

COSTUME MUSEUMS

July/August 1974

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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

July/August 1974

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ON OUR COVER

A pencil drawing of a dancer and a musician by Ludwig Richter (1823-1884); Staatliche Graphische Sammlung, Munich, Germany.

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Fun in Marin on BASTILLE DAY

"Bon Jour" folk dancers everywhere!
Come and spend a sunny, fun-filled weekend
in Marin's marvelous weather
and celebrate BASTILLE DAY with dancing and fellowship.
We have excellent restaurants, good motels,
and several state parks near by.
Plan to attend the entire festival!

If you come to Marin on Friday, July 12th,
the Kopachkas invite you to their Festival WARM-UP PARTY,
at Park School in Mill Valley, from 8:30 PM until midnight.

Saturday's festivities will begin
with the Federation INSTITUTE for Teachers and Dancers.
This will also be at Park School in Mill Valley.
The time will be from 1:30 until 4:30 PM, July 13th.
Dancing will continue in the evening
with a BALKAN HOUR at 7:30 - 8:30 PM,
followed by regular FOLK DANCING until midnight.

Sunday, July 14th, will be BASTILLE DAY
with dancing at the College of Marin, in Kentfield.
The Council Presidents' Meeting will be at 10:30 AM,
followed by the FEDERATION MEETING at 11:45 AM.
GENERAL DANCING will begin on Sunday afternoon
at 1:30 until 5:00 PM, with a break for dinner.
This would be a good time to try
one of Marin County's many excellent restaurants.
At 7:00 in the evening, the DANCING will begin again.
There will be Squares and Exhibitions
at both the afternoon and the evening dancing.

"Au Revoir", until we see you on BASTILLE DAY!

Inez Odell



Bastille Day

fun in Marin

July 13 & 14, '74

Folk Dancing + Exhibitions

Park School-Mill Valley

SATURDAY, July 13th

Institute	1:30- 4:30 PM
Balkan Hour	7:30- 8:30 PM
Folk Dancing	8:30-12:00 PM

Swir Swir Mazur
Das Fenster
Caballito Blanco
Godečki Čačak
Tsiganochka
Mairi's Wedding
Nebesko Kolo
Institute Dance

Couple Hasapiko
Friss Magyar Csárdás
St. Bernard Waltz
Changier Quadrille
At Va'Ani
Oberek Zvicainy
Kohanochka
Arap

SQUARES

Wintergrün
Ve David
Belasičko
Polyanka
St. John River
Polish Mazur
Corrido
Vranjanka

Bekési Paros
Cumberland Square
Džla Mazurka
Ikariotikos
Hofbräuhaus Laendler
La Encantada Tango
Teton Mountain Stomp
Jovano Jovanke

SQUARES

Lepa Anka Kolo Vodi
Schuhplattler Laendler
Makazice - Bela Rada
Hambo
St. Gilgen Figurentanz
Institute Dance
Vrni se Vrni
Jota de Badajoz

Shudde! Bux
Sirtaki
La Cachucha
Bourrée Croisees
Lesnoto Oro
White Heather Jig
Vossarül
Oslo Waltz

Locates dances using similar rhythms (waltz, two-step, meringue, etc.) & indicates countries using these rhythms.
Indicates different rhythms used for the same dance tune (one tune appears as a waltz, a polka, and a schottische).
Locates many dances using special formations (trios, contra lines, quadrilles, women only, men only, etc.)
Indicates the types of dances done by specific countries, peoples, religious groups, etc.

From the above, it is obvious that the Card Catalogue alone is a useful tool, without ever drawing upon the Library's recorded materials. A note of caution however; while the cross-references are based on the best knowledge of the Committee members determining them, those members do not profess to be infallible.

The Recorded Material is useful in many ways:

Correct music is available at the recommended tempo for all dances taught at Stockton Folk Dance Camp since 1969.

Recorded music for most folk dances done in the West from the 1940s through the 1960s is available, much of which is now out of print.

Alternate or "different" recordings are available for many dances. These might "spice up" your dance programs or teaching.

Many different records are available for most standard dance types from each country; many are not being used in the general dance repertoire and, therefore, would be useful for demonstration groups.

All of the recorded material is available to listen to on a variable-speed machine in the Library (no material may be removed from the Library). You may tape any of the records if you furnish your own tape recorder, tape, and a patch-cord with a "phone" plug to plug into the phonograph.

The Dance Descriptions are available also for Library use and may be copied at a nominal charge on the library's Xerox copier. Alternate descriptions for many dances based on different instructors' interpretations and variations are on file. By reading through several descriptions of a dance, or of similar dances from the same country, one can often gain considerable additional background data on a dance or the folklore of the region from which it comes.

Video Tapes cover most of the principal dances taught at Stockton Folk Dance Camp since 1971, plus a wealth of material on styling and footwork. All of this material has had the approval of the presenting instructor. This is a valuable supplement to the written descriptions in presenting correct footwork, pattern, choreography, and style of the dances shown. Special arrangements must be made with the Audio-Video Department of the University for viewing equipment, as the Library does not have such equipment at hand, or on call.

To the new teacher particularly this Library presents a unique opportunity to build up his collection of dance descriptions, to supplement his record collection with tapes of "golden oldies", and to view instructors doing their dances in correct style.

How can you help to build this collection?

Use it! No collection will be long maintained that has little or no use--it gets relocated to the musty shelves in back rooms. A well-used collection shows that there is a public need for it, so the staff works on it to maintain it in tip-top condition (and so does the Administrative Committee).

Tell your folk dance friends, teachers and students about the collection and how it can help them (show them this article). As a teacher, if the collection is convenient to your use, assignments using the Card Catalogue can be developed to broaden the students' background in folk dance.

Donate your no-longer used records or descriptions to this Library. The collection needs to be up-dated constantly by the addition of current materials. Such donations are tax-deductible, but the donor must establish their worth. Duplicate material will be sold by the Committee (at bargain prices) to raise monies for necessary Library items. Donate either a variable speed phonograph or a cassette tape recorder in good condition for play-back purposes--also tax deductible.

Make a monetary donation to the Lawton Harris Library for use by the Committee for supplies. Needed are record labels, albums and jackets. The latter for 10" records are almost impossible to obtain commercially, so donations of these would be particularly welcomed.

When the Committee has sales of duplicate records and descriptions, buy what you can use. The monies will be used to support the collection.

A seven-member Administrative Committee was established in 1972 to set up and maintain the memorial tribute to Lawton Harris: two from Veselos, a Stockton folk dance club: Grace Frye and Sharon Hines; two from the Folk Dance Federation's Dance Research Committee: Edith Cuthbert, Jr., and Dorothy Tamburini; two from Stockton Folk Dance Camp Committee: Jan Wright and Bev Wilder; one from the University of the Pacific Library Staff: Sherman Spencer.

During the past two years this group has established the policies and administrative procedures which govern the Library; has segregated, identified, indexed, and shelved the materials; and has typed the catalogue and cross-reference cards---truly a working committee. Correspondence concerning the Library should be addressed to:

Chairman, Lawton Harris Library Committee
c/o Sherman Spencer, Library
University of the Pacific, Stockton, California 95204.

The Library is now established and, to paraphrase Lawton's closing comment at each session of Folk Dance Camp, "This is now your material; use it--for what you don't use, you lose".

Bev Wilder, Chairman
Lawton Harris Library

th of JULY

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IN OAKLAND

The 1974 Fourth of July Folk Dance Festival, co-sponsored by the GEBFDC and the City of Oakland, will be held at the Oakland Auditorium on The Fourth, with Jim DePaoli and Ray Olson as Co-Chairmen.

August Korber has planned a program to please all dancers: one-, two-, and four-couple dances, kolos, no partner dances, contras and reels, and Jack Pinto will call the Chamarita. Stan Valentine has secured the following callers: Bill Landstra, Hugo Pressnall, Harlan Beard, Jim Wright, Ray Olson, Earl Wilson, Phil Maron, and of course, Stan will call. MC's will be Ernie Drescher, Dolly Barnes, Frank Bacher, Earl Wilson, Jack Neves and Ray Olson. The exhibitions, which have not been confirmed, will be handled by Genevieve Pereira, who will also do the publicity. Ed Hubbard and Roy Trivette will take care of the decorations.


