Atanas (Kolorovsky) and Dick Crum started traveling, it couldn't catch on country-wide. And so there just hasn't been anybody traveling to teach (Big Circle). This is the first time that we have really pushed Clogging the way we have on this tour (Summer 1973).

I'm having trouble now, with all the Clog steps, the variety of steps that we're doing. I've never tried to put the calls to any beat or musical measure; we just do whatever the music tells us to do. But the problem here at Stockton, there are some people that can't get it to feel right because they're so oriented to the printed instructions and seeing how the music fits. They have to intellectually comprehend it before they can do it.

Have Fun with the
FUN CLUB FOLK DANCERS

Every First Saturday, 8:15 PM
Portalhurst Presb. Church
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San Francisco

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COME TO SAN JOSE

MAY 24, 25, 26, 1974



Sacramento Council

OF FOLK DANCE CLUBS

celebrates its

25th ANNIVERSARY

The SACRAMENTO COUNCIL OF FOLK DANCE CLUBS celebrates its 25th Anniversary with a Dinner Dance on April 20, 1974, at the Tuesday Clubhouse, 2722 L Street, Sacramento. The celebration commences at 6:00 PM with a social hour, followed by a dinner and an evening of international folk, square, and ballroom dancing. Ticket reservations are available by sending \$5.50 per person to CLEO BALDWIN, 40 Manley Court, Sacramento, CA 95820, before April 10.

Many of the two hundred Associate Members of the present eleven folk dance clubs affiliated with the Council today partake of the benefits of the Council's activities with little thought of how and why the Council came into being some twenty five years ago. Memories dim and historical records are incomplete, so it is difficult to reconstruct the past accurately, but in general, the events occurred as described below.

Early in 1943 THE BALLROOM FOLK DANCERS formed under K. WELLER DANIELS. The group specialized in ballroom and early American folk dances. Membership was limited to couples 25-60 years of age, weighing no more than 160 pounds for ladies and 200 pounds for men. Practice sessions lasted 2½ hours. Ladies wore regular dresses, but for the club's dances formal attire was worn by the ladies, dark suits by the gentlemen. Couples were not allowed to dance "in public" until they had mastered certain techniques and achieved a high degree of poise and proficiency.

This club became a special group member of the FOLK DANCE FEDERATION OF CALIFORNIA in 1946. The JOHN MOORE's and the KELLIS GRIGSBY's were listed on the club's 1944 roster and were also prominent in the formation of the SACRAMENTO FOLK DANCERS in 1945 at the YWCA. CAROL SQUIRES was the Instructor, JOHN MOORE was President, OTTO RHOADES was Vice President, and JOHN CHURCH was the Secretary-Treasurer.

CIRCLE SQUARES was an off-shoot of the Sacramento Folk Dancers. Space limitations in the Sacramento Schools resulted in the group's dancing at BESS RUDD's garage and at other homes until Arden School was available; Circle Squares was formed in 1947. BUNNY & JOHN MOORE were their first Instructors, followed by LOIS & MARVIN JERUE, CARMEN & BOB SCHWEERS, MARY & ART VALINE, BEVERLY & DON FIELD, and presently by EVELYN PREWETT.

LOIS & ART TABER started dancing with the Sacramento Folk Dancers and later formed a group at the Oak Park Methodist Church. This group joined the Folk Dance Federation in May of 1947 under the name of WHIRL-A-JIGS. By 1948, according to the Federation's roster, other clubs in the Sacramento area included BAR NONE FOLK DANCE CLUB, CIRCLE "D" DANCERS, LET'S DANCE, LODI FOLK DANCERS, TWIN CITY TWIRLERS, and WAGON REELERS. By 1950 over thirty clubs,

including TRIPLE S, had joined the Federation from the Sacramento area. Many public festivals were hosted by one or more clubs during these formative years.

In 1946 MARVIN BLANCHARD, JOHN MOORE, IRVIN RAMSIER, and VAL BELGAU decided there should be some kind of Coordinating Committee for the Sacramento Clubs and the surrounding area. During 1948 several meetings were held to develop plans for a Council. As stated in the minutes of one meeting, "The purpose of a Council is to bring together all Folk Dancers in the area in order to promote good fellowship and understanding and to work together for a place to dance together."

In January, 1949, representatives of the interested clubs approved a Council of Clubs. The Constitution and By-Laws Committee, consisting of KELLIS GRIGSBY, MARVIN BLANCHARD, ROSS CLARK, and A. HUTCHINSON, was appointed at the February, 1949, meeting of the Council.

Through the efforts of these pioneers, the Council developed, and as a result, many FESTIVALS have been held in Sacramento; THE VILLAGE GREEN, an outdoor area in the City Park, was developed in 1952; LATEST STEPS, the Council's newsletter, started publication in the same year; CAMP SACRAMENTO opened its summer program in 1954 with an Annual Folk Dance Weekend; the CAMELLIA FESTIVAL PAGEANT started in 1956; and most important, the Folk Dance Clubs have continued to work together, and the Folk Dance Movement has been recognized by the local community.

Morris G. Jerome

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Clogging in the Appalachian Mtns.

by Jerry Duke

On the eastern side of the Appalachian Mountain Range, in the southeast part of the USA, a folk dance form known as Clogging has evolved in the last 50-100 years that is becoming increasingly popular throughout the country. This popularity has spread largely due to the efforts of Glenn Bannerman, a popular teacher of the "Western North Carolina" style.

Research into the exact history of this fascinating dance form is not complete at this point, but the geographical differences in style and historical accounts of migrations and social events of the area lead to some conclusive evidence.

The mountain range roughly divides the Virginias, Carolinas & north Georgia from Kentucky, Tennessee and north Alabama. Even though the dance styles vary throughout the region, the most significant differences seem to be on opposite sides of the continental divide. The general trend of the same basic dance form--the Appalachian Square--is danced lightly and high on the foot on the western side (especially Kentucky), and flatfooted and low on the eastern side, where Clogging seems to have evolved to its present popular form.

English, Irish and Scottish people settled most of the Appalachian region with a large inflow of Negroes to the plantations, which were more heavily concentrated on the eastern side of the mountains.

The Appalachian Square Dance, the figures of which are usually called by one of the dancers, begins with a circle of couples (traditionally eight, but now with any even number) which, after executing a few figures, breaks into sets of two couples each. One couple in each set moves to the next set between small set figures at the whim of the caller. The dance eventually goes back to one big circle and soon ends.

On both sides of the mountains, the Appalachian Square is done without the fancy footwork known as Clogging, but on the eastern side it is called 'Smooth Dancing' without the Clog and 'Big Circle Mountain Dancing' or 'Clogging' when the footwork is included. On the western side the Clog is not popular. Many leaders and dancers have never even seen it. This is the same area that is known for the Kentucky Running Set---different than the Appalachian Square, but often confused with it. The Running Set is a couple circle dance done with an old English style long gliding running step (also, more recently, a double-time running step) which stops at a given point so that a lead couple can 'visit' each of the four to seven other couples to do a figure, then travel to the next couple. All other couples stand and wait their turn. Traditionally, this dance was set to certain musical phrases, but now it is more often done with a caller.



Some of the men, while waiting their turn to do a figure with the lead couple will break into a clog-like step in place, called a Hoedown, but this is not widespread. Actually, the Running Set itself is rare these days. The few leaders and participants this writer located relied heavily on Cecil Sharp's description, a misunderstanding of which is believed to have led to the double-time running step. (C. Sharp is the English researcher who discovered the Kentucky Running Set in the early 1900's and identified it as an ancient English dance.)

Further south in Tennessee & north Alabama, where the Running Set is practically unknown, but Play-party Games and the Appalachian Square (without the Clog) are popular, a type of step dance is found that is similar to the Hoedown. This dance is always done solo. Often, it has the look of an Irish Jig--the men stand tall, use their arms very little, and dance high on the balls of their feet. (A type of clog with this look has been reported in Ohio in recent times and in upstate New York in the early 1900's.)

The Buck Dance, a traditional Negro form, done with flat footwork, chugs, knee lifts, stamps, shuffles, and active arms and body, is also popular. It is done more often at contests than at social events. There are many references to the Buck Dances done by Negroes in the plantation days and up to recent times. The Negroes on the plantations learned the Square Dances that were done in the "big house", added the chug, shuffle, etc., of the Buck Dance that they did in their dances of African origin (such as the Ring Shout) and came up with a "square dance" that in a description sounds very much like the Big Circle Clogging, the name used for the current north Carolina style. The Negroes also did the Buck Dance during such dances as the 'Virginia Reel'.

In the hills of western Tennessee, square dance with chugs and shuffles has been known in quadrille formation (four couples in a square) for as long as 50 years.

