

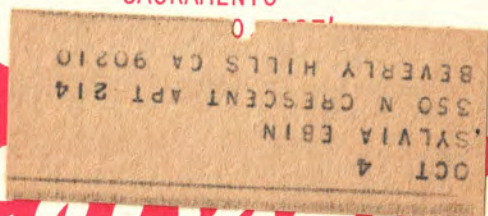
March 1974

45¢

Camellia Festival



20th ANNUAL CAMELLIA FESTIVAL
SACRAMENTO



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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- ON OUR COVER -

The State Capitol in Sacramento,
California; Camellia City.

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20th Annual

Camellia Festival

Memorial Auditorium
16th & J Streets
SACRAMENTO

The Institute Committee of the Sacramento Council of Folk Dance Clubs, headed by DENISE MITCHELL, will present an Institute at the Camellia Festival on Saturday, March 9th, commencing with registration at 1 PM. The Institute is from 1:30 PM to 4:30 PM.

We are pleased to announce that SUNNI BLOLAND and BERNARDO PEDERE will teach the dances for this Institute.

SUNNI BLOLAND, who teaches at the University of California at Berkeley, & who has gone to Romania for her material, will teach three dances from that country: *Alunelul Sucit*, *Boeraesca*, and *Dragaicuta*.

BERNARDO PEDERE, director of the Pittsburg Filipiniana, will teach two couple dances from the Philippines: *Paso Doble* and *An Marol*. These two dances were taught at the San Diego Folk Dance Conference in 1973 and were very popular there. Bernardo's exhibition group will perform during the Sunday afternoon portion of the Pageant.

Afterparties will be held in the Main Auditorium and in an adjoining room following the general dancing on Saturday evening. The Balkan Dancing will start at 10 PM, continuing until 2 AM. EDITH CUTHBERT plans to bring her Balkan records.

Schedule for Sunday, March 10, 1974, will begin with a Council President's Meeting at 10 AM, a General Assembly Meeting at 11:45 AM, the Camellia Pageant at 1:30 PM, and Folk Dancing at 3:30 PM-5 PM, and again from 7-10 PM.

See pages 20-21 for the Camellia Festival Dance Program and a list of the Camellia Pageant Exhibition Groups.

Nadine Mitchell

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The CALUȘ Ritual of Romania

by Anca Giurchescu

ANCA GIURCHESCU has been the principal researcher for the past 20 years at the Institute of Ethnography and Folklore in Bucharest, Romania, and is a member of the International Folk Music Council (IFMC), Dance Committee. She contributes to the archives through field research and does analytical studies of the dance materials. Aside from collecting dances for the archives, one of her principal interests is the study of dance in its social context, and in particular, for the last seven years, she has been involved in research of the Caluș ritual, which is a living tradition.

Anca was in California on a grant received by Sunni Bloland through the International Research Exchange Board and gave lectures at UC Berkeley and UCLA. She and Sunni are colleagues on a book, "Romanian Folkdance", to be published in 1975.

Anca collaborated with the Institut für den Wissenschaftlichen Film, Göttingen, Germany, in producing the film that accompanied the following lecture; references to the film are included in the article.



The Caluș is one of the oldest rituals in traditional Romanian culture. It belongs to the large category of customs which are performed by men's bands or corps. Although there are differing opinions about the origin of the name Caluș, it is generally considered to derive from the word "*Cal*", meaning *horse*. Some of the Caluș variants include movements which imitate horse's steps as well as neighing, which tends to substantiate this claim. During the eighteenth century, the ritual was widespread throughout Romania, but it has disappeared little by little over time; presently, it can be found only in the southern part of Romania, especially in South Oltenia and Muntenia. There are similar variants in the Balkans (in Macedonia, Bulgaria, along the Danube, and in Serbia), but these exist only in villages with Romanian populations. Various elements of the Caluș such as dance movements, certain costume pieces, props (sticks and swords), and semi-ritualistic actions can be found in central and southwestern Europe (Spain and France) and in England. The distribution of related elements over this large expanse (European culture only) suggests that the ritual belongs to a very ancient cultural stratum.

The custom of Calușul consists of a complex of rites: fertility, healing, protection, and initiation, which have developed & merged through time. Like every folkloric event, it functions as a polysemic sign. The ambiguity increases when we try to understand the content of the message from the point of view of the receivers, according to their cultural and educational standards.