The program will begin with Ballroom Dancing to a live Orchestra at 12 noon, continuing to 1:30 PM, at which time Folk and Square Dancing will begin and continue to 5:30 PM.

The Oakland Auditorium has a beautiful hardwood floor and is easily accessible by car and by bus. Admission, of course, is free. Please come and take advantage of the City of Oakland's hospitality.

Genevieve Pereira



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Costume Museums in EUROPE

by Barbara Lynch

If you are going to Europe and would like to see costumes and folk arts, here are a few suggestions:

ROME: There is a lovely costume collection in the *Museo Nazionale Ars Popolari* in Mussolini's New Town (E.U.R.). This is the government center, but it has several museums. The buildings are huge and rather hollow, with arbitrary hours for opening and closing, but the entry fee is low, and the subway goes here (also Bus #93). The restaurant in the area is good, not a tourist type, but one for the office workers--cafeteria style.

The folk crafts collection is skimpy, but the costume collection is good, with many costumes, especially from Sicily. Lighting and labeling are poor, like most Italian museums. There was no catalogue or book about the costumes in 1973, just a few postcards. However, in Florence I found some interesting costume postcards in a book and art store. Maybe Italy has so many great classical works of art that they feel they can safely neglect their folk arts--a pity.

MUNICH: Munich has the most exciting folk art and costume museum I have ever seen. It is called the *Bayerische National* (Bavarian State) *Museum* and is hard to pick out from the other official looking buildings on *Prinzregent Strasse*, but it is listed in the tourist information guides. The books and catalogues in the store sell out quickly, being very good, lovingly prepared with good paper, artistic photos, etc.

The costumes are downstairs and to the left. To get to them, one walks through beautifully preserved peasant rooms, a fitting introduction to the costumes. The costumes are displayed both in tableaux and singly. The lighting and labeling are good. It is possible to walk all around most costumes to see how they are made. The hats and bridal crowns in separate cases are beautiful. Upstairs are the rooms, clothing and armor of the nobility from the Renaissance forward.

If craftsmanship interests you, don't miss the puppet museum--the *Stadtmuseum* (City Museum)---near the Marionette Theater. The *Deutsches Museum* of Science and Industry on the Isar River Island is also fabulous. Here there is more than one could possibly absorb about many, many industries---all kinds of buttons to push to make the models work, a full scale coal mine, hydraulic engineering displays with running streams, concerts played on antique musical instruments, and so on.

Trams and buses are really easy to use in Munich. Get the all-day tourist ticket. Buses 53 and 55 go to the *Bayerische* for costumes; Tram #9, Buses 52 and 56 go to the *Deutsche*. There is also a subway system, used mainly for getting to the suburbs.

PARIS: I did not get into the costume section of the *Louvre* (Decorative Arts Wing, N.W. corner) because it was closed for some reason. But I did speak with the curator, who was very gracious and interested to know that Americans were interested in folk art and costume information. She directed me to the Folk Museum in the *Bois de Boulogne*. This museum is new and not well known. The collection is obviously in the beginning stages--more farm implements than costumes. The written resources seem to be extensive, if they are not "missing" or "in preparation". From later research in the U.C.L.A. libraries, I have come to believe that the best way to see French folk costumes is by going to the museums in each province. (If you go to the *Bois de Boulogne* museum, take a taxi!)

LONDON: Couldn't find a folk museum in London, but the *Victoria & Albert Museum* is great for historical costume---underwear even. And no entry fee! Lovely displays, huge collection. Get off the 'tube' at South Kensington and walk to Exhibition Road and Brompton Road. Or take a red double-decker bus and get off at Exhibition Road and Kensington Park beyond Marble Arch.

[Barbara Lynch is currently compiling her notes from the museums mentioned above and is working with Eleanor Bacon and the Costume Committee to get them ready for publication. Ed.]

Petaluma International Folk Dancers

WELCOME YOU TO THE

LITTLE FESTIVAL IN THE REDWOODS

SUNDAY, AUGUST 18th

IN GUERNEVILLE

POTLUCK LUNCH & DINNER: Noon and 5:30 PM

Armstrong Grove

Armstrong Redwood State Park

FOLK DANCING: 1:30-5:30 and 7:30-10:00 PM

Guerneville Grammar School

14630 Armstrong Woods Road

TEAMWORK in Scottish Country Dancing

[Reprinted from, and with permission of, The Reel & Strathspey, published by the Royal Scottish Country Dance Society, San Francisco Branch. Our thanks to Dorothy Henney for calling this article to our attention. Refer to the March 1974 issue of LET'S DANCE for an explanation of Scottish dance terms.]

Teamwork in Scottish Country Dancing is much the same as harmony in music: each dancer has a melodic line as well as a harmony with the other dancers. If the teamwork is good, the elements of the dance become inseparable because they are so interdependent; the whole set and the pianist are simply one organism. Each person, whether he is active or passive at a given moment, must be aware that his energy is part of the whole and that his presence is creating the spatial relationships which exist for everyone in the set.

The basis for these relationships is the formation of the set. All eight dancers must participate in making a solid foundation for the dance. (There is a structure for this: the set is formed according to the position of the first couple.) When the dance is moving, the space relationships also become dependent on time, and the net sum of time and space is phrasing. If, for example, a dancer cuts through a reel of four in a straight line, he is imposing a set of spatial relationships on the other three dancers. The same effect occurs if time is altered---if someone is late or early.

The standing couples also play an important part in the dancing team. They are the physical foundation of all the action that takes place. As an illustration, imagine four couples on the floor, with the middle two doing a *pousette*. If the standing couples on either side were to take two steps backwards, the *pousette* would suddenly become a muddle in the middle. If they took a step forward, the *pousette* would be grossly out of bounds. Worst of all, if the top man took a step back, his partner, a step down, and the bottom woman a step up and towards the center, the *pousette* would be formless.

Handing is another important element of teamwork. The most obvious form of this is when arms serve to hold two bodies in direct, equal opposition during a turn. The success of the turn is entirely dependent on the ability of the dancers to work together to control their weights over a common point of balance.

Hands are also used to lead and direct. For example, in leading down the middle and up, the man is supporting and strongly pulling his partner forward with the right hand. Since she must pull up and offer strength and resistance they are really engaged in a team effort in order for the man to guide his partner as the form prescribes. Hands are used in a more passive way when one dancer uses another to maintain balance or for leverage. There must also be strong teamwork in this use of hands, even for the more passive person.

Continuity in movement and psychological identity are also expressed with the hands. A good example of this is when standing couples join hands on the sides to move up. If the couples have an eye on their partner and a hand to their neighbor, all the people in the movement are tied to one another.

It is possible to engage in dialogue and to offer psychological support by the use of the eyes. For example, couples covering in a reel of three use their eyes both to maintain their space relationship and to share the pleasure of dancing together. The same thing applies as dancers meet on their own sides of the reels. If each person is relating visually to both a partner and the dancers on the sides, then directly or indirectly, they are all dancing the reels together, and a team is formed. Because of this, it is possible to view the reels of three as taking place in a number of directions at the same time.

The eyes are also used to lead and direct, although this is usually a small part of a body movement or attitude. For example, when a couple is about to give right hands across in a wheel, their eyes meet and follow the arm and body movements into the wheel. In this way, the partners are effectively helping each other into the wheel. This kind of visual focus can be used to help someone who forgets where to go. A person can actually lead his partner by catching their eye and looking to the space where they should go.

Active dancers are constantly looking at the standing couples to keep their orientation in the set and to give shape to the figures. Thus, eyes are important in making the standing couples feel a part of the action. The standing people become responsible for their bodies as a part of the dance, and they too become a part of the team.

A special element of the dance involving the eyes is the bow and curtsy. This is the initial way in which couples convey a feeling of warmth and togetherness. It serves as a little acknowledgment to the partner that the two of you have something to share and will be dancing as a unit.

Teamwork transcends the boundaries of the set when there is a pianist. A skilled dance pianist provides the dancing team with the musical structure that sets the phrasing and feel of a dance. Of course, the pianist is equally dependent on the dancers to materialize and provide a physical impetus for his music. Ideally, the relationship between pianist and the dancers is not only a dialogue but a fusion into one instrumentality.