The Negro square dance, with many variations, was performed in minstrel shows, & later the steps were done in vaudeville. Along with influence from the Irish Jig, this style developed into tap dance, the Charleston and other forms of popular dance. At first look it doesn't seem that the Charleston and the Clog had a common origin, but the relationship is clear when considering the fore-runner of both--the Ring Shout and Buck Dance. A dance similar to the Charleston is currently popular among Whites in the hills of West Virginia, called Flat-footing.

In South Carolina and north Georgia Clogging takes on the flavor of a performance rather than a recreation. This style is called Competition or Precision Clogging. The figures used are the Appalachian Square figures plus lines and couple figures from other sources. The footwork is more precise and is done in unison, whereas in the Big Circle Clog the footwork is relaxed, and each dancer does whatever pleases him. Dancers of the Big Circle change to a walking step whenever the Clog might interfere with the figures of the dance, but Clogging is continuous in the Competition Clog.

The footwork taught to Precision cloggers is very similar to some of the steps done on the minstrel and vaudeville stage, but the basic step done in Big Circle Clogging and Buck Dancing seems practically the same as dances described as being done by the Negroes on plantations in the 1700's and 1800's. Negroes often called the dances and fiddled the tunes for the plantation owner's parties, and the owners and their guests would occasionally join in with the Negroes' foot-shuffling square dances. Even after the slaves were freed, Negroes were hired to call and play for the dances of the Whites. (The price hasn't gone up much either. Some were paid \$25 a night 100 years ago.) Dances with the chugs and shuffles are still found among Negroes of the Georgia Sea Islands and in tribes of east Africa.

One dance in particular collected recently from Yoruba, Africa, and exhibited to a class at UCLA by a professor from Yale, resembles the Charleston and more closely resembles Flat-footing as done in West Virginia. Add the arm embellishments of the old Buck and Wing, and it resembles a dance said to be from Africa done by Negroes in the South called the Buzzard's Lope. Fancy footwork was added to this dance in America, but it is still done without chugs or shuffles in the Georgia Sea Islands.

Unfortunately, the Negro influence on Appalachian dance has been ignored by many researchers for several reasons: the current cloggers are of British Isle heritage; a clog and jig dance style is known in the British Isles; and the Negro population is not heavy in the areas where the Appalachian Clog is now popular. But for years dance was considered sinful among Whites of the area and was kept alive only in the disguised form of Play-party Games and frolics, except for some English dance die-hards in Kentucky who continued the English tradition. Also, the Negroes never stopped dancing, & Whites often danced with them and copied them. Many Whites later migrated into the foothills where Clogging is now popular.



Jerry Duke

Clog is an English word--one not found in books about Black or Negro dance. The word originally meant 'clock' dance and was done centuries ago in England. The English clog has a foot flap similar to the current shuffle in the Clog, but there was no chug (foot slip while supporting the body) involved. The Irish and Scottish Jig steps are done with a skip on the ball of the foot rather than the heaviness that is found in the current Clog. These Jig and Clog steps were not done in couple dances of the British Isles.

Publicity for the Asheville, N.C., Clog and Square Dance Festival held every summer says the Clog is partially due to the influence of the Cherokee Indian stamp step. Granted, the Cherokee step is more similar to the current popular Clog than any of the steps from the British Isles, but there is no evidence that the Indians and Whites ever danced together. It seems that the Cherokees would no more have put their traditional and ritual dance steps to the White man's square dance than the Whites would have added square figures while dancing at the Cherokee campfire. Also, the Cherokee style does not have the relaxed shuffle nor the apparent chug that is found in Negro dance and is the basic feel for the popular Big Circle and Competition Clog.

So, from the research that has been done by this writer, it seems that the popular Appalachian Clog is an old form of English and/or Irish Country Dance with a heavy influence of Negro shuffles, chugs, and knee-lifts--and one heck of a lot of fun to do.



JERRY DUKE is a native of Alabama. He spent his free time for several years running back and forth to the Appalachian foothills while dancing and directing an international group in Atlanta, Ga. He has a Master's Degree in Dance from Florida State University and is currently studying dance ethnology and folklore at UCLA. He is a dancer and ballet master for the Los Angeles based AMAN Folk Ensemble and has choreographed an Appalachian suite for them. He recently received a grant from AMAN to do further study in American dance.

Jerry is available for choreography and for institutes and workshops.

Announcements

NEW OFFICERS of the FOLK DANCE FEDERATION
OF CALIFORNIA, INC., for the 1974-75 fiscal
year include:

ERNIE DRESCHER, San Francisco	- President
RAY OLSON, San Lorenzo	- Vice President
GENEVIEVE PEREIRA, Alameda	- Recording Secretary
EARL WILSON, San Leandro	- Treasurer
RUTH MELVILLE, San Rafael	- Director of Extension
BRUCE WYCKOFF, Redwood City	- Director of Publications
BOB HARDENBROOK, San Francisco	- Director of Publicity
BEE MITCHELL, Lodi	- Historian

BLOSSOM FESTIVAL - Sunday, April 19, 1974; Kezar Pavilion in San Francisco. Federation meeting at 11:45 AM, Dancing 1:30-10 PM.

CHERRY BLOSSOM FESTIVAL - April 19-21 and 25-28, in San Francisco's Japan Center, Post & Buchanan Sts. Ethnic contacts and folk dancing; special Koto Concert on April 27th. Contact Cherry Blossom Festival, Japan Ctr, 1730 Geary Blvd, SF 94115 (346-3454).

ASHKENAZ' NEW SCHEDULE: Sun - Israeli, Ruth Browns; Mon - Couple Dances (no partner needed), Carol Walker & Alan Tuttle; Tues - Balkan, John Fitz; Wed - Turkish, Paul Palmer; Thur - Afro-modern, Natica; Fri - American, Jan & Jeff O'Connor; Sat - International, Elliot Khuner. 1317 San Pablo Ave, Berkeley.

EXPO '74 in SPOKANE, WASHINGTON (May-October) will include several California Folk Dance Exhibition Groups! For ticket, lodging, and campsite info, write Hospitality Services, Box 1974, Spokane, Washington 99210.

RUTH BROWNS and DICK GUNDERFINGER are most happy to announce their marriage, which took place on Saturday, March 16, 1974, at Temple Beth Abraham in Oakland.

NEW CLOGGING RECORD - Festival Records announces a brand new 45 RPM disc, FR-4119, played by the AMAN American Orchestra, "Cluck Ole Hen".

EUROPEAN MUSIC FESTIVALS '74 SEASON PROGRAM is available from Mayfair Travel Service, Inc, 119 W. 57th St, New York 10019.

LOS ANGELES 2nd Annual KOLO FESTIVAL - April 13-14, 11 AM. Contact Mario Casetta, 1204 N. Fairfax Ave, LA 90046, for details.
- OUT OF STATE -

IDLEWILDE CAMP (in Texas), April 13-14, 1974, will feature dances and folklore by Bora Özkök of Turkey. Contact Roy McCutchan, Box 714, Boerne, Texas 78006.

WSU-PULLMAN INTL FOLK DANCERS' FESTIVAL, Saturday, April 20, with Elsie Dunin teaching Yugoslavian dances. Compton Student Union, Washington State University, Pullman.

UNIV OF ARIZONA DANCE INSTITUTE, April 20-21, with Athan Karras, Vyts Beliajus, & Ildiko Pankter. Contact Agnes Garner, Women's PE Bldg, U of A. Tucson, Arizona 85721.

HOOLYEH SPRING FESTIVAL, Corvallis, Ore, April 26-28. John and Paula Pappas will hold the Institute at the Corvallis HS Gym.

STATEWIDE '74

Dancers' Carrousel

INSTITUTE

STATEWIDE DANCERS in San Jose will be privileged to attend a Dance Institute on Saturday, May 25th, featuring dances from two European cultures: Poland and Switzerland.

From southern California, EUGENE CIEJKA, an extremely fine dancer, teacher, choreographer, and Director of Polski Iskry of Garden Grove, will present two new Polish dances which he researched just last summer in Poland.

Representing northern California, NED and MARION GAULT, precision dancers from Sunnyvale and Directors of the Ensemble International, who will perform at the EXPO '74 in Spokane, Washington, will present new Swiss dances, never before taught in California.

Don't miss this splendid opportunity to add these exciting dances to your folk dance repertoire!

Bill Landstra, Ch.
Institute Committee

SCHEDULE OF EVENTS

Friday, May 24.....	Warm-up Party	8:00-12:00 PM
	Afterparty	12:00- ?
Saturday, May 25....	Institute	1:00- 4:30 PM
	Kolos (?)	7:00- 8:00 PM
	General Dancing	8:00-12:00 PM
	Afterparty	12:00 ?
Sunday, May 26.....	General Dancing	1:00- 5:00 PM
	No-Host Cocktails	5:00- 6:00 PM
	Installation Dinner	6:00- 8:00 PM
	General Dancing	8:00-12:00 PM
	Afterparty	12:00- ?
Monday, May 27.....	Picnic with dancing (tentative)	

HOUSING & HOSPITALITY: Dolly Barnes,
38858 LeCount Way, Fremont 94536

BIG CIRCLE MOUNTAIN SQUARE DANCING and CLOGGING

(United States)

Big Circle Mountain Square Dancing and Clogging has been danced for hundreds of years in western North Carolina, Virginia, and areas around the Great Smokey Mountains. The figures and sequences were presented by Evelyn and Glenn Bannerman at the 1972 University of the Pacific Folk Dance Camp and again in 1973.