The older people regard Calușul as a fertility or healing ritual, while the youth see it as a simple artistic performance; still others consider it to be a means of showing formal respect for the old traditions.

The basic elements of this custom can be described in terms of time, space and the participants. In its traditional form, Caluș occurs only once a year at Whitsuntide (Pentecost), fifty days after Orthodox Easter. It usually lasts five days: Pentecost, Monday, Tuesday, Wednesday, and the following Sunday, but it may be three days: Sunday, Monday and Tuesday. The Caluș dancers, or Calușari, dance throughout the day and only as long as the sun is up. The ritual laws forbid any kind of activity during these days; if anyone disobeys these rules, then they will become ill. This illness, which is of a nervous nature, can only be cured by the dance of the Calușari.

Space also has ritualistic value. Certain moments in the Caluș custom are linked to definite or fixed places, such as a hill, a particular spot near a river, the border between two villages, the peasants' courtyards, and so on.

The participants can be divided into active and passive categories. The function of those who are active is to establish, through dance and magic actions, communication between the people and the supernatural. The passive participants, the hosts who receive the Calușari and the village audience, benefit from these actions either directly or indirectly. Only men take part in the Caluș ritual itself, irrespective of their marital status. The dance group consists of an odd number of participants: 5, 7, 9 or 11. In addition, there is a mute (a character with a mask), a flag bearer, and the musicians. The group structure reflects a strict hierarchy. The first leader, or *vataful*, has unlimited rights over all the participants; he is followed (in status) by an assistant, then the second leader, who is the last dancer in line, and finally, the integral group.

The Caluș group is a ritually closed group, which means that all of the participants must be separated from community life for a limited amount of time. In traditional perspective, the Calușari consider themselves, as does the community, to be the embodiment of supernatural female mythical fairies, called *jele*. This belief in their supernatural power is also founded in reality.

To perform this ritual, unusual physical and psychological prowess is necessary. For example, the dances require strength, agility, kinesthetic memory, sensitive rhythm and endurance, as well as the ability to express strong emotional feelings. These qualities are developed and reinforced by rigorous training and respect for the ritual laws, which prohibit all excess. Therefore, throughout the duration of the Caluș, sexual contact is forbidden.

The Calușari wear a special costume. The most important elements are the *opinci* (mocassin-type shoes) with spurs &/or bells, richly decorated hats, embroidered handkerchiefs, and babies' bonnets which they receive from young girls or women. They also carry sticks.

The mute has many roles: he is generally responsible for the magic actions; together with the *vataf*, he controls adherence to all interdictions. At the same time, the mute performs short comic sketches by himself or with other dancers. He wears a mask, a red, painted wooden sword, and a woman's skirt.

The flag carrier is only passively involved in the ritual; he does not have a special costume.

The musicians are active participants. Formerly, the bagpipe (*aimpoi*) or a flute was played for the Caluș; nowadays, a violin and a small *cimbalom* or a mandolin-like instrument (*cobza*) are the most common.

The Caluș ritual must be seen as a folkloric event which includes in tight syncretism different elements such as dance, music, gesture, mime, poetry, dramatic and magic actions, ritual props and ritual motifs. Their significance varies with respect to specific moments in the ritual. The entire custom can be segmented into four sequences, which are mandatory in the pure traditional form. The preliminary sequence (which is not in the film) takes place approximately two weeks before Whitsuntide in a non-ritual context. During this time the participants are chosen; they also learn the dances. Costumes and props are prepared, and the musicians are hired.

The ritual establishment of the Caluș begins with the "raising of the flag". This occurs on the Saturday evening before Whitsuntide or, in some variants, on Sunday morning. At this time, magical actions are performed to activate the transcendence of the participants above mundane life to attain a supernatural level of existence. Simultaneously, these actions serve to immunize them against evil spirits and to endow them with supernatural powers. The physical setting where this takes place varies from village to village and can be by a river, by a fountain, on a hill, in a forest-clearing, at the border between two villages, or even in the leader's courtyard.

The structure of this sequence contains four very basic but essential elements. However, the specific manner in which they are carried out again varies from one area to another.