Teamwork is sharing, and preconditional to this is sheer enjoyment of the movements. If one doesn't enjoy simply dancing the steps and phrasing his movements, he will have little to share with the other members of the set. This enjoyment comes with technique, and although ultimately the technique enhances the teamwork and joy of dancing, it is important in teaching that it is developed without stifling the social motivation that already exists. It is possible to get a great deal of enjoyment out of a dance when only one or two elements of teamwork are employed. With every added dimension, however, the joy and beauty of dancing increases geometrically.

Announcements

KOPACHKAS invite you to their Fun in Marin
WARM-UP PARTY, Friday, July 12, 8:30 PM,
Park School, Mill Valley.

ARDELEANA will play international music at a party in the
Brazilian Room in Tilden Park, Berkeley, Friday, July 12th,
7:30 PM to midnight. Advance reservations at \$2.50 are re-
quired for the dinner and dancing. Contact Carol Walker at
869 Contra Costa Ave, Berkeley 94707, by July 5th.

JAPANESE 'BON FESTIVAL', "Festival of Souls, will mark a 1400 year
old Buddhist celebration, July 13-14, Japan Center, Post &
Buchanan Sts, San Francisco. Call (415) 921-2754 for info.

BRITISH COLUMBIA SQUARE DANCE JAMBOREE (21st Annual) is scheduled
for August 5-10 at Penticton, B.C., Canada. Pre-registration
discounts prior to August 1st. Write Jamboree, Box 66,
Penticton, British Columbia, Canada, for info.

SONOMA VINTAGE FESTIVAL, originally scheduled for September 29th,
will be replaced this year by the VALLEY OF THE MOON FOLK DANCE
FESTIVAL, Sunday, September 15th, afternoon and evening,
Veterans' Memorial Bldg in Sonoma.

SUNNYSIDE FOLK DANCERS will hold their "Harvest Moon Festival" on
October 6th, a Sunday, at the Vallejo Community Center, 225
Amador St, Vallejo, with dancing from 1:30-5:30 PM & 7:30-9:30 PM.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY ASIOMAR INSTITUTE will be
on October 11-13, with Bill Hamilton coming from Scotland to
teach. Also, a picnic will replace the regular July dance.

KALEIDOSCOPE, the first festival to be sponsored by the California
Folk Arts Association, Northern California Folklore Center,
will be held in Folsom, California, on April 25-27, 1975. For
info, contact the Center at PO Box 41622, Sacramento, 95841.

CAROL WALKER's Women's Folk Dance Workshop will hold open sessions
on Sunday mornings from July 7 thru Aug 4, 10-12 AM, at Ashkenaz
in Berkeley. Phone Carol at (415) 526-0151 for full details.

RUTH BROWNS GUNDELFINGER announces these Kolo Kalendar changes:
Omit Mondays at International House, Berkeley and omit Wednes-
days at Commodore Sloat Sch, San Francisco. Ruth teaches
Israeli dancing at Ashkenaz in Berkeley, Sundays at 8 PM, and
at Ner Tamid, Quintara & 22nd Ave in San Francisco, Wed at 7:30 PM.

ETHOS FOLK DANCE CENTER (a brand new venture) offers the following
classes at Mervyn's (upstairs), 236 Castro St, Mountain View:
Monday, Armenian; Tuesday, Belly Dancing; Wednesday, Flamenco,
Thursday, Greek mostly; Friday & Saturday, Requests.
Call (415) 733-2588 for complete information.

SINCEREST THANKS to the Fresno Folk Dance Council for their con-
tribution to the Federation's Scholarship Fund. Four from
Fresno received scholarships last year and have enthusiastically
served the folk dance movement in Fresno since then. We
look forward to the resumption of scholarships next year!

PINS and NEEDLES

(England)

Pins and Needles is a traditional English dance from Northumberland. It was introduced by Tom Kruskal at the 1973 University of the Pacific Folk Dance Camp.

MUSIC: Record: HMV7EG - 8854 Side 1, Band 2 (45) 6/8 meter
EFDSS ED 110 Side 1, Band 1 (45) 6/8 meter
Any jig in 6/8 meter, such as "Hexam Races"

FORMATION: Cpls facing ptr in Longways Formation, M L shldr twd music; cpls numbered 1 and 2 through the column. Any number of cpls may dance, but there should be a minimum of 5 or 6 cpls.

STEPS and STYLING: Walk (2 steps per meas): A tilting step with erect but relaxed posture. Used throughout unless otherwise stated.
English Balance Step: Low leap R, L, R (cts 1, 3, 4). May also begin with L, and may be danced in any direction, or turning with ptr.

MUSIC 6/8

PATTERN

Measures

Chord

INTRODUCTION

I. FOUR IN LINE

- 1-2 All cpls 1 give R to ptr and turn 1/2 around CW (moving slightly down) to stand between cpls 2, to whom they give L hands (W1 with M2, M1 with W2). All W face up, all M face down.
- 3-4 Four in line balance fwd (twd direction each dancer is facing) and bkwd.
- 5-6 Retain joined L hands, release ptr R, and turn 1/2 around CCW to finish with cpls 2 in ctr. Join R with ptr in line of four, all M facing up, all W facing down.
- 7-8 Four in line balance fwd and bkwd.
- 9-10 Retain joined L, release ptr R, and turn 1/2 around again to finish with cpls 1 again in ctr. Join R with ptr, all W facing up, M facing down.
- 11-12 Four in line balance fwd and bkwd.
- 13-14 All release L. Cpls 1 turn 1/2 around CW. Finish facing ptr, R still joined.
- 15-16 Cpls 1 balance fwd and bkwd to ptr. Finish facing down ctr.

II. DOWN CTR AND DANCE AROUND

- 1-4 All cpls 1 lead down ctr of the set. On last ct turn inward to face top of the set.
- 5-8 Return up the set to place of cpls 2. Cpls 2 join ptr hand (MR-WL) and move up one place (meas 7-8).
- 9-16 All assume closed pos with ptr. Cpls 1 and cpls 2 dance once CCW around each other (turning CW) with balance steps. Cpls 1 (below cpls 2) begin ML-WR; cpls 2 begin MR-WL. Finish again in lines, cpls in exchanged places.

When cpl 2 reaches the top of the set and cpl 1 reaches the bottom, they remain inactive until the next progression. At this time bottom cpl 1 becomes cpl 2 and progresses twd the top, while cpl 2 at the top becomes cpl 1 to move down the set.



NEWCASTLE

(England)

This dance, from John Playford/s English Dancing Master, 1650-1728, was introduced at the University of the Pacific Folk Dance Camp in 1972 by Nibs and Jean Matthews from London.

MUSIC: Record: ED 104, Newcastle.

FORMATION: Four cpls in a square, W to R of M. Cpls are numbered to L.

STEPS and
STYLING: Walk: a springy walk, 2 steps per meas, is used throughout the dance.

Set: similar to pas de bas but without crossing ft. Step R in place (ct 1), step L beside R (ct 2), step R in place (ct 3), hold (ct 4). Repeat, beginning L. One Setting Step takes 2 meas. It has a springy up and down movement, rather than swd.

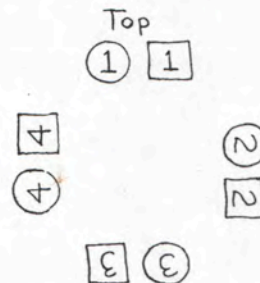
Arming: Hook designated elbow with designated person and turn once around with 6 walking steps. Release hands and fall back into own place with 2 steps. Arm R would be CW turn. Arm L would be CCW turn.

Siding: An exchange of place, over and back, with designated person. With 4 walking steps, move in CCW direction into opp place. End facing own place. With 4 steps, return to own place, moving in CW direction. Face ptr throughout Siding.

Honour: M, ft together, bow from waist. W, wt on R, place L lightly in back of R, and keeping back straight, bend knees in curtsy.

Turn A Single: Beginning R, make small individual circle to R (CW) with 4 walking steps.

In Star formation, hands are joined with opp in a "hand-shake" hold (just the fingers, not full palm). Joined hands are held between waist and shoulder level. Free hands hang naturally at side. "Dance" means any step other than walk--just so it moves (Fig 1, meas B 3-8). Skip or skip-change is typical.



MUSIC 2/4

PATTERN

Measures

INTRODUCTION (1 "pick-up" note): no action.