MUSIC: Records: Folkraft LP 36, "Big Circle Mountain Dance Music"
Sunny Hills AC-112, "Boil Them Cabbage Down"
Black Mountain 45-4552, "Boil Them Cabbage Down"
Black Mountain 45-4555, "Cumberland Gap"
RCA 447-0569, "Down Yonder"
Jewel J153B, "It's Going to Take a Little Longer"

FORMATION: Big Circle--Eight or more cpls in a big circle, working in sets of two cpls, designated odd and even. Caller designates odd and even cpls and calls figures. Caller will also designate Lead cpl.

STEPS and STYLING: Smooth walking shuffle.

Clogging: Basic Step--Shuffle with R ft (ct &,ah), drop onto R ft, bending knee slightly (ct 1), straighten R knee sharply, letting ft slide bkwd slightly (chug) (ct &). At the same time, the L ft does a shuffle on cts &,ah. Drop onto L ft, bending knee slightly (ct 2). Straighten L knee sharply (ct &). The basic Clogging step can be done with embellishments according to the desire and skill of the dancer. It is done individually during Big Circle Dancing at appropriate times. For example, Circle Left and Right would be "smooth". Ladies (Gents) to the Center would be Clogging. Queen's (King's) Highway would be smooth when moving with partner, and Clogging when moving individually. The arms swing freely at the sides; keep body loose.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION None. The caller will start with the musical phrase.

I. OPENING - BIG CIRCLE FIGURES

As required Select from the following any number of figures, depending on number of dancers and amount of music, allowing also for Parts II and III.

Circle Left - All join hands, W to MR, circle CW.

Circle Right - All join hands, W to MR, circle CCW.

Single File - W in lead moving CCW (no hands).

Grand Right and Left - M move CCW, W move CW.

Swing - Ballroom pos, R hips adjacent, walk fwd around each other.

Promenade - Varsouvienne pos, walk CCW.

Queen's Highway - From a promenade, Lead W turn R outside circle and dance in opp direction, each successive W falling in behind. When Lead W meets her ptr, she turns (R) back into promenade pos. Each successive W follows.

King's Highway - From a promenade, Lead M turn R out behind his ptr to dance in opp direction around circle, each successive M falling in behind. Lead M step in behind his ptr when he completes the circle and then continue promenade. King's Highway may be started by Lead M following W in front of him on Queen's Highway.

London Bridge - From a promenade, Lead cpl reverse direction, M holding WR with his L, forming an arch over head of other dancers. Each cpl through the arch reverses direction to follow preceding cpl. When Lead cpl reaches end of line, they duck through arches until they reach the head, then promenade.

Roll the Ladies In - From over-the-shoulder promenade pos, keeping hands joined, W roll across in front of ptr turning L to end on inside.

Roll the Ladies Out - W roll across turning R to end on ptr R.

Shoo Fly Swing - Lead cpl move inside the circle and swing with R hand around. Lead W leaves her ptr and turns her corner with L hand around, returns to ptr with R hand around and con-

tinues L to next M and then R to ptr. When Lead cpl reaches fourth cpl, the 2nd M takes his ptr and begins the R and L reel. Each cpl continue figure until they are back at home.

Note: While in the middle of the circle, M turns no other W but his ptr.

Basket - W drop hands with M, move twd ctr of circle, join hands and circle L. M join hands and circle R. Reverse circles, M going L and WR. M step to ptr L, raise joined hands over W heads and in front of W waists. Circle continues to move L. M raise hands over W heads and back to place while W raise joined hands over M heads and behind their backs. Circle continues to move L. Break and swing your ptr.

II. BODY - SMALL CIRCLE FIGURES

As required Compose the body of the dance from the following figures. Use the first figure to move odd cpls on between figures for mixing.

Odd Couple Out to the Even Couple -

Single circle of cpls, designated odd and even before dance begins. Odd cpls move out to even cpls on R, join hands and circle L. Reverse circle.

*"Odd couple out to the even couple,
Circle L, now the other way back."*

Right Hands Across -

M join R hands, W join R hands, and all walk fwd. Reverse direction, joining L hands.

*"Right hands across and howdy do,
Back with the L and how are you?"*

Duck for the Oyster -

Hands joined with even cpl, odd cpl duck under arch formed by the even cpl and back to place. Even cpl duck under arch formed by odd cpl and back to place. Odd cpl duck under arch again, odd M drop R hand and go L, odd W go R, pulling even cpl through under their own arms. Circle L once around, swing opp W, then swing ptr.

*"Duck for the oyster, dive for the clam,
Duck right through and roll it around,
Circle L, once around,
Swing your opp lady,
Swing your own."*

Take a Little Peek -

Circle L, circle R. Odd cpl separate, peek at each other around the even cpl. Return to place and swing ptr. Separate and peek once more, back to place, and both cpls swing ptrs.

*"Circle to the L, circle to the R,
'Round that cpl and take a little peek,
Back to the ctr and swing your sweet,
'Round that cpl and peek once more,
Back to the ctr and swing all four."*

Birdie in the Cage -

Circle L, circle R. Odd W move into ctr of circle, six hands joined around her, circling L. Odd W moves back into her pos in the circle, while odd M (crow) moves to ctr of circle. M move out to pos and all circle L.

*"Circle to the L, and back to the R
Birdie in the cage, six hands around.
Birdie hop out, crow hop in,
Six hands up and you're gone again.
Crow hops out and hops on a limb,
Circle to the L, you're gone again."*

Four Leaf Clover -

Circle L, circle R. Even cpl make an arch. Odd cpl duck under arch and turn away from each other, passing their joined hands over their own heads, forming the clover leaf. Odd cpl arch, even cpl duck under, and all circle L. Swing the opp lady, then swing your ptr.

*"Circle L and back to the R,
Odd, duck right under for a four leaf
clover and turn on over.
Odd arch and even go under,
Circle L.
Swing your opp lady,
Now swing your own."*

Chase that Rabbit -

Circle L, circle R. Odd W lead out, in between the even cpl, around and behind the even W, back between the even cpl, around and behind even M, odd M following all the way. Then odd M lead out, following the same pattern with odd W chasing behind. Circle L, swing the opp, swing your ptr.

*"Circle to the L, now back to the R.
Chase that rabbit, chase that squirrel,
Chase that pretty girl around the world.
Chase that 'possum, chase that 'coon,
Chase that big boy 'round the room.
Circle to the L,
Swing your opp, then swing your own."*

Basket -

Circle L, circle R. M reach across joining hands. W join hands under gents. M raise hands over the W head, and W raise hands over the M head, forming a basket with hands joined at waist level. Circle continues to move L through-out figure. Break and swing your opp, swing ptr.

*"Circle to the L and back to the R,
Eight hands across,
Ladies bow, gents know how.
Circle L,
Break and swing your opp,
Now swing your own."*

BIG CIRCLE MOUNTAIN SQUARE DANCING and CLOGGING (continued)

Ladies Chain -

Circle L, circle R. W move to the ctr, joining R hands and passing by. W join L hands with the opp M, who places his R hand in the small of her back and moving fwd turns her around to place. W chain back, turning to place in the same manner with ptr. Swing the opp W, swing your ptr.

*"Circle L and back to place,
Two ladies chain,
Chain the over and chain right back,
Swing your opp,
Swing your own."*

Georgia Rang Tang -

Circle L, circle R. At home pos turn opp with R hand all the way around. Turn ptr with L hand. Repeat turn with opp and turn with ptr. Swing opp, swing ptr.

*"Circle L, circle R.
Georgia Rang Tang.
Swing your opp,
Swing your own."*

III. CLOSING - BIG CIRCLE FIGURES

As required
Select from Part I suitable figures for Closing.

TYPICAL BIG CIRCLE DANCE

Opening or Big Circle Figures

Circle L, Circle R
Single File
Grand Right and Left
Swing, Promenade
Queen's Highway
King's Highway
Circle L, Circle R

Body, Small Circle Figures

Odd Couple Out to the Even Cpl
Birdie in the Cage
Odd Couple On to the Next
Birdie in the Cage

Closing, Big Circle Figures

Promenade
Circle L, Circle R
Basket
Swing, Promenade
London Bridge
Promenade
Swing





Santa Maria

2nd "Spring Affair"

APRIL 27 - 28, 1974

The SANTA MARIA FOLKDANCERS would like to invite everyone for another (their 2nd) SMOOTH SAILING event on April 27-28, 1974. Our 2nd Federation Festival will again provide the opportunity to visit the lovely Valley of the Gardens and enjoy an exciting weekend of Exhibitions and International Folk Dancing.