1) The "preparation of the flag" is the first action. Enough pieces of garlic and wormwood to equal the number of participants are tied together in a white handkerchief and placed at the top of the pole. These plants are considered to have healing and protective powers. The flag becomes the symbol of the group's unity and power.

2) The second action immunizes the group from evil spirits which are supposed to be very active during this transitional period (to the supernatural state).

3) The most important action is the "oath on the flag". This verbal contract is usually short and refers to the duration of their tenure, normally for three to five days and/or a commitment of three to nine years. Upon taking the oath, the participants implicitly pledge to obey the leader and to respect ritual norms such as chastity, group unity, & keeping the magic actions secret.

4) The last action is the "raising of the flag", which is

followed by a Caluș dance around it. Once it has been raised, the flag must never touch the ground or be touched by a woman. If either of these happens, then its ritualistic power is lost. Raising the flag completes the first segment.

The next and more elaborate sequence involves the dance of the Calușari in each courtyard in which they are received during the three or five days. In this segment, dance and music are the most important elements. A general scheme follows:

- 1) The entrance into the courtyard and the beginning of the dance: The mute knocks at the door with his sword and asks the host's permission to come in. The host then gives him salt, garlic, wormwood, water, grains, and occasionally wool, which the mute then places near the flag. The flag is surrounded by the dancers, who are arranged in a circle. Before the dance begins, the mute draws a circle on the ground with his sword, which encloses the dancers.

- 2) The Calușari's dance proper follows. This is generally divided into two parts connected by comical sketches performed by the mute. A common large circle dance, Hora, in which all of the assistants join, closes the Caluș dance.

- 3) At the end, the Calușari are asked to dance around and jump over the little children. They are paid for this 'service'. Before leaving the courtyard, the mute returns the garlic, wormwood and salt to the host, who then gives him some money.

Aside from its very powerful artistic and 'show-off' function, the dance, by itself or in conjunction with other elements, fulfills several important ritual functions. The circular space which the Calușari occupy is considered magic space. The mute closes this space by encircling it with his sword, thereby protecting the dancers. No one is permitted to penetrate the circle, but if someone does, then that person must return in the exact way that he entered. Otherwise, the dance loses its power.

The salt, water, wool and grains that are placed in the center of the circle symbolize fertility. The garlic and wormwood, which are circled by the dancers, take on healing and protective powers, especially for animals. Also the dancers themselves, as well as the dance proper, possess this protective power. Because of this belief, people, especially women, join the circle in between the Calușari for the last dance, Hora. Physical contact with the Calușari, or their presence alone, protects people from illness, particularly malaria (by contagious magic). In addition, the Calușari dance with children in their arms, or they jump over them to endow them with strength and good health.

Previously, the Caluș dance had an important healing function (for general illness). However, the healing dance is no longer prevalent; it is found only sporadically. (It does not appear in the film.)

(to be continued)
Edited by Gail Kligman



Dancers' Carrousel

SAN JOSE, CALIFORNIA

MAY 24, 25, 26, 1974

by Eleanor Bacon

This year's STATEWIDE Festival theme, "Dancers' Carrousel", describes not only the myriad of dances in which everyone may join, but also the myriad of colorful costumes which makes the spectacle beautiful to see and puts the dancers in the best of spirits.

Not all costumes are expensive or ornate; you do not have to have an authentic costume in order to have an ethnic look. A colorful, full skirt, a white peasant style blouse, a sash or a dark bodice and a white apron can look like a colorful European peasant. Similarly, white or dark trousers, a white shirt, a colored sash and a beret or poncho resemble a Basque or a Mexican dancer. By checking the Costume Calendars and LET'S DANCE Magazines, one can choose a more definite style.

If a costume calls for a heavy wool, you might substitute a heavy cotton, and instead of hours of embroidery, look for the same designs in braids and trims. There are many easy-care fabrics that can make a costume "wash and wear". Add some matching material to make the sleeves of a purchased shirt fuller, and you won't have to fuss with collars, buttons and buttonholes!

Except for Scottish clan plaids and fabrics from a few other areas, fabric colors and designs often vary, and a slight change is all right as long as the basic design is retained. Stick to basic traditional colors; hot pink, iridescent orange, and chartreuse are fairly modern hues and not very ethnic.