I. ADVANCE AND RETIRE: ARM AND STAR

- A 1-2 All join hands and walk fwd 3 steps, R,L,R (cts 1,2,1), close L to R, taking wt (ct 2).
3-4 All move bwd to place with same ft.
5-6 Face ptr and do 1 Setting Step.
7-8 Face corner and do 1 Setting Step.
9-16 Repeat action of meas 1-8.
- B 1-2 Ptrs hook R elbows and turn once CW with 4 steps.
3-8 With 12 steps, M move into ctr, join L hands in Star formation and move CCW once around set. At same time, W dance once around outside of set in CW direction.
9-10 Ptrs hook L elbows and turn once CCW with 4 steps.
11-16 With 12 steps, W move into ctr, join R hands in Star formation and move CW once around set. At same time, M dance CCW once around outside of set.

II. SIDING, ARCHES AND CAST-OFF

- A 1-4 All Side with ptr.
5-6 All step R on R and Honour to ptr.
7-8 With 4 steps, all move fwd, passing ptr by L shoulder (M move CCW, W-CW) to meet new W or M.
9-16 Repeat action of meas 1-8 (Fig 11) with this new person. All end facing ctr of set.
Note: All dancers have now progressed 1/4 around set.
- B 1-4 1st M with 3rd W, and 3rd M with 1st W (in side pos) join inside hands and advance twd ctr



(continued)

(3 steps, bring ft together on 4th), turn in twd ptr, join new inside hands and move fwd to place (4 steps). Keep inside hands joined (ML-WR), face ptr and raise joined hands high to form arch.

5-8 With 8 walking steps, 4th M and 4th W cast out (M turn R, W turn L) and pass under arch of 1st M and 3rd W, into ctr of set and into own places. At same time, 2nd M and 2nd W cast out and pass under arch of 3rd M and 1st W. All end in own places.

9-16 Repeat action of meas B1-8 (Fig 11) but with 1st M and 1st W casting out and passing under arch of 2nd M and 4th W, while 3rd M and 3rd W cast out and pass under arch of 4th M and 2nd W. All end back in own places.

III. ARMING AND LINES OF FOUR

A 1-8 All Arm R (cts 1-8) and L (cts 9-16) with present ptr and move on to meet next M or W (Pass L shoulders). M move CCW, W-CW.

9-16 All Arm R with this new person (cts 1-8), and Arm L (cts 9-16), turning until W is on L of M, at same time moving into lines of four in side pos.

B 1-4 With hands joined, lines of four move bwd 4 steps and fwd 4 steps.

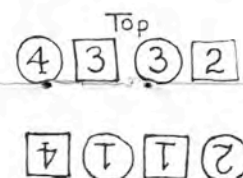
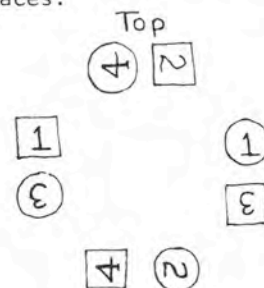
5-6 All drop hands and Turn A Single.

7-8 Lines pass through (pass R shoulders with opp person) and form new lines of four in head pos (end persons simply exchange places to become ctr of new line, while ctr persons pass through and move to end of nearest line).

9-14 New lines of four repeat action of meas B 1-6 (Fig 11).

15-16 Lines pass through, each person moving to original place. Turn to ptr and bow.

NOTE: The record given for this dance has enough music for an encore, so dance may be repeated if desired.



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an Armenian Festival

Today there is no independent country called Armenia, but the traditions of the Armenian people have enriched many nations, including the United States. In the Middle East there are many people of Armenian descent living in Istanbul and Beirut and in Iran. Armenians can be proud of their history and culture.

On or near August 15, an ancient Armenian harvest festival known as *Navasard* takes place. This festival consists of blessing the grapes and is a religious feast that grew out of a pagan one. With the coming of Christianity, many pagan festivals were absorbed and given new meanings.

Literally, *Navasard* means "New Year". In the pagan period the Armenian year began in August. At that time this festival was dedicated to Astrik, goddess of the hearth. Under Christianity the celebration was transferred to honor the Assumption of the Virgin Mary. On *Navasard* Eve huge trays laden with the luscious first grapes of the season are placed before the altar. The next morning the priest blesses them and gives a small bunch to each member of the congregation.

About a month later all the grapes are fully ripe and are harvested in a week or more, during which there is much laughter and feasting. It is then that girls, and boys, too, are eager to help their mothers make goodies that will be saved for Christmas. *Sharotz*, or nut sausage, is a special favorite. Concentrated grape juice is boiled with flour and sugar into a thick paste. Then nut meats, which eager hands have strung on long cords, are dipped into the paste until they resemble long sausages. The *sha-rotz* are hung from the kitchen ceiling until thoroughly dry and then are put away, safe from foraging young appetites, until Christmas.

[Reprinted from Joan Rowland's "Fun and Festival from the Middle East", Friendship Press, New York.]

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IN REVIEW...

STATEWIDE '74

The recent STATEWIDE Folk Dance Festival, "Dancers' Carrousel", held May 24 through 27 in San Jose, was a highly successful affair, as any of the nearly one thousand people who participated will attest. Each day offered a varied and well-balanced dance program. The Saturday afternoon Institute, coordinated by Bill Landstra, was attended by 220 eager dancers. Institute participants were delighted by the new material presented: Eugene Ciejkta taught two dances which he recently brought from Poland; Ned & Marian Gault taught three dances they recently acquired from Switzerland.

The highlight of Saturday evening's festivities, and perhaps of STATEWIDE, was the live music provided by the Ardeleana Group at the Afterparty. It was a thrill to dance to the wide variety of live international folk dance music in Ardeleana's repertoire. The many dancers who stayed for the Afterparty were reluctant to stop dancing in time to vacate the building by 2 AM. Many thanks to Kathy Kerr for engaging Ardeleana.

Exhibitions, presented by twenty groups with well over 200 dancers, were most enjoyable. It was especially interesting to see some of the dances taught at the Institute presented in polished form.

While many participants were on their way home Monday (or were already at home, recouping), a group of 100 avid folk dancers enjoyed the Picnic at Brahmhall Park, ending the four days of STATEWIDE activities by dancing on the grass.

Those of us who enjoyed STATEWIDE so much thank the members of the Committee who organized a great STATEWIDE Festival. Thanks are also due the San Jose Civic Auditorium management and the San Jose Chamber of Commerce for their cooperation, for providing the auditorium facilities, and for the shuttle-bus service to the LeBaron Hotel.

Pat Lisin

IT PAYS TO ADVERTISE IN LET'S DANCE MAGAZINE!

Advertising Rates:	Monthly	Yearly
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U.C. Folk Dance Festival

The Fourth Annual UC Berkeley Folk Dance Festival was a huge success. Congratulations to the many hard-working students and their advisor, Sunni Bloland. The affair filled--and I mean filled---the weekend of April 26 to 28 with two big parties and eight 1½ hour teaching sessions. Somebody ought to award black belts (kolo-type) for those who went the whole distance.

Each teacher was outstanding. 'Alphabetically,' they were: Denni Boxell, presenting Bulgarian & Macedonian dances with a fine eye for style; he spent considerable time correcting each dancer's stance, resulting in a very fluid performance of his dances.

Andor Czompo flew in from New York and spent his first classes teaching *Huszár Verbunk és Csárdás*--definitely a challenge---supplemented by two simpler dances suitable for general dancing. Mihai David roused lots of enthusiasm for his foot-stamping Romanian dances, all of which were collected on a new LP under the Gypsy Camp label (the rest of the world will see these at Stockton and San Diego camps, I expect). Jerry Duke also provoked a lot of foot-stamping in his Clogging and Big Circle sessions, and between Jerry and Mihai, plenty of us came away with assorted aches and pains--sure signs of a good time!

The hardest job the Festival Committee faced was deciding who should get tickets. The committee was flooded with requests for tickets the first day registration was opened, and latecomers hardly stood a chance. Unless more space and more teachers are planned, it will continue to be tough to get tickets for Berkeley's annual festival.

At least the parties were open to all comers, and just about everybody was there Saturday night in Pauley Ballroom. "Ardeleana" played and sang their way through an international dance repertoire, augmented by recorded music between sets. Ardeleana has been working as a group for about a year under the leadership of David Skuse, and the versatility and talent of the musicians are maturing into a really fine dance ensemble.