The Veterans Memorial Building, on Tunnell and Pine Streets, will be the center of all activities except for the Afterparty (Free!), which is scheduled at the Turtle Inn. Saturday registration begins at 1 PM, with an Institute from 1:30 to 4:30 PM. The Line Dance Hour begins at 7 PM, with International Folk Dancing from 8 to 12 PM. The Afterparty at the Turtle Inn will follow at 12:30 AM until ???

Sunday activities will resume with a Federation Council Meeting at 11 AM at the Veterans Memorial Hall; dancing begins at 1:30 to 5 PM. There will be a "mini" International Food Market for those desiring Mexican, Portuguese or Philippine foods.

Teachers for the Institute will be DEAN LINSKOTT, from Mill Valley, teaching Couple Dances, and ALEXANDRU DAVID, from Los Angeles, teaching Russian Line Dances.

Among the outstanding Exhibitions will be POLSKIE ISKRY, from Garden Grove; KOPACHKA DANCERS, from Mill Valley; FOLKLORE ENSEMBLE, of Santa Barbara; THE GANDY DANCERS, from Los Angeles; plus two Santa Maria groups, the PHILIPPINE SOCIETY and the PORTUGUESE DANCERS. And there may be more to come!

For more information, contact the Santa Maria Folkdancers, 332 East Morrison, Santa Maria, CA 93454; phone (805) 925-3981.

Hosted by the Folk Dance Federation of California, South, and the Santa Maria Recreation and Parks Department.

Audrey Silva

Changs International Folk Dancers

will start on April 19th
a 10-week BEGINNERS CLASS
to be held every Friday evening, 8 to 9 PM
Commodore Sloat School
Ocean Avenue and Junipero Serra Boulevard
San Francisco

Instrucotr: FRANK BACHER

Donation: 50 cents



The CALUȘ Ritual of Romania (concluded)

by Anca Giurghescu

The Calușari are the only ones who are able to cure a nervous disorder which is induced by violating the ritual rules. The diagnosis is facilitated by the musicians' playing a special tune. If the afflicted begins to shake his limbs in time with the music, it is a sign that he can be cured by the Calușari. The healing is carried out by dancing around and jumping over the sick man three or nine times. Various magical actions are also performed, and in some areas one of the Calușari is 'knocked down': he falls in a trance, thereby taking on the illness (homeopathic magic).

Concerning the Caluș dance itself, it must not be regarded as a single dance but rather as a suite comprised of the Caluș dance proper, a Sirba-type dance, a Hora, as well as other dances taken from the common repertoire. In the Caluș dance proper, sequences in which the dancers circle in space, called 'walking', alternate with sequences done in place, called 'movements', which require much virtuosity and are very rich in variants. A Caluș group may have about twenty to twenty-five different movements. The most frequent kinetic elements are stamps, leaps, hops, crossing-steps, stamping steps, heel clicks, heel lifts, pivots, deep flexions, etc. The rhythm is binary and sincopated. The tempo varies from 'lively' in the walking sequences to 'fast' in the virtuosity movements done in place. Shouts accompanying these sequences are meant to inspire the Calușari to dance with more enthusiasm and vitality.

In between the dances, the mute performs comical sketches. One of the most important dramatic events is the "killing, funeral & resurrection" of a Calușari. This general theme is also found in the contexts of Romanian weddings and funerals. Death and resurrection are the symbols of continuity. It is interesting to note that the film presents another custom which takes place on Sunday morning simultaneously with the Caluș. This involves giving alms to the dead and lamenting their passing. It is done only by women (as the Caluș is by men). Thus, the film depicts the idea of continuity by juxtaposing this custom about the dead against that of the life-giving Caluș ritual.

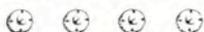
Returning to the dance, there is another segment which occasionally occurs. This is a contest between two Calușari groups that purposefully meet in a village. In the past, they fought, and this frequently turned into a real battle in which the losers' flag was broken or seized. The fight has now been transformed into an artistic competition governed by rules. The villagers make up the jury. This individual and collective 'showing-off' is the most spectacular sequence in the entire event.

The last sequence in the Caluș is the "burying of the flag", also called the "disbandment" of the Caluș group. This takes place at the same spot upon which the raising of the flag oc-

curred, and it is almost the exact reverse action of the raising ritual. Its primary purpose is to bring the active participants from their supernatural state back to that of normal everyday life and to re-establish a balance that was necessarily lost during this time.

The Calușari are then released from the oath, but through magical actions they are ensured of immunity from evil spirits for the time that they are not involved in the ritual.

To make the final disbandment of the group and the return to everyday life, the Calușari run away, come back immediately, shake hands and greet each other as if they had not seen each other for a long time.



The film is a condensation of four films of an authentic Calușari group from the village Priseaca (South Oltenia), taken in June 1969. The film was produced by the Institute for Scientific Films in Göttingen, Germany, in collaboration with the Institute of Ethnography and Folklore in Bucharest. The custom in this particular village is in an intermediary stage of evolution (between the traditional Caluș and the pure spectacle performance).

The group of Calușari had pledged to dance for only two days instead of the usual minimum of three, because almost all of them were factory workers and had to go back to their jobs on Tuesday. Since the film makers had to leave before the completion of the ritual (Monday evening) and because the Calușari had told the researchers earlier that they did not believe in the power of the ritual, it was decided to ask if they would be willing to allow the burial of the flag to be filmed on Sunday evening. They agreed to this and it was done. However, the following morning the German-Romanian research team noticed that the Calușari were raising the flag once again so that they could continue to dance and thereby fulfill the original oath they had taken (for two days). This postscript to the filming is a spontaneous and concrete example of the ambivalent position currently held by the Calușari towards the ritual.

Mendocino Woodlands Benefit Concert

SATURDAY, APRIL 13
8:30 PM

Scottish Rites Auditorium
19th and Sloat Blvd
SAN FRANCISCO

FOR TICKETS CALL:

Jody Schilling....845-6233
Carol Walker.....526-0151
Cheyney Johansen..666-2372
Donna Lane.....461-2268
Lillian Cohen....593-0517

Donation.....\$2.50
Students....\$1.50
Afterparty...\$.50
(with concert ticket)
Ticket Blocks Available

Mountain Dance & Folk Festival

Asheville, North Carolina

The annual Mountain Dance and Folk Festival, which was originated in 1927, is directed by Bascom Lamar Lunsford and sponsored by the Asheville Area Chamber of Commerce.

It has been recognized for years that in the Southern Appalachian region there is a greater wealth of folk material than in any other section of America. The reason for this is the mountains offered physical resistance to the speedy opening of highways, forcing the mountain people to find their entertainment in their homes and neighborhood gatherings. Other sections, that brought to American shores the music and dances of the mother country, found their entertainments modified as communication and transportation improved. In consequence, the younger generations did not cling closely to folk music and dances as did the people of the isolated mountain sections. Thus, those seeking to preserve, record, or view this most interesting feature of bygone generations have been fortunate in discovering the rich pocket of folklore in western North Carolina, of which Asheville is the center.

To stimulate veneration for folk customs; to keep alive the spirit that enters into the dances and music; to provide a competitive forum where the mountain people could at once present their best interpretations and at the same time enjoy the presentation of other individuals and groups; to give outsiders an opportunity to see the beauty, the charm, the quaintness of folk entertainment; were among the motives that prompted the Asheville Area Chamber of Commerce to arrange this unique event, the first mountain folk festival in America.

Each year, competing folk dance teams, string bands, and individual performers come from surrounding states. There is great rivalry among the teams, and the spectators view some remarkably fine precision dancing. One of the amazing and interesting features, both for students of folk dancing and for those who have never seen a square dance, is the number of 'figures' produced by the contesting teams. There are sixteen dancers on each team. It is not unusual for a team in the 12 or 15 minutes they occupy the platform to evolve 20 different, and oftentimes difficult, figures. Few of these formations are less than 100 years old. Dance callers vie with each other in resurrecting some almost forgotten figure.

Each of these mountain teams brings its own orchestra, called a "string band" and skilled in playing the old folk dance music. Also individuals and groups sing and play, giving variety to the event. Modern songs and modern music are taboo. No theatricals are attempted; there is no added coloring. Caricature mountain costumes are not allowed; it is real and genuine. So numerous are the contenders and performers that three nights are necessary to complete the program.

This annual event is usually held the first week-end (Thursday, Friday & Saturday) in August, starting each evening "along about sundown".

Mendocino Woodlands Benefit Concert

SATURDAY, APRIL 13, 8:30 PM
Scottish Rites Auditorium
19th Ave and Sloat Blvd, San Francisco

On the Saturday before Easter, April 13, the WESTWIND INTERNATIONAL FOLK ENSEMBLE from Los Angeles will put on a colorful concert of folk dances, music and song from eight countries, in a special benefit for the Mendocino Woodlands Association.