If you already own a costume, please wear it to STATEWIDE. The general public enjoys seeing the various countries represented in costume, and potential folkdancers in the audience are always watching. The Statewide Committees will provide a well-rounded dance program, an exciting Institute, live music, and

colorful decorations. Complete this picture by coming in costume and adding the touch of ethnic color that makes a Folk Dance Festival "International"!

Write to the Costume Committee (Eleanor Bacon, 2339 Valerie Court, Campbell, CA 95008) for suggestions or for more information. The Committee will be glad to help.

SEE YOU AT STATEWIDE '74 in SAN JOSE!



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OAKLAND

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LOS ANGELES

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Los Angeles, CA 90006
Phone: 737-3500

Apple Blossom Festival



SUNDAY, APRIL 7, 1974
Sebastopol

Apple Blossom City will be blooming again, and folk dancers will want to take part in the Folk Dance Festival which will be held in Sebastopol, Veteran's Memorial Auditorium, on Sunday, April 7th. Dancing will start at 1:30 in the afternoon, with Exhibitions at 3 PM, and Dancing again until 5:30 PM.


Sunday evening there will be a Kolo Session at 7 PM, and more Folk Dancing from 7:30 until 9:30 PM.

For those who wish to take an "Apple Blossom Tour", there will be Information Centers at the Veteran's Building. Don't forget the Art & Flower Show and the good apple pies you will want to take home, available at the Information Centers.

Mark your Folk Dance Calendar for April 7th, 1974, and enjoy a Springtime Festival in the "Apple Pie Country"!

Dee Rossi, Chairman


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2nd Annual

INTERNATIONAL DANCE CONCERT

SATURDAY, APRIL 6, 1974
Oakland Auditorium Theater

DANCE ARTS & JR. DANCERS INTERNATIONALE, sponsored by the City of Oakland, Office of Parks and Recreation, will present their 2nd Annual International Dance Concert, directed by MILLIE VON KONSKY, on Saturday, April 6th, 1974, at 8:00 PM, at the Oakland Auditorium Theater, 10 Tenth Street, Oakland.

MILLIE VON KONSKY has directed each concert given by the Folk Dance Federation of California, Inc., in conjunction with State-wide Festivals since their inception. She has been the Directress for DANCE ARTS since they were formed in 1945, and in 1971 the City of Oakland asked her to direct the JR DANCERS INTERNATIONALE, a group of children representing many ethnic backgrounds.

NAHUM HERSOM is the consultant for the Jr. Dancers' American Indian Suite. He is an authority on Indian folklore and dance. BERNARDO PEDERE directs the Philippine Filipiniana of Pittsburg & will be a Guest Artist in the April 6th concert.

Tickets will be \$2 for adults, with special prices for children under 12 at 50¢, and for students at \$1. Tickets are available at Macy's, San Leandro, or at the Auditorium Theater Box Office at 10 Tenth Street, Oakland; 451-9986.

Any further information may be obtained by calling Millie von Kinsky at (415) 828-5976, or Ed Biggs at (415) 732-3355.

Ed Biggs



EAST BAY *Women's Dance Circle*

25th ANNIVERSARY SPRING FESTIVAL

The 25th Anniversary Spring Festival of the East Bay Women's Dance Circle will take place Thursday, March 28, 1974, at Leona Lodge, 4444 Mountain Boulevard, Oakland (new location), from 9:30 to 11:30 AM. The public is invited without charge.

Working with the Festival Chairman, Mrs. Mark Milat, will be a committee of 12 active Past Presidents. The program will feature folk and round dances. A demonstration of the "Santa Barbara Contra Dance", the group's first theme dance, will be presented by members of the Dance Circle.

Special guests will include members of the San Francisco Women's Recreational Arts Group, as well as other women's dance groups and prominent folk dance dignitaries.

Millie von Konsky, assisted by Gwen Heisler, is director of the East Bay Women's Dance Circle.

Mrs. Albert Azadian

4th Annual

U.C. Folk Dance Festival

APRIL 26, 27 & 28, 1974

The 4th Annual UC Folk Dance Festival will be held on the UC Campus in Berkeley, Friday, Saturday, and Sunday, April 26, 27 & 28, 1974. The teaching schedule will be similar to previous years, with classes Saturday and Sunday, morning and afternoon. Parties will be held Friday evening in Hearst Gymnasium, and Saturday evening in Pauley Ballroom with live music. The Saturday party is open to the public. Ethnic food will be available for lunches on Saturday and Sunday.