It was a wonderful weekend of teaching and dancing---the vibes were great! We all appreciate the amount of planning, organizing, and just plain work involved. I'm thinking of starting now to get in shape for the Fifth!

Carol Walker

Above. ARDELEANA: from left, Jane Cook, David Skuse, Rich Gibbons, and Dan Olson, at the Berkeley Festival.





Edith and Neal Thompson

Edith Thompson

An American Folk Dancer

by her friend Grace Nicholes

Folk dancing is an enjoyable recreation and yet has many cultural aspects for the studious dancer. Traditional American folk dancing seems "every-day" to us; Americans do not use castanets or tambourines or execute exuberant *prysiadkas* or rhythmic heel tapping. However, American dances are as energetic as any (have you done a Kentucky Running Set lately?) and have as intricate footwork (like Glenn Bannerman's clogging or the traditional soft shoe routine). The American Square Dance Association has done much to keep alive our best known folk dance, the American Square Dance, though this has suffered much from American "progressive" thinking, resulting in more and more intricate and complicated figures. A few callers have tried to keep the folksy feeling in square dancing, and Edith Thompson is one of these.

Edith's family is of American stock, even including some Cherokee Indian. Her grandmother came across the plains in a prairie schooner; her father was a square dance caller; her husband, Neal, is a fiddler--not a violinist, but a fiddler of no mean talent.

Edith has always been energetic. When she, Neal, and their two daughters settled on the San Francisco peninsula in the 1940s,

they immediately became interested in folk dancing, a new and budding recreation at that time. They liked it particularly because it brought neighbors together for a friendly evening of unsophisticated activity. They did foreign folk dances and a few old-time American ballroom dances, but Edith, remembering the fun at parties where her father was the caller, thought they should do some square dancing. She and another member, who had seen square dancing, decided to learn a call and try it out on the group. She worked harder than she thought possible to fit the call to the music and to allow time for the dancers to execute the figures. When the group met the following week, she could call the figures in a very danceable manner. The other caller had given up trying to work out a call, and after hearing Edith, he retired completely.

That was the beginning. Edith could see how much fun the dancers were having. Later, she was able to play her accordin while calling a square, and Neal could, and did, accompany her with his fiddle. The group really danced up a storm!

Edith soon became a teacher, but she did not forget the joy of European folk dancing; she taught and danced it as wholeheartedly as square dancing. She taught many groups, currently the Palo Alto Barronaders, and was successful with any age group. Edith has taught folk and square dancing in the San Bruno parochial schools for twenty-four years and now has a group of children in Palo Alto who eagerly await her arrival each week. A group which includes teen-agers, grandparents, and kindergarten kids is a challenge that this fine teacher can easily meet.

Edith has served the Federation in its Teacher Training Courses and Dance Institutes all over the state and has worked on many committees. She and Neal were members of San Francisco Folk Arts, an exhibition group that studied related folk arts along with the dances. She believes one can always keep on learning, and she attends the Square Dance Institute at Asilomar each year and as many folk dance institutes as she can. Edith is a champion at leading programs and has served as Mistress of Ceremonies at State and Regional Fiddlers' Contests.

For many summers Edith was a faculty member of the Folk Dance Camp at Stockton, but now she and Neal occupy their summers on their property in the redwoods near Garberville, where they run a camp each summer whose main concern is that the campers have a good time. Often among their campers you will find their five grandchildren, whom Edith and Neal enjoy immensely. This year Neal is retiring from his work with United Air Lines, and the Thompsons are going to their property in the redwoods with a feeling of peace and contentment in a job well done.

But don't think they are retiring from folk dancing. They will continue as leaders of the Barronaders. They will spend their winters in the Bay Area (the redwoods are pretty wet and cold) and will probably always be available to call squares at festivals and parties and to lead programs at receptions, church parties, picnics, etc., where they will always make certain everyone has a good, good time!

(continued from page 7)

a loom, as is reminiscent of medieval forms, and concludes with a *slängpolska*.

NINETEENTH CENTURY. The most revolutionary dance to come to Sweden, around 1800, was the waltz (*vals*). Originating in southern Germany and Austria during the last quarter of the 18th century, the single most important feature of the waltz was that the couples progressed, turning, around the periphery of the circle. It was called the "Wall Dance", in reference to the couples' following the walls as they danced. It is likely that even other dances, such as the *polska*, did not begin to progress until the advent of the waltz. The music used for the waltz in Sweden was much older than the dance itself and emanated from music-dance forms second in age only to the *polska*.

In the early 19th century, two dances came up from Germany and were rapidly blended with traditional Swedish dance forms. The *polka*, sometimes performed in a style similar to forms coming from Germany, has been adapted to Swedish motifs and may be danced as a pivot or with steps deriving from *polska* variants. The *schottis*, perhaps originating in Scotland and coming through Germany to Sweden, has also been introduced into basic Swedish forms after some reinterpretation.

THE BALLET MASTERS AND DANCE CLUBS. After 1850, a number of ballet masters, most notably Anders Selinder, choreographed dances based on themes supposedly derived from the peasantry for presentation to the upper classes. As discussed above, these professional dancers tended to have minimal familiarity with the folk motifs they were pretending to represent. In 1880, the forerunner of the first folk dance club was organized at the university in Uppsala, originally under the name "Student's Dance Society" (later known as *Philochoros*). Its purpose was to advance the quality of the art of the dance. Its first leader was the ballet master Carl Peschel-Barowiak, a student of Selinder. Thus the creations of Selinder and his students eventually came to be performed as "folk dances" by students and other urbanized and relatively higher class organizations. One of the most flagrant examples of this process occurred when members of Gotlands Nation (the society of students from Gotland) at Uppsala University were invited to enter a dance from their province at a folk dance festival. Knowing scarcely anything about the dance motifs of their province, the students prepared "*Gotlandskadrilj*", which is not a *kadrilj* (quadrille), not from Gotland, and not a folk dance.

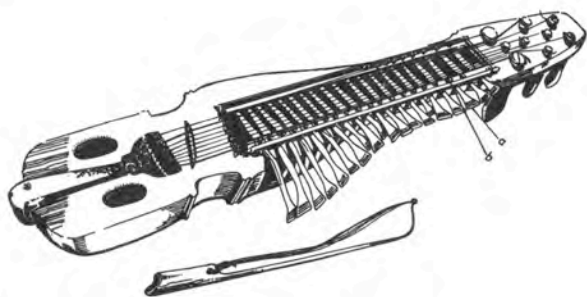
While more authentic folk dances also were embraced by these groups, including many of the quadrilles that probably were not too tampered with, authenticity was scarcely the rule. It has not been until the most recent years, particularly during the past decade, that there has been a renaissance of interest in genuine peasant dance forms and their origins.

DISSEMINATION OF DANCE FORMS. There was a constant exchange of dances between the aristocracy and the lower classes in Sweden, certainly to the mid-19th century. The upper classes would observe the peasants in their dances, then organize folk dances, with prizes for the best peasant costumes. The peasants, in their

turn, would peer in through the windows at the aristocratic balls and then spread word of any new dances out to the country. A notable example of this interchange is the development of the minuet. First appearing as a French peasant dance in the 17th century, it was adopted by the upper classes, spread through the courts of Europe to Sweden where it was observed by the peasantry, and once again was reinterpreted to become a genuine Swedish folk dance. The minuet is currently a popular component in the programs of folk dance clubs in Sweden, having been reassumed by the urbanized elite.

Once they reached the lower classes, dances would spread in the course of transporting farm goods by a very mobile labor force, and by soldiers, who tended to be particularly skillful dancers. The peasants would meet at the nearest crossroads, or at a bridge (providing a wooden floor), and when it was colder, often at an abandoned barn or cottage. One objective was to reach perfection in the dances in time for holidays or weddings.

Weddings and the church were originally natural places for dancing, with the priest traditionally opening a dance with the new bride. It was not until the late 19th century that some segments of the church began to disapprove of dancing as sinful and came remarkably close to destroying all traces of traditional dance and music in Sweden. Were it not for the internationally acclaimed painter, Anders Zorn, who organized *spelman's* (musician's) contests and exhibitions, traditional music, and with it authentic dance forms, may have become entirely extinct in the country.