WESTWIND, directed by Anthony Ivancich, will present some unusual folk material, including a Mummers Play and Processional from England, with all the costumes, music and pageantry that go with it. (Only one other group in the US has done this, in Philadelphia.) In addition, there will be dances from the Ukraine, the United States, & three different regions of Spain; Balalaika music from Russia; & a novel demonstration of bagpipes from five different countries (NOT including Scotland).

Anthony Ivancich taught Spanish dances at last summer's Mendocino Folklore Camp and was greatly impressed by the beautiful location and facilities of the Mendocino Woodlands Camps. He was aware of what might happen if the Mendocino Woodlands Association did not obtain sufficient funds to meet the many yearly crises and the regular maintenance required by the State. So he decided to DO something about it, to bring his group to San Francisco, & to give a concert for all the Friends of Mendocino!

Here is one easy, pleasant way for you to lend a hand: Come & see Westwind and enjoy! Your ticket will help improve and keep open the Camp that so many have used and enjoyed over the past years. But a ticket for a friend. And if you REALLY want to do something special, send a donation to "Mendocino Woodlands Camp Association", 40 Glen Dr, Mill Valley 94941. Your help may mean a generator for Camp 2, or a refrigerator for Camp 1, or maybe new mattresses, or repairs for the phone line, knocked out in last winter's storms.

Nancy Linscott



D' Lynnes Capezio Dancewear

* Folk Dance Shoes	*
* Tights & Leotards	*
* Theatrical Make-up	*
* Records & Tote Bags	*

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Clogging in California

*by Shiela Popwell
and Leslie Pryne*

Blend the exciting sound of Dueling Banjos with the rhythm of corn popping in a hot skillet and back it up with the beat of a doghouse bass. Toss in a roomful of enthusiastic dancers whose toes tap irresistibly in time, and what you've got is the fastest growing new member of the folk dance family--Clogging.

Clogging itself is nothing new; what is new is that Clogging has come down out of the hills and been recognized with a great shout by its citified cousins.

Clogging enjoyed a real upsurge in the Southern States around 1958, when competing groups began adding jingle taps to their shoes to accentuate the sound and attracting huge crowds of admirers.

Although Clogging is still new to many people on the West Coast, it has been in California for several years. The principal proponent of Big Circle Mountain Clogging has been Glenn Bannerman, through his teaching at Stockton Folk Dance Camp and at workshops throughout the state. Carrying on his style in the Bay Area have been Jeff and Jan O'Connor, a brother and sister team who dance with the Westwind Ensemble of San Francisco. Westwind performs an American Suite (choreographed by Robin Evanchuk) which includes Clog, as well as Kentucky Running Sets and Big Circle.

In southern California, Jerry Duke has done the most to further the Clogging effort. His American Suite for the AMAN Ensemble includes an authentic folk toy resembling a Clog Dancer. Jerry taught Clog at AMAN's '74 Institute and will teach it again at the UC Folk Dance Festival in Berkeley this month.

Also in southern California, Fred Vajda has been sharing Clog with folk dance clubs, and J. Tilman Hall, who directs a young group, The Westchester Lariats, teaches them Clogging as he saw it done about 50 years ago in Parrish, Tennessee, his home state. The Lariats appeared in last month's Irwin Parnes International Folk Dance Festival in Los Angeles.

In the field of Precision Clog, northern California is fortunate to have Violet Marsh, who until recently directed a competition group, the Kennesaw Mountain Kloggers, near Atlanta, Ga. Violet feels that Clogging is an adjunct to Square Dancing as well as Folk Dancing, but when she offered an article on Clogging to Bob Osgood's SQUARE DANCE MAGAZINE, he wanted to wait awhile to see if Clogging would 'catch on' with square dancers in California. But in the South, Clogging workshops are more and more frequently a part of square and round dance weekends. Violet expects a similar boom in California, possibly creating a new avenue of communication between folk and square dancers. She currently teaches Clog in Orinda.

Another situation which may affect Clogging in California is the recent formation of a National Clogging Council in Eatonton,

Georgia, designed to collect, standardize, and share the wealth of Clogging information which is just waiting for people to enjoy.

Clogging fills a gap in dance recreation because it is a uniquely individual relationship between the dancer and the music. Round Dancing, as formal as a Court dance, is a precise interpretation of a piece of music, done exactly the same way each time. Square Dancing is more casual, but the interpretation is the caller's, and the dancer reacts to the caller instead of directly to the music. Additionally, he is dependent upon the reactions of seven other people to make his fun complete.

But even if a Clogger is home alone, he can put on a record any time he feels like it and clog to his heart's content. Music can flow directly from his ears to his feet in any way that happens to suit him--and there isn't any 'wrong way' to do it. It's relaxing, it's therapeutic, and it's lots more fun than jogging!



Violet Marsh (right)

IT PAYS TO ADVERTISE IN LET'S DANCE MAGAZINE!

Advertising Rates:	Monthly	Yearly
Per Column Inch	\$ 6.00	\$ 60.00 *
1/4 page	17.50	175.00 *
1/2 page	35.00	350.00 *
Full page	70.00	700.00 *
Record Finder Listing	3.00	30.00
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* Less 15% for payment in advance.

Camp Directory

1974

- DETROIT SPRING FOLK DANCE CAMP - May 10-12, Camp High Scope.
Contact: Sylvia Chang, 4256 Cherrywood, Troy, Michigan 48089.
- ONTARIO FOLK DANCE CAMP - May 17-20, @\$50, Univ of Western Ontario,
Toronto, Canada. Contact: Cecille Rayney, 125 Chaplin Crescent,
Toronto 7, Ontario, Canada.
- BUFFALO GAP FOLK DANCE CAMP - May 25-27, Cold Stream, W.Virginia.
Contact Mel Diamond, 2414 E. Gate Dr, Silver Springs, Md 20906.
- BLUE STAR FOLK DANCE WORKSHOP - June 7-14, \$100; Israeli. Contact
Fred Berk, Box 1029, Hendersonville, N.Carolina 28739.
- MAINE FOLK DANCE CAMP - June 15-July 12 & Aug 17-Sept 2; each week.
Contact Michael Herman, Box 201, Flushing Long Island, NY 11352.
- ISRAELI FOLK DANCE INSTITUTE - June 21-23; Cal Poly at San Luis
Obispo. Contact Ruth Browns, 6273 Chabot Rd, Oakland, CA 94618.
- IDYLLWILD FOLK DANCE CONFERENCE - June 21-28; USC ISOMATA Campus.
Contact Elma McFarland, 144 S.Allen Ave, Pasadena, CA 91106.
- MENDOCINO FOLKLORE CAMP - June 21-30, \$140. Mendocino Woodlands.
Contact Nancy Linscott, 40 Glen Dr, Mill Valley, CA 94941.
- SWEET'S MILL BALKAN WEEKENDS & "STRETCH-OUT" - June 22-30. Con-
tact Virgil Byxbe, Sweet's Mill, Auberry, CA 93802.
- NATIONAL SQUARE DANCE CONVENTION - June 27-29, San Antonio, Texas.
Contact Advance Registration Dir, Box 18207, San Antonio 78218.
- CAMP SACRAMENTO - June 28-30, 14 mi. west of S.Lake Tahoe. Contact
Manuel Castaneda, 3911 Winding Cr Rd, Sacramento, CA 95825.
- LIGHTED LANTERN INTL FOLK DANCE CAMP - July 7-13, \$87.50. Contact
Lighted Lantern Fdn, Rt 5, Box 825, Golden, Colorado 80401.
- STOCKTON FOLK DANCE CAMP - June 21-Aug 3, \$135/week. Contact Jack
McKay, Folk Dance Camp, Univ of the Pacific, Stockton, CA 95204.
- PINEWOODS CAMP - Aug 3-17, Buzzards Bay, Mass; \$110/week. Contact
Country Dance & Song Soc, 55 Christopher St, NY, NY 10014.
- FEATHER RIVER FAMILY CAMP - Aug 4-10, Quincy, CA. Contact Oakland
Park & Rec Dept, 1520 Lakeside Dr, Oakland, CA 94612.
- KENTUCKY DANCE INSTITUTE - Aug 4-10, Morehead, Ky. Contact
Shirley Durham, 4540 Southern Parkway, Louisville, Ky 40214.
- MEXICO INTL FOLKLORE CAMP - Aug 4-10, \$110; Morelos, Mexico. Con-
tact Manuel Gomez, Jr, 219 Rolling Green, San Antonio, Tx 78228.
- SAN DIEGO STATE UNIV FOLK DANCE CONFERENCE - Aug 9-18, \$122.
Contact Valerie Staigh, 3918 2nd Ave, Los Angeles, CA 90008.
- MOSHE ESKAYO'S INTL FOLK DANCE CAMP - Aug 23-Sept 2, \$230 or
\$115/5 days. Camp Leonard-Lenore, Kent, Conn. Contact Israeli
Folk Dance Center, 2121 Broadway, New York, NY 10023.
- GATESWINGERS CAMP - Labor Day Weekend, Jones Gulch - YMCA Family
Camp. Contact Ed Kremers, 161 Turk, San Francisco, Ca 94102.
- NORTHWEST FOLK DANCE CAMP - Labor Day Weekend, near Anacortes, WA.
Contact Koleda, 303 N.E. Northlake, Seattle, Wash 98105.
- BLUE LAKE RESORT - Sept 7-8, Marin Council Campout. Contact Day
Drexler, 24 Hill St, Mill Valley, CA 94941. No teaching.