Teaching staff this year will be:

ANDOR CZOMPO	- Hungarian
JERRY DUKE	- American Clogging
MIHAL DAVID	- Romanian
DENNIS BOXELL	- Macedonian, Bulgarian

The UC Festival is unique in that an equal number of men and women are enrolled (100 of each), so pre-registration is mandatory. Simultaneous classes accommodate 50 couples each, on spacious, wooden spring floors. Cost will be around \$10 or \$11 for non-students, a dollar or two less for students.

For complete information, send a SASE to the UC FOLK DANCERS, 200 Hearst Gymnasium, University of California, Berkeley, Calif, 94720.

INTERNATIONAL FOLK DANCE CAMP



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Announcements



CAROL WALKER's WOMEN's WORKSHOP will begin a second six-week session on Sunday, March 3rd, 10 AM, at Ashkenaz in Berkeley. Enrollment is limited; intermediate-advanced level. A special session with ANTHONY IVANCICH, Director of Westwind South, will be held on Sunday, April 14th, 10 AM. This class may be taken separately, but again, registration will be limited. Contact Carol at (415) 526-0151 for details.

CARNIVAL de MEXICO, a tree-lined village Festival, will happen at the Flint Center, Cupertino, on March 22, at the Paramount in Oakland on March 23 (both at 8:30 PM), and at the Masonic Aud. in San Francisco on March 24 at 2:30 PM.

TRINIDAD CARNIVAL BALLET, with its voodoo drums and steel bands, will perform March 28 at the Flint Center, March 29 at the Paramount Theater (both 8:30 PM), and March 30 (8:30 PM) and March 31 (2:30 PM) at the Masonic Auditorium.

PENINSULA COUNCIL's 5th Saturday Party, hosted by the Barronaders, has been canceled in favor of the "EXPO '74 BENEFIT PARTY" on March 30th at the Sunnyvale Community Center. Ensemble International will host the party, beginning at 8 PM.

AMAN FOLK ENSEMBLE will appear at San Jose State College on Sunday, April 7th, 1974, before continuing their Easter week tour of the Western United States.

25th ANNIVERSARY DANCE of the SACRAMENTO COUNCIL, Sat, April 20; Tuesday Clubhouse, 2722 L Street, Sacramento. No-host cocktails, 6 PM; Buffet Dinner, 7 PM; Dancing, 9-12 PM. Tickets at \$5.50/person must be purchased by April 10. Make checks payable to Sacramento Council of Folk Dance Clubs and mail to Cleo Baldwin, 40 Manley Ct, Sacramento 95820; (916) 455-5000.

SAN DIEGO FOLK DANCE CONFERENCE, Teacher/Leader Workshop, August 9-11, 1974, staff: TOM BOZIGIAN, Armenian; DICK CRUM, Yugoslavian; and JERRY HELT, Squares. Additional staff for the Conference Week, August 11-18: ANDOR CZOMPO, Hungarian; MIHAI DAVID, Romanian; DAVID HENRY, Greek; and C. STEWART SMITH, Scottish. Contact Valerie Staigh at (213) 292-4030 for info.

SINGLE's FOLK DANCING is the specialty at the San Mateo Rec Ctr in Central Park, 5th & El Camino Real, on Tuesday nights, 7:30-10 PM. STEVE GILSDORF is the organizer and reports the group is steadily growing. Call Steve at (415) 345-7692.

AMERICAN CLOGGING CLASS, taught by VIOLET MARSH, of Atlanta, Ga, meets Fridays, 8-10 PM, at the Orinda Community Center. This class is geared toward exhibition.

SANTA MARIA INSTITUTE, April 27th, a Saturday, announces a change in their teaching staff: a new teacher on the folk dance scene, ALEXANDRU DAVID (Mihai's brother), will present Romanian dances Alexandru danced with the same Romanian State Folk Ensemble as did Mihai. Also at Santa Maria will be DEAN LINSKOTT, with a lively assortment of International dances.