FOLK INSTRUMENTS. The violin is by far the predominant instrument in traditional Swedish music and one of the oldest, with antecedents extending to the early 17th century. Most traditionally, two violinists play together. Peasants would often make violins out of any convenient material, including shoes, until they had the means to buy a better instrument. The violin was so ubiquitous in some areas of the country that, according to one folk saying, if you're walking along and meet three men from Rättvik (along Lake Siljan in Dalarna, an area particularly rich in folk culture), chances are, four of them play the violin.

An instrument that is about as old as the violin is the *nyckelharpa* (literally, key harp), a bowed, violin-shaped instrument,

with keys to depress the strings. This instrument continues to be played today, although without the popularity of the violin. The art of the *nyckelharpa* has reached its greatest development in the province of Uppland, immediately north of Stockholm.

After 1850, with the decline in development of Swedish traditional art forms, the accordion and, to a much lesser extent, the clarinet began to be used for traditional music. Despite its general popularity, the accordion has never gained acceptance as an authentic folk instrument and has been regarded by some as an abomination of industrialization and mass production. There have been a variety of other instruments, none of which have achieved the longevity of the violin or *nyckelharpa*. These have included bagpipes and varieties of zithers, harmonicas, bowed instruments, animal horns and woodwinds.

THE MUSICIAN. The *spelman*, the player of dance or any traditional music, has always enjoyed a special place in the society. He has been both highly respected and despised, regarded as gifted by God and possessed by the devil. In the Middle Ages he was referred to as "*lekare*" (player, in the sense of being a player of games) and was as much a court jester as a musician. In modern times, his musical wit has been essential, as he has been expected to follow, to lead, and to play with the dancers. He has come from varied origins, from the aristocracy and the lower classes, learning his music by ear in the villages, or by notes from trained teachers. All four forms of traditional dance in Sweden today are dependent on *spelman*, usually violinists, with records or tapes seldom being used.

SUMMARY

Swedish traditional dance is primarily couple dancing, with the authentic music for the most part played on the violin or *nyckelharpa*. The most originally Swedish dance form, the *polka*, appeared around 1600, with antecedents from medieval times. The genuine peasant dances have been digested and interpreted by an urban elite class, resulting in a more polished, dramatic, faster and lighter group of dances than is found among the heavier and more obscure peasant counterparts. After nearly a century of relative neglect of the original forms by an increasingly sophisticated society, there recently has been a renaissance of interest in the basic roots of traditional dance in Sweden.

oOoOoOoOo

The author has lived in Sweden for several years, during which time he studied Swedish dance and folklore. He visits Sweden regularly, expanding his knowledge of ethnic culture, and maintains frequent contact with dancers and folk dance organizations in Finland and Sweden. He has conducted a Swedish and Scandinavian folk dance group for the past three years, meeting Thursdays at the Menlo Park Recreation Center. He is available for workshops and institutes for teaching and lecturing on Swedish and other Scandinavian traditional dance at any level of advancement.

ECHOES

FROM THE

SOUTHLAND

By Perle Bleadon

WESTWOOD CO-OP

WESTWOOD CO-OP has elected new officers: BEVERLY BARR is our new President; MILT SKOLNICK, Vice President; MARGERY NICOLSON, Treasurer; ILA HOLMES, Recording Secretary; RENA NADLER, Corresponding Secretary; and DAVID COHEN, Publicity.

Westwood's 5th Thursday Party was reminiscent of the early days of the Club, celebrating the 29th Birthday of the Club and all June birthdays.

We had an affair! It was the Participating Members Party. We sat at tables arranged and decorated with fragrance and beauty, from their gardens, by FRAN SLATER and her committee. We consumed delicious food and danced to ED FELDMAN's music box, making sweet sounds, as listed on his clever innovation---a continuous roller scroll of dances.

If you were not there, start now to prepare for our next one. Begin your volunteer services now. At least three deeds are required. To qualify, you could attend three Council Meetings, or M.C. a dance program, bring refreshments, or help on committees. GET INTO IT TO GET MORE OUT OF IT!!!

We are not busy preparing for our Annual Festival on the West L.A. Mall, which is to take place Saturday evening, July 13th.

(submitted by Dave Cohen)

ROYAL SCOTTISH COUNTRY DANCE SOCIETY - LA BRANCH

New Officers of the LA Branch are: ROY PURDY, Chairman; SHERMAN OSTRUM, Vice Chairman; RENA TRAPWELL, Treasurer; ANN McBRIDE, Recording Secretary; JEAN BLAKER, Corresponding Secretary; and ELLEN CORKERRY, JEAN MacTAVISH, JACK RENNIE, and BILL HOOK, Members-at-Large.

THIS AND THAT

Recipients of the 15th Annual Elizabeth Sanders Scholarship Awards to the California State University, San Diego, Folk Dance Conference, to be held at San Diego, California, August 11-18, 1974, are: MARILYN ROSE, DINA HARTZELL, MIKKI REVENAUGH, JAMES A. LAVITA, SAM SCHATZ, and JULIE SLATER.

Winners of Idyllwild Scholarships are: SHIELA RUBY, JOHN SAVAGE, and MONTY FELDER.



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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, The Hutch, Willow & Pine, 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.

Fun in Marin ?

You BET!

Join all of us Marinites
 at our
 * JULY FESTIVAL *

DAY and ROMIE DREXLER

**FESTIVAL WARM-UP
 PARTY JULY 12 8:30**

PARK SCHOOL

Presented by 360 E. BLITHEDALE, MILL VALLEY

KOPACHKA DANCERS



Old Fashioned
 Home-made
 ICE CREAM

OLD UNCLE GAYLORD'S

E. Blithedale to Sunnyside
 Left ½ block to
 #1 El Paseo, Mill Valley

Noon till Midnight EVERYDAY!

COUNCIL CLIPS

MARIN DANCE COUNCIL

MARIN DANCE COUNCIL has new officers: DAY DREXLER, President; AL HEINRICH, Vice President; BOB ROLOEFSON, Treasurer; MARIE ROBERTSON, Secretary; and DONNA LANE, Corresponding Secretary. The COUNCIL held its yearly successful picnic with a big gang attending at the Novato Cheese Factory on June 9th.

The STEP-TOGETHERS also have new officers: DAY DREXLER, President; DOUG DOUGLAS, Vice President; ANN D'ALVY, Secretary; and GWEN RASELLA, Treasurer.

The WHIRL-A-WAYS are having Wednesday night classes during the summer, but with no teaching. The evening will be geared to family dancing. Party nights have now been regularly established on fourth Fridays, with instructor MAX HORN doing the music.

The MELVILLES and HEINRICHs from Marin, along with the SULTANS and CARPENTERS are attending the Int'l Folklore Camp conducted by Alura Flores D'Angeles at Oaxtepec Resort Center in Mexico.

In June the STEP-TOGETHERS and the HARDLY ABLES celebrated anniversaries--the HARDLY ABLES their 23rd on June 15 with EDNA PIXLEY and BOB ROLOEFSON hosting, and the STEP-TOGETHERS their 22nd on June 22nd with the JIM RASELLAS hosting.

The decorations for the July Festival are being done by the STEP-TOGETHERS with JIM RASELLA in charge. Years ago at a July Festival at San Rafael High School Gymnasium, JIM RASELLA did a Bastille Day theme featuring paper bag heads surmounted by elaborate French hats at the end of tall pykes. This year's decorations will have the hats again, this time in very meaningful memory of the wonderful BINKS DAVIDSON, who did the original hats.

Jim Rasella

FRESNO FOLK DANCE COUNCIL

A nice crowd attended the SQUARE ROUNDERS' annual Hobo Party. This is the night when the men do all the work. That hobo jungle shelter was a work of art--and where did they find those over-size drawers hanging on that closeline? SVEND ANDERSON and KEN WIGHT, assisted by potato-peeler MACE MAGARIAN, served up a mighty tasty hobo stew. A special treat was the Indian bread made for us by DIEDRE McMURRAY. Balls of soft dough are flattened and stretched to pancake size, dropped into sizzling deep fat, and when golden brown are served hot with a light sprinkling of salt. A super-delicious treat that Diedre learned to make while teaching on an Indian reservation. Children from Quigley Playground danced "Tinkling". LOUISE SIGLER watched with special interest as her nine-year-old granddaughter, WENDY CHAPMAN, performed. An unexpected treat came when NOURIA HARRIS and her friend SADA did one of their native Tunisian folk dances for us.