Party Places

Please check your listing and report any changes before the 5th of each month.

NORTH

- ALAMO - 4th SAT, 8:30 PM, Alamo Women's Club, WALNUT WHIRLERS.
- BERKELEY - 3rd FRI, 8 PM, John Hinkle Park, BERKELEY FOLK DANCERS.
- FRESNO - 1st SAT, 8 PM, Danish Brhd Hall, SQUARE-ROUNDERS
1st SUN, Potluck, Danish Brhd Hall, CENTRAL VALLEY FD.
Last MON, 8 PM, Einstein Playground, MONDAY-NITERS.
- LODI - Last FRI, 8 PM, LeRoy Nichols Sch, KALICO KUTTERS.
- MENLO PARK - Alt 1st SAT, 8 PM, Menlo Park Rec Ctr, PALOMANIANS.
4th SAT, 8 PM, Menlo Park Rec Ctr, MENLO PARK FD.
- MILL VALLEY - 3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FDC.
- 4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.
- MTN VIEW - 1st SAT, 8:30 PM, Powell School, BARRONADERS.
- OAKLAND - 4th WED, 8 PM, John Sweet Sch, SWING N'CIRCLE FD (Cpls).
4th FRI, 8 PM, Webster School, SEMINARY SWINGERS.
5th THUR, 8 PM, 1700 28th Avenue, OAKLAND FOLK DANCERS.
5th SAT, 8 PM, Frick Jr HS, GEBFD COUNCIL.
- NAPA - 3rd TUES, Kennedy Park, NAPA VALLEY FOLK DANCERS.
- PALO ALTO - 3rd SAT, 8:30 PM, Lucie Stern Comm Ctr, PALO ALTO FD.
- PENINSULA FD COUNCIL - 5th SAT, Various locations announced.
- PENNGROVE - 2nd SAT, 8 PM, Penngrove Clubhouse, PETALUMA INTL FD.
- REDWOOD CITY - 2nd FRI, 8:30 PM, 1455 Madison Ave, REDWOOD CITY FD.
- 4th SAT, 8:30 PM, Hoover Sch, RC DOCEY-DOE CLUB.
- RICHMOND - 1st SAT, 8 PM, Downer Jr Hi, RICHMOND-SAN PABLO FD.
- SACRAMENTO - 1st SAT, 8 PM, Theodore Judah Sch, CIRCLE SQUARE.
Alt 1st SAT, 8 PM, 39th & McKinley, LEFT FOOTERS.
2nd SAT, 8 PM, Coloma Elem Sch, KALEIDOSCOPIES FDC
alternate with WHIRL-A-JIGS.
3rd SAT, 8 PM, Sierra Sch, PAIRS & SPARES.
4th FRI, 2912 Swift Way, FAMILY CIRCLE.
4th SAT, 8 PM, Theodore Judah Sch, TRIPLE S.
- SALINAS - 5th TUES, 8 PM, Salinas HS, SALINAS SPINDRIFTERS.
- SAN FRANCISCO - 1st SAT, 7:30 PM, Commodore Sloat Sch, ROYAL SCOT. CDS
2nd SAT, 8:30 PM, Genova Hall, CAYUGA TWIRLERS.
3rd FRI, 8:30 PM, Commodore Sloat Sch, CHANGS.
3rd SAT, 9 PM, 603 Taraval, KOLO OF SAN FRANCISCO.
1st SAT, 8:30 PM, 321 Taraval, FUN CLUB.
Last TUES, 8 PM, Chenery & Elk Sts, GLEN PARK FD.
Last THUR, 333 Eucalyptus, YMCA, GATESWINGERS.
5th WED, 8 PM, 50 Scott St, SF MERRY MIXERS.
- SAN JOSE - 2nd SAT, 8 PM, Hoover Jr Hi, GAY NIGHTERS OF SAN JOSE.
- SAN LEANDRO - 3rd SAT, 8 PM, Bancroft Jr Hi, CIRCLE UP CLUB.
- SAN RAFAEL - 4th FRI, 8 PM, Carpenter's Hall, WHIRL-A-WAYS.

VALLEJO - 4th FRI, 8 PM, Vallejo Comm Ctr, SUNNYSIDE FOLK DANCERS.
VINEBURG - 1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FD.
 3rd SAT, 8 PM, Schaal Hall, SANTA ROSA FOLK DANCERS.
 4th SAT, 8 PM, Schaal Hall, REDWOOD FOLK DANCERS.
 5th SAT, VINEBURG FOLK DANCERS.

SOUTH

INGLEWOOD - 3rd SAT, 8 PM, Rogers Park Rec Ctr, MORE THE MERRIER.
LONG BEACH - Last TUES, 8 PM, Silverado Rec Park, SILVERADO FD.
 Last THUR, 8 PM, Millikan Hi Girls' Gym, LB CO-OP.
LOS ANGELES - 5th THUR, 8 PM, Emerson Jr Hi Gym, WESTWOOD CO-OP.
OJAI - 1st SAT, 8 PM, Ojai Community Art Center.
SAN FERNANDO VALLEY - Last FRI, 8 PM, Canoga Park Elem Sch,
 WEST VALLEY DANCERS.
SANTA BARBARA - Last SAT, Garfield School, SANTA BARBARA FDC.
WHITTIER - 5th SAT, 8 PM, W. Whittier Sch, WHITTIER CO-OP FD.



DEADLINE for MAY-JUNE ISSUE

is

APRIL 5, 1974



STOCKTON Folk Dance Camp

University of the Pacific Stockton, California

JULY 21 - 27, and JULY 28 - AUGUST 3, 1974

FACULTY HEADLINERS

SHLOMO BACHAR.....Israeli	NED & MARION GAULT.....Intl
ANDOR CZOMPO.....Hungarian	JERRY HELT.....American Squares
MIHAI DAVID.....Romanian	BOB PARKER.....English
NELDA DRURY.....Latin American	TOM BOZIGIAN (Tent.)...Armenian
ADA DZIEWANOWSKI.....Polish	ANATOL JOUKOWSKY (Tent.)...Intl
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REGISTER NOW! A \$5.00 deposit per week reserves your place.

For additional information contact:

JACK B. MCKAY

Director, Folk Dance Camp

University of the Pacific

Stockton, California, 95204

ECHOES

FROM THE

SOUTHLAND

By Perle Bleadon

ROYAL SCOTTISH COUNTRY DANCE SOCIETY, LA BRANCH

Santa Maria has been chosen as the site for our Institute Weekend, April 19-21. Teachers will include NANCY McLAREN, from Scotland; C. STEWART SMITH, from Houston, Texas; KATHLEEN McADAM, from San Francisco; and ELEANOR MacKENZIE, from Los Angeles.

The Turtle Inn will be Headquarters; accommodations may be secured at the rate of \$10 for a single room, \$14 for a double; 3 or 4 to a room is also \$14. The \$25 tuition will include Informal Dancing Friday evening, the Institute beginning at 9 AM Saturday morning, Barbecue, and the Formal Dance Saturday evening. The weekend will end at 2 PM on Sunday.

You may contact PATRICIA TENNYSON, 1750 Grevelia, #9, South Pasadena, CA 91030 [phone 213-799-7018] for info and reservations
SANTA MARIA FESTIVAL

The Santa Maria Festival is scheduled for April 27-28 (see page 23). The Turtle Inn is Festival Headquarters---you may wish to make reservations: write 1414 N. Broadway, Santa Maria 93454.

Some of us will go to the Scottish Weekend and remain in the area, visiting Solvang, Carmel, and points in between (hopefully able to get gas) and then attending the Santa Maria Festival.

TROIKA TRIBUNE - SAN DIEGO NEWS

Kick up your heels at the Spring Folk and Square Dance Meet, Thursday, April 18th, 1:30 PM, at St Joseph's Auditorium, 1528 4th Ave, San Diego. Come and bring your dance group. This is a Senior Citizens' group. You may participate in an Exhibition group or in just having fun. Please contact AUDREE REYNOLDS, 4636 Utah St, Apt 1, San Diego 92116.

RAY GARCIA and JOE STOWERS are directors of a new Exhibition Group, LAS PULGAS, which recently performed *Norteno Suite* from Mexico. Members of the group are FAYE & JOE STOWERS, THELMA & RAY GARCIA, STEVE ROSE, PAM MOHAUPT, JOE CAMPBELL, TERRY STARKY, LYNNE WEINBERT and GERRY HARTMAN.

Tell your friends there is a General Folk Dance Class every Friday night in the Youth Rec Center, Chula Vista Park, conducted by ELIZABETH UHLRICH. Everyone welcome. Fee 25¢. Elizabeth has worked with the Chula Vista Rec Dept for almost 30 years!

HAVERIM FOLK DANCERS

The HAVERIM FOLK DANCERS of the Valley Cities Jewish Community Center, 13164 Burbank Blvd, Van Nuys, will hold their 13th Annual Folk Dance Festival on Saturday night, May 18th. It will be a "Mitzvah" celebration! Do plan to dance with the Haverim Folk Dancers; it will be a great Festival! SAM MEDNICK directs.

THIS AND THAT

We are happy to report that former Federation President, South, JESSE OSER is recuperating after surgery. So is GERRY GORDON, a Westwood member. We wish them both a speedy recovery.

LIBERTY ASSEMBLY auditioned for the U.S. BiCentennial.

COUNCIL CLIPS

GREATER EAST BAY FOLK DANCE COUNCIL

There was not enough interest in our recipe project, so it will be tabled until more interest is evidenced by members of the Council. Fortunately, our parties and the sale of badges and candy have been so successful, with the Festival of the Oaks in the past, there will be no immediate need for raising money. We are saving all the recipes submitted for future use; thanks one and all for sending them.

The EAST BAY WOMEN'S DANCE CIRCLE will have no dancing on April 11th---Easter Week---but will continue the following week until May 30th.

A novel idea for a party is April Fun Night, sponsored by the Tuesday Class of the BERKELEY FOLK DANCERS. According to NORMA ANDERSON, the theme is "Flowers--Wear One, Bring One". The key is to make the one you bring, be it out of tissue, leather, cloth, yarn, etc. The flowers will be used for decorating the hall. BERKELEY FOLK DANCERS, who dance five nights a week are boasting 253 members, and well they should. ART WOODWORTH is President of the group, which is run in a very business-like manner, according to the reports in their monthly bulletin.

Unfortunately the gas situation is taking its count among the folk dancers. Let's hope this is temporary.

Your COUNCIL MEETINGS are now being held at the John Sweet Sch, 4551 Steele St, Oakland. Surprise us and show up on the first Tuesday of each month. Your President, RAY OLSON, will welcome you with open arms!

Genevieve Pereira

FRESNO FOLK DANCE COUNCIL

LINDA HANSEN, who has been teaching us some new, and some old, Israeli dances on Thursday evenings has left us to become the bride of KENTON KYLE in So. California; we'll miss her!

He's done it again! No matter what organization he joins, he always ends up being President. I mean KEN WIGHT, who was recently installed as President of the Fresno AARP (retired persons).

The VALLEY SQUARE DANCE ASS'N did a bang-up job of promoting square dancing in the public schools at the recent Squarama in Fresno. They held a 2-hour workshop aimed primarily at school teachers. BOB RUFF and JACK MURTHA headed it, using their own material, "The Fundamentals of Square Dancing", a progressive series of 3 LP records. The music is good, and contemporary, and for once, the music is kept low enough that the caller is easily heard. BUZZ GLASS was among those listed as field-testing the material.

MARCI PHELAN demonstrated How to Make Polish Easter Eggs on TV and at Fresno University. What a talented girl she is. She's also teaching some easy folkdances to deaf children in the Speech and Hearing Clinic at the University.

The IRISH CLASS has the most excited kids in it. Not only did they return from the recent Feis in San Francisco with 14 medals, but in just a few more days they'll be leaving for Ireland with MAUREEN HALL. Maureen won the Teacher's Choreography Class in San Francisco and has hopes of doing the same in Ireland. The children will be housed with families in Ireland and will dance in two competitions, in addition to sight-seeing.

SQUARE ROUNDERS are planning a Barbeque-picnic at Holmes Playground on May 4, when their hall is unavailable. All folk dancers are invited.

Vera Jones

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The annual Federation BLOSSOM FESTIVAL will be held at Kezar Pavilion, Stanyan & Waller Sts, on Sunday, April 21st, from 1:30 to 5:30 PM, and 7:30 to 10:30 PM, with Kolos at 6:30 PM. Festival Chairperson is SHIRLEY DALRYMPLE, V. Pres of the S.F. Council.

CHANGS' INTERNATIONAL FOLK DANCERS' President, GEORGE PAVELKA, is pleased to announce a Beginners Folk Dance Class at Commodore Sloat School, Ocean Ave at Junipero Serra, commencing Friday, April 19, 8-9 PM--EVERY Friday for ten weeks. Instructor will be FRANK BACHER. This is a golden opportunity to learn basic folk dance steps, such as the waltz, polka, schottische, etc., and get on the bandwagon to enjoy international folk dancing. So how's about spreading the message!

CHANGS' next party will be Friday, April 19th, at 9 PM; the theme, an Easter Hat Parade. There will be prizes awarded for the prettiest, funniest and most original hat!

FUN CLUB's next party will be Saturday, April 6th, at 8:15 PM, at the Presbyterian Church, 321 Taraval, with an April in Paris theme. Highlight of the evening will be exhibitions by IRENE WEED's group; squares by Club Caller, JIM WRIGHT.

S.F. FOLK DANCE CARROUSEL will host its next semi-annual party Friday, May 10th, 8:30 PM to midnight. A complete Mexican Party is planned, so don your Mexican duds and make the scene at 1748 Clay St, San Francisco! (Look for ad in May issue of LET'S DANCE)

ED KREMERS, President of the S.F. FOLK DANCE COUNCIL, has appointed yours truly to be the San Francisco Representative for LET'S DANCE subscriptions and also to receive/collect ads for the magazine; my phone is 441-4958.

Cathy Jair

PENINSULA FOLK DANCE COUNCIL

The JOSETTA TWIRLERS' Sweetheart Benefit was indeed a success! One hundred twenty five dancers enjoyed an evening of Folk, Ballroom and Latin dancing. AL & JEAN GARDI performed a lively Polka Exhibition. LAWRENCE & ANGIE LOMBARDO, members of the Twirlers for 13 years and now residing in the Sacramento area, attended, as did ABE & JULIE BUENO from Oakland.

The benefit was held to raise money to relocate the San Jose YWCA Schofield Hall (where classes were held for 20 years) at Kelly Park as part of the Museum. JO BUTTITTA thanks each and every one who attended the Ball.

Jean Mooers

Your Letters...

Editor:

I very much enjoyed your latest issue (December '73) which included the article concerning Morris Dances. Do you have the address of Russell Wortley, the author of the article, or know how I could contact him?

Your help would be greatly appreciated.

Concerning dance in the Canal Zone. We have one folk dance group which meets weekly on Sunday afternoon. The group is composed of Panamanians, a few Canal Zone residents, and military personnel; the community is very mobile and members change frequently, therefore the group is extremely weak. I worked with them for a year but met considerable resistance in trying to introduce new materials, so I am trying to concentrate on other activities, such as dance research.

Folk dancing may be weak due to active square dance groups. One meets on the Atlantic side, two meet on the Pacific side. Membership is excellent, classes are provided and are a requirement for membership, and there is a callers association.

There are some unique dance opportunities in the Republic of Panama. One group of older people have continued dancing the lancers, cotillions, quadrilles of the early 20th century and late 19th century. Of course, there are many folkdance groups which dance only the Panamanian folkdances.

We have just published a book (110 pages) on Panama's folk costume, the Pollera. It is well documented, 167 black and white photos and 8 colored plates. We will sell it locally because there are so many Americans living in Panama, but will probably notify a few libraries in the States as well. We have not received the bill from the printers, (but it will probably be) around \$4 a copy.

Best of luck in all your efforts,

Sincerely,
Lila Cheville
Balboa, Canal Zone

[Dr. Russell Wortley, 5 Chapel Hill, Little Thetford, Ely, Cambs, England. The address of the English Folk Dance and Song Society is: Cecil Sharp House, 2 Regent's Park Road, London N.W. 1, 7AY.]



Editor:

Here's another Ethnic radio station to add to your list-- KBRG (105.3 FM) San Francisco. Saturdays: 9-11 AM, Irish music; 11 AM - 1 PM, German music; 1-2 PM, Philippine music; 2-3 PM, Scottish music; and 3 PM Chinese. (This station is in between two other strong stations, so you really have to get it right on the nose.)

Sincerely,
Jean Mooers, Palo Alto



President's Message

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Dolly Barnes

First, I would like to thank everyone for carrying on during my recent operation and to let you know I am recuperating, and hope the Doctor will OK my going to Sacramento---as it will be only a couple of weeks after my operation, he may not. If I cannot be there, I know everything will go well.

I know we are getting meetinged to death, but again we are trying to avoid extra meetings. I don't ask anyone to do anymore than I do myself. Remember, I have to go to all the meetings--as President this is my job--and I hunt gas like everyone else, but if we can avoid extra trips and do as much as possible at Festivals, it will save us all. Again my thanks for all your cooperation.