Our worthy Council President CLEDA RODRIGUES was barely moved into her new ranch home near Sanger when she was whisked into the hospital for major surgery. We all wish her a speedy recovery!

Vera Jones

EIGHT TO EIGHTY FOLK DANCERS - Nevada

EIGHT TO EIGHTY FOLK DANCERS are planning summer activities which include guest appearances, picnics, and outdoor dances. Leaders of the group, HARRIET & AL CALSBEEK, also announce that the club is listed by the Univ of Nevada, Reno, as a summer session activity available for students and their families.

The two branches of the club will combine for joint sessions on alternate weeks, in place of two weekly meetings.

The picnics will be pot-luck, with everyone bringing their own food and utensils. EIGHT TO EIGHTY FOLK DANCERS' activities are open to singles, couples or families, with dancing at the Beg/Int level. The following dates have been arranged:

July 7, Sunday, picnic at 4:30 PM; guest appearance at the Sunday Evening in the Park series of Sparks Rec Dept, at Oppio Park, 18th & York Sts, in Sparks, Nevada.

Tuesday evening picnics at 6:30, dancing at 7:30 PM, will be held on the following dates: July 16th at Oppio Park, Sparks; July 30th at Bowers Mansion Park; Aug 13th and 27th at Mills Park, Carson City. In case of bad weather, the July events will be held at Sierra Vista School, and the August sessions will move into the Carson City Rec Center.

Harriet Calsbeek

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

COUNCIL Officers for the new term, 1974-1975, are as follows: President, ED KREMERS (Incumbent); Vice President, LEE FIFER; Secretary, VIOLA DELK; Treasurer, SHIRLEY DALRYMPLE; Publicity, VIRGINIA HARDENBROOK (Incumbent).

Seventy-five people were on hand at the Mexican Party hosted by the SF FOLK DANCE CARROUSEL on May 10th. Everyone enjoyed the Mexican dance exhibitions by the Los Lupenos group of San Jose!

FUN CLUB invites all folk dancers to its next monthly party, Saturday, July 6, 1974, at the Presbyterian Church, 321 Taraval; the party will have an "Indoor Picnic Style & Patriotic" theme. Guest caller will be STAN VALENTINE. 8:15 PM. Donation, \$1.50.

Contratulations to BOB & VIRGINIA HARDENBROOK! The SF Council awarded them a scholarship to Stockton Folk Dance Camp.

CHANGS INTERNATIONAL FOLK DANCERS' officers for the new term are as follows: President, ANN HUGHES; Vice President/Delegate, GEORGE PAVELKA; Secretary, GLORIA EBELING; Treasurer, RANDALL MURLEY; Registrar, JOE DANIEL; and Publicity, JIM WRIGHT.

GATESWINGERS will hold their 46th Annual VACATION WEEKEND at the San Francisco YMCA Camp at Jones Gulch, near La Honda, Ca, over the Labor Day weekend, Aug 31 to Sept 2---three fun-filled days of activities---swimming, sports, dancing, for the whole family! Cost is \$15.25 adults, \$12.75 for 6-12 year olds. Reservations are needed; the deadline is Aug 15th. The GATESWINGERS invite and welcome all folk dancers, their families, and their friends to join them! For reservations and further information, call ED KREMERS at (415) 775-3434.

Cathy Jair

GREATER EAST BAY FOLK DANCE COUNCIL

Your new Council Officers are: PHYLLIS OLSON, President; PAUL HOLTZ, Vice President; MARY KOZE, Secretary; and AUGUST KORBER, Treasurer. They were installed at a dinner meeting on June 4th.

Our FIFTH SATURDAY PARTY will be held on June 29th. At the last meeting PAUL HOLTZ volunteered a program from his club, the RICHMOND-SAN PABLO FOLK DANCERS, for the party and suggested that each club be responsible for a party program from time to time. Here is your opportunity! Our Fifth Saturday Parties have been great--if you are not attending, you are missing a good time!

The BERKELEY FOLK DANCERS continue to have classes four nights a week and an all-request dance program on Friday nights at John Hinkel Clubhouse on San Diego Road in Berkeley. MARJORIE SIMIC, in her monthly Bulletin (which you can subscribe to for \$2/year), reports that all classes are well attended, and the request night has a real good turnout. ART WOODWORTH, their President, will welcome your visit at any time.

The EAST BAY WOMEN'S DANCE CIRCLE has new officers: President LIL DePAOLI; Vice President, GWEN HEISLER; Secretary, BERNICE HINK; Treasurer, GWEN HEISLER; & Assistant Treasurer, BEE THOMAS. The Thursday morning classes, open to intermediate and advanced women, will resume on September 5th, 9:30-11:30 AM, at Leona Lodge, 4444 Mountain Blvd, Oakland. MILLIE von KONSKY directs.

Genevieve Pereira

PENINSULA NEWS

At their June Western Party, the BARRONADERS honored EDITH THOMPSON's husband, NEAL, recently retired from United Airlines.

Both Edith and Neal have had a life-long interest in fiddle music. Neal, a native of North Dakota, has been playing all his life. He gave us some fancy renditions of fiddle music with unusual contortions of the bow. Edith, with her accordion, accompanied Neal and called some old time dance calls. Of course, one feature of the evening was a "Kentucky Running Set" which usually occurred on early American dance programs.

BEN CHOW, our "club artist", presented Neal with a personally designed cartoon album, reminiscing funny episodes in class and at United. JACK SADLER's String Group from Los Gatos provided live dance music---a real treat! Jack is a member of the newly founded Santa Clara Valley Fiddlers Association.

Edith has been an Emcee for many fiddle contests. Her interest has continued through the years from the time of her early childhood, when her father was a caller and fiddler in Colorado.

Both Edith and Neal hope to devote more time to the preservation of Old Time Music, now that Neal is retired.

Jean Mooers

➡➡➡➡ In Memoriam <<<<<<

DONATIONS to a special Folk Dance Scholarship Fund in memory of Don Mitchell may be sent directly to the University of the Pacific, Folk Dance Camp, Stockton, California 95204.

Your Letters...

Editor:

Just wanted to let you know that we think you are doing a terrific job updating and making LET'S DANCE come alive. We have enjoyed and learned from each issue, but particularly from the last three.

After hearing Anca Giurchescu's lecture on "Calusari", we were delighted to have Gail Kligman's complete text written up for future reference on that subject. The articles on "Clogging" and the personalities of the Bannerman's and Violet Marsh really help us folkdancers become aware that we do indeed have live American folk-dancing in the U.S. (other than Square Dancing).

Being particularly interested in costumes, I have always read those articles with interest and have referred to them many times. I really appreciated the information and drawings contributed by Audrey Fifield, but I also find a great deal of useful material in the work the current committee is doing. The recent article by Eleanor Bacon on Ukrainian Embroidery is especially good.

An innovation that I think is great is the "Sing While You Dance" page, especially as there have been several songs written up that I have always wanted to learn.

The important thing for you to know now is that I feel I can really recommend LET'S DANCE to my folkdance friends and classes, not just to support the Federation, but because there is a lot of good information and enjoyment in reading it.

Thank you Leslie,

Nancy Linscott

Kopachka Dancers, Mill Valley

P.S. One addition that I would like to see... Marin back in the Council Clips. Do wish some Marinite would take pen in hand and let others know some of the Marin folkdance activities. NL

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Editor:

AMAN is pleased to announce the arrival in this country of Nena Sokcic. Nena has been lead dancer with LADO, the Croatian National Folk Ensemble, for 25 years. She is not only a superb performer but has also served as director, choreographer and field researcher for various groups.

Nena is prepared to offer your group a variety of teaching possibilities. She has a large repertoire of dances for recreational purposes. If your group is interested in a choreography for exhibition, Nena can also offer a performance number especially suited to your needs. She can provide costume information, recorded music, or music for your own orchestra. In addition, Nena is a fine folklorist and can present your group with interesting background material.

For information, write or call: Barry Glass, c/o Pearl Rottenberg, 2318 - 10th St, Santa Monica, CA 90405; (213) 392-0236 or 821-3572.

Sincerely,

Barry Glass, Asst. Director
AMAN FOLK ENSEMBLE

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

MORRIS LECHTICK, 13327 PORTOFINO DR, DEL MAR, CALIF 92014

JUL 4, Thur, PARTY, hosted by Santa Monica Folk Dancers.
AUG 9-11, Fri-Sun, TAMBURITZA EXTRAVAGANZA, Croatian Hall, 11625 S. Budlong, Los Angeles.
AUG 9-11, Fri-Sun, TEACHER/LEADER WORKSHOP, San Diego State Univ.
AUG 11-18, Sun-Sun, FOLK DANCE CONFERENCE, San Diego State Univ.
SEP 14, Sat, FOLK DANCE FESTIVAL, San Diego State University.
OCT 5-6, Sat-Sun, FESTIVAL, hosted by Folklaenders, Chula Vista.
OCT 25-27, Fri-Sun, FEDERATION INSTITUTE, Camp Hess Kramer.
NOV 10, Sun, TREASURER'S BALL, West Hollywood Playground.
DEC 8, Sun, FESTIVAL, Pomona Folkarteers.

1975

JAN 25, Sat, 28th INTERNATIONAL FOLK DANCE FESTIVAL, Music Center.
FEB 14-16, Fri-Sun, LAGUNA WEEKEND, hosted by Laguna Folk Dancers.

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

CLASSIFIED ADS

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

LOS ANGELES

WESTWOOD'S BEGINNERS CLASS - International Folk Dancing:

Mondays, 7:40 to 10 PM, Stoner Avenue Playground.

DAVE SLATER, Instructor.

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7 to 10 PM,

Emerson Jr High School, Selby, near Santa Monica Blvd.,

West Los Angeles.

FEDERATION'S BEGINNING INTERNATIONAL FOLK DANCE CLASS:

Saturdays, 7:30 - 10:00 PM, Starr King Jr High Gym,

4201 Fountain Ave, Los Angeles, Ca (enter from Sunset Dr).

Handcraft from Europe

BRAIDS BUTTONS BOOKS LINENS CANVAS

Open Every Day—Discount To Folk Dancers

777, 1201 and 1210 Bridgeway
SAUSALITO, CALIF. 94965

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- JUL 4, Thur, OAKLAND: "Fourth of July Festival", Oakland Aud, 10 Tenth St; 1-5:30 PM. Host: GEBFDC. See Page 11.
- JUL 12, Fri, MILL VALLEY: "Warm-Up Party", Park Sch, 360 E. Blithedale. 8:30 PM. Host: Kopachka Dancers.
- JUL 13-14, Sat-Sun, MILL VALLEY & KENTFIELD: "Fun in Marin", Institute and Dancing, Sat at Park School, Mill Valley; Festival, Sun, College of Marin, Kentfield. See pages 1-3.
- JUL 21-27, Sun-Sat, STOCKTON: "Stockton Folk Dance Camp", 1st Week; Contact Jack McKay, 227 Lawton, SF 94122; (415) 566-6293.
- JUL 28-AUG 3, Sun-Sat, STOCKTON: "Stockton FD Camp", 2nd Week.
- AUG 4-10, Sun-Sat, FEATHER RIVER: "Feather River Folk Dance Camp", near Quincy. "Moonlight Festival", Aug 10th. Instructor: Millie & Von VonKonsky. Host: Oakland Park & Rec Dept.
- AUG 10, Sat, "Dinner/Dance at Sonoma Joe's", Redwood Hiway at the Pengrove Turnoff. No-host cocktails; dinner 7 PM, \$4.50 per person. Host: Petaluma International Folk Dancers.
- AUG 18, Sun, GUERNEVILLE: "Little Festival in the Redwoods", Noon to 10 PM. Potluck lunch & dinner, Armstrong Grove. Folk dancing at Guerneville School. See ad page 13.
- AUG 31, Sat, OAKLAND: "Fifth Saturday Party", Frick Jr Hi Sch, 64th & Foothill. 8-11 PM. Host: Greater East Bay FD Council.
- SEP 7-8, Sat-Sun, BLUE LAKE RESORT, "Marin Dance Council Campout". Contact Day Drexler, 24 Hill St, Mill Valley; 388-1521.
- SEP 15, Sun, SONOMA: "Valley of the Moon Folk Dance Festival", Veterans' Mem Bldg, 126 First St West; 1:30-5:30 PM and 7:30-10 PM. Host: Redwood Folk Dance Council.
- OCT 12, Sat, MILL VALLEY: "Scholarship Ball", Park Sch, 360 E. Blithedale; 8-12 PM. Host: Marin Dance Council.
- OCT 19-20, Sat-Sun, FRESNO: "Fresno Camp Reunion", Holmes Playground, First & Kerckhoff Sts. Host: Fresno Folk Dance Council.
- OCT 26, Sat, SAN LEANDRO: "Halloween Costume Party", Bancroft Jr Hi Sch, Bancroft & Estudillo. 8-11 PM. Host: GEBFDC.
- NOV 29-30, Fri-Sat, SAN FRANCISCO: "Kolo Festival".
- NOV 30, Sat, OAKLAND: "Fifth Saturday Party".
- DEC 31, Tues, SAN RAFAEL: "Karlstad Ball".

WELCOME, FOLK DANCERS

to

FUN IN MARIN

"MARIN WHIRLAWAYS"

Party every fourth Friday
Carpenter's Hall, San Rafael

WELCOME TO MARIN

BILL & ANN D'ALVY

WORKSHOP

Tuesdays, 8 PM - Almonte Hall
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BAY AREA

ETHOS FOLK DANCE CENTER - upstairs at Mervyn's in Mtn. View -
Classes in Armenian, Belly Dancing, Flamenco, Greek & Balkan.

Info: 1262 Lynn Way, Sunnyvale 94087; (415) 733-2588.

FOR SALE: Costumes, accessories, pictures, postals, dolls, etc.

Write to Ruth Prager, 537 Duncan, San Francisco 94131, or
phone (415) 824-9642.

COSTUME IMPORTS - Beautiful Dirndls from Austria; Slavic costumes
& accessories. Taking orders for direct imports: Elfrieda

Mann, 1385 Rosewood Ave, San Carlos, CA 94070; (415) 593-7233.

SKIRTS & BLOUSES - various colors and materials, all in
excellent condition. Reasonable. Call (408) 248-4946
in Santa Clara.

FOUND after the Carrousel Party on May 10, 1974: one Mexican
rebozo, and one woman's sweater. Owner may call Grace Nicholes
at (415) 586-3054 in San Francisco.

ALMENRAUSCH SCHUHPLATTLER meets Mondays, 8-10 PM, in Oakland.

Specializing in Alpine dancing. New dancers welcome! Call
Bill Dinwiddie at 451-5014 for further information.

DIABLO FOLK DANCERS of WALNUT CREEK have a new instructor--

GRAHAM HEMPEL. They meet at Tice Valley School, Wednesdays at
8 PM, except last Wednesdays, when they meet at Los Lomas HS.

IRENE WEED SMITH - Ballroom Specialist, Choreographer.

Tap, Ballet, Modern Jazz, Hawaiian, Discotheque.

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

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 BUTTITTA.

OAKLAND RECREATION CLASS

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

Beg 7:30 PM, Int-Adv 8:30 PM. MILLIE von KONSKY, Instructor.

PANTALOONERS have class at Laurel School, 3820 Kansas Street,
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 and JUNE SCHAAL instruct.

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.

WALNUT WHIRLERS invite all dancers to their monthly parties,
4th Saturdays, 8 PM, Alamo Women's Club, Alamo. For info,
call (415) 283-2692 in Lafayette.

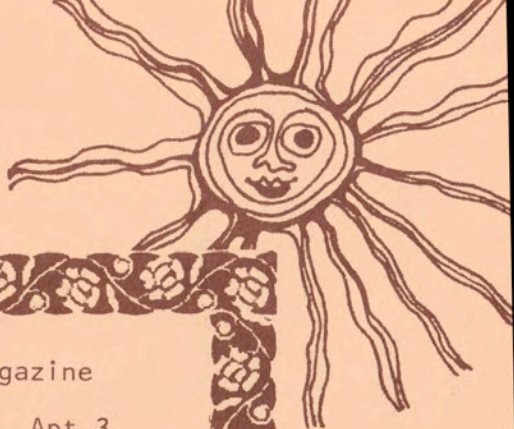


DEADLINE FOR SEPTEMBER ISSUE

is

AUGUST 1, 1974





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Los Angeles, CA 90006
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Oakland, CA 94612
Phone: 893-7541