I feel I must ask everyone to please get behind our Statewide Festival. Elmer Riba, Chairman, has worked very hard but is harder hit with the gas shortage (being in a small town) than the rest of us. We are having great problems having meetings, etc.

As this is my last year as your President, I hope the Statewide will be a great success, regardless of all our complications. Please, everyone get behind Elmer and, if possible, assist in all ways possible. He needs much more help than he is getting. Remember, this is our Festival, all of Ours.

We are having trouble getting a committee for Housing. During my convalescing I have a lot of time to worry, unfortunately. I have decided as no one else seems to be able to help, I will try to take over the Housing, but I need some help, mostly from people in the area. The gas shortage will hinder all of us, and we will have to do all we can by mail, but if you can help, please let me know. LeBaron's and the Chamber of Commerce will do the transporting to and from the Auditorium, but let's remember they too will have gas problems. Instead of Housing, I would like to say Hospitality Committee. We were successful before and can do it again, but we need help. Thank all of you who have worked so hard to date.

Dolly

STATEWIDE '74

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

- APR 5, Fri, CULVER CITY, Westwind Concert, Veteran's Mem Aud, Culver Blvd & Overland; 8:30 PM.
- APR 13-14, Sat-Sun, LOS ANGELES, KPFK Kolo Festival.
- APR 20-21, Sat-Sun, ROYAL SCOTTISH COUNTRY DANCE SOCIETY'S "Spring Fling", LA Branch.
- APR 27-28, Sat-Sun, FESTIVAL, hosted by Santa Maria Folk Dancers. Veterans Auditorium, Santa Maria.
- MAY 5, Sun, U.C.L.A. "MUSIC & DANCE ON THE GRASS".
- MAY 12, Sun, IDYLLWILD BACCHANAL, West Hollywood Playground, 647 San Vicente Blvd, W. Hollywood. 1-5 PM.
- MAY 19, Sun, 2nd Annual "SPRINGTIME IN THE MEADOW", Griffith Park.
- MAY 25-27, Sat-Mon, STATEWIDE. San Jose.
- JUN 21-23, Fri-Sun, IDYLLWILD WEEKEND.
- JUN 23-28, Sun-Fri, IDYLLWILD WORKSHOP.
- JUL 4, Thur, PARTY, hosted by Santa Monica Folk Dancers.
- AUG 9-11, Fri-Sun, San Diego State Univ., TEACHER/LEADER WORKSHOP.
- AUG 11-18, Sun-Sun, San Diego State Univ. FOLK DANCE CONFERENCE.
- SEP 14, Sat, San Diego State Univ FOLK DANCE FESTIVAL.
- OCT 5-6, Sat-Sun, FESTIVAL, hosted by Folklaenders, Chula Vista.
- NOV 9, Sat, TREASURER'S BALL.

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

Labor Day Weekend

Jones Gulch - YMCA Family Camp

(near La Honda)

Fun-filled, Economical, Family-style
Including Folk and Square Dancing

Contact

THE GATESWINGERS, Golden West YMCA
333 Eucalyptus, San Francisco, 94132
or call

(415) 775-3434 (days), or 752-6524 (eves)

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

GAIL CLUNE, 85 OAKVUE ROAD, PLEASANT HILL, CA 94523 (937-2585)

- APR 6, Sat OAKLAND, "International Dance Concert", Oakland Aud Theater, 8 PM. Adults \$2, Students \$1, Under twelve 50¢.
- APR 7, Sun SEBASTOPOL, "Apple Blossom Festival", Veterans Mem Aud, 1:30-9:30 PM. Host: Redwood Folk Dancers.
- APR 13, Sat, SAN FRANCISCO, "Westwind South Benefit for Mendocino Woodlands", Scottish Rite Temple. See page 27.
- APR 20, Sat, SACRAMENTO, "25th Anniversary Dance of Sacramento Council", Tuesday Clubhouse, 2722 L St, 6 PM. \$5.50/person; mail to Cleo Baldwin, 40 Manley Ct, Sac 95820, by April 10.
- APR 21, Sun, SAN FRANCISCO, "Blossom Festival", Kezar Pavilion, Stanyan & Waller Sts. See page 2-3.
- APR 26-28, Fri-Sun, BERKELEY, "UC Folk Dance Festival", Hearst Gym. Open Party Sat in Pauley Ballroom, 8 PM, \$2.50.
- APR 27-28, Sat-Sun, SANTA MARIA, "Folk Dance Festival", Veteran's Aud. Institute on Sat. See page 23.
-
- MAY 5, Sun, OAKVILLE, "Annual Meeting", Oakville Winery, 10 AM - 4 PM. Picnic lunch, dancing on slab. Pre-register with Vi Dexheimer; \$1 for wine.
- MAY 18-19, Sat-Sun, SUNNYVALE, "Expo '74 Benefit Concert by Ensemble International", Performing Arts Ctr, 550 E. Remington. Sat, 8 PM; Sun, 2 PM. Host: Ensemble Intl.
- MAY 19, Sun, SANTA ROSA, "Rose Festival", Santa Rosa Jr HS Gym, College Ave. 1:30-5:30 PM. Hosts: Santa Rosa Folk Dancers and Redwood Folk Dancers.
- MAY 24-26, Fri-Sun, SAN JOSE, "S T A T E W I D E '74", Municipal Auditorium & Le Baron Hotel. See pages 1, 17.
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- JUN 9, Sun, PETALUMA, "Marin Dance Council Picnic", Cheese Factory, 7500 Red Hill Rd, 10 AM - 5 PM. Bring lunch; dance on grass.
- JUN 22-30, Sat-Sun, MENDOCINO WOODLANDS, "Mendocino Folklore Camp".
- JUN 28-30, Fri-Sun, CAMP SACRAMENTO, "Camp Sacramento", near Tahoe.
- JUN 29, Sat, OAKLAND, "Fifth Saturday Party", Frick Jr HS, 8-11 PM.
- JUL 4, Thur, OAKLAND, "Fourth of July Festival".
- JUL 13-14, Sat-Sun, MILL VALLEY & KENTFIELD, "Fun in Marin".
- JUL 21-27, Sun-Sat, STOCKTON, "Stockton Folk Dance Camp", Week 1.
- JUL 28-Aug 3, Sun-Sat, STOCKTON, "Stockton FD Camp", Week 2.
- AUG 4-10, Sun-Sat, FEATHER RIVER, "Feather River Folk Dance Camp".
- AUG 18, Sun, GUERNEVILLE, "Little Festival in the Redwoods".
- AUG 31, Sat, OAKLAND, "Fifth Saturday Party".
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- SEP 7-8, Sat-Sun, BLUE LAKE RESORT, "Marin Dance Council Campout".
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For further CAMP INFORMATION, see page 30.



CLASSIFIED ADS

(\$1 per issue for three (3) lines!)

BAY AREA

SWEDISH FOLK DANCE GROUP - Thursdays, 7:30-10 PM, Menlo Park Rec Ctr. Exclusively Scandinavian. Singles welcome. No fee.

Call Kenneth Seeman, Instructor, at 327-3200 for information.

PANTALOONERS have class at Laurel School, 3820 Kansas St, Oakland. Wednesdays at 7:45 PM. Charles Emerson and June Schaal instruct.

SEMINARY SWINGERS' class meets at Webster School in Oakland; 81st & Birch Streets. Fridays at 8 PM. Party every 4th Fri Charles Emerson & June Schaal instruct.

OAKLAND RECREATION CLASSES

Fridays, Frick Jr Hi Sch, 64th Ave & Foothill, Oakland.

Beg 7:30 PM, Int-Adv 8:30 PM. Millie von Kinsky, Instructor.

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

For information, phone (415) 283-2692 in Lafayette.

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

Tap, Ballet, Modern Jazz, Hawaiian, Discotheque.

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

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights at 7 PM, Emerson Jr High School, Selby, near Santa Monica Blvd., West Los Angeles.

WESTWOOD'S BEGINNERS CLASS - International Folk Dancing Mondays, 7:40 to 10 PM, Stoner Avenue Playground, Dave Slater, Instructor.



HANDCRAFT FROM EUROPE
BRAIDS BUTTONS BOOKS LINENS CANVAS

Open Every Day—Discount To Folk Dancers

777, 1201 and 1210 Bridgeway

"Her feet beneath her petticoat,
Like little mice, stole in and out,
As if they feared the light;
But oh, she dances such a way:
No sun upon an Easter-day
Is half so fine a sight."

Sir John Suckling, *Ballad Upon A Wedding*,
St. 8. It was formerly a common belief
that the sun danced on Easter Day.

Folk Dance Record Shops

SAN FRANCISCO

FESTIVAL RECORDS

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

LOS ANGELES

FESTIVAL RECORDS

(John Fillich)
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