IDYLLWILD's BACCHANAL has been changed to Sunday, May 12th, 1-5 PM, West Hollywood Park, 647 San Vicente Blvd, West Hollywood.

MENDOCINO FOLKLORE CAMP, June 21-30, announces its faculty for this year: MORREY GELMAN, German & Austrian dances; BARRY GLASS, Aman's Balkan material; YVES MOREAU, Bulgarian; SEAN & UNA O'FARRELL, Irish; INGVAR SODAL, Scandinavian; and DEAN LINSKOTT, International.

STOCKTON FOLK DANCE CAMP announces NEW DATES: July 21-27 and July 28-August 3. This is definite!

IDYLLWILD FOLK DANCE WORKSHOP, June 21-28, 1974, announces its staff: ALURA FLORES de ANGELES, VYTS BELIAJUS, JOHN HANCOCK, JOHN FILCICH, and C. STEWART SMITH.

EAST BAY WOMEN'S DANCE CIRCLE has a new meeting place: The Leona Lodge, 4444 Mountain Blvd, Oakland. Time is still Thursday mornings, 9:30 AM, directed by MILLIE von KONSKY, assisted by GWEN HEISLER.

RIKUDOM ISRAELI FOLK DANCERS have a new 'contact person': Ruth Bramell, 241 Mt View Ave, Mill Valley 94941.

THE ENERGY CRISIS in Southern California is forcing schools to turn off their lights at 9 PM. Please check your class schedule for possible time changes.

DANCE ARTS of OAKLAND & JR DANCERS INTERNATIONALE

Present their
2nd ANNUAL

International Dance Concert

SATURDAY, APRIL 6, 1974
Oakland Auditorium Theater

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Office of Parks and Recreation
Directed by: MILLIE von KONSKY

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You are invited to share in a most rewarding journey. You will have the opportunity of seeing the greatest and most fascinating BALKAN FOLKLORE FESTIVAL in Ohrid, the SOLIDARITY FESTIVAL in Skopje, and a visit to the world famous DUBROVNIK SUMMER FESTIVAL. Towards the end of the tour we shall visit Zagreb, capital of the Croatian people. You will have the opportunity to look into the civilization of old and of today, and you will have a chance to meet with the people and enjoy elements of their everyday life.

For complete details, write to George Tomov, 43-16 Judge St, Elmhurst, NY 11373, or call collect, (212) 651-9881 or 593-1640.

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CAMELLIA FESTIVAL

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Camellia Festival

'Golden Tsubaki Days'

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SACRAMENTO

SATURDAY, MARCH 9, 1974

Schedule of Events

Registration 1:00 PM
Institute 1:30 PM
Festival 8:00-11:30 PM
Afterparty 10 PM - 2 AM

Tango Poquito (P)
Tino Mori
La Encantada Tango
Mairi's Wedding
Blue Pacific Waltz
Hambo

SQUARES

Doudlebska Polka (P)
Institute Dance
Sauerlander Quadrille
Sirtaki
Polish Mazur
Tubarosa Czardas

SQUARES

Tant' Hessie (P)
Ha'eer Beafor
Scandinavian Polka
Ship O'Grace
Swir Swir Mazur
Corrido

SQUARES

Das Fenster (P)
Godecki Cacak
Institute Dance
Mexican Schottis
White Heather Jig
La Golondrina

SQUARES

Kohanochka (P)
Silencio Tango
Caballito Blanco
Ivanice
Marklaender
Oslo Waltz (P)

Exhibition Groups

HANAYAGI JUTEIMAI - Sacramento
TERPSICHOREANS - San Francisco
CAMELLIA CITY JUNIORS - Sacramento
RIKUDOM ISRAELI FOLK DANCE GROUP - San Francisco
ANSAMBL NARODNIH IGRACA SOKOLI - Menlo Park

SCOTTISH STEP PATTERNS & STYLING

STEP	METER & CT FOR ACTION		STEP DESCRIPTION
<u>SKIP CHANGE OF STEP</u>	<u>2/4</u>	<u>6/8</u>	
	&	6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1	1	step fwd R;
	&	3	closing step L behind R, L instep close to R heel;
	2	4	step fwd R.
	&	6	Next step begins hop R.
<u>PAS DE BASQUE</u>	<u>2/4</u>	<u>6/8</u>	
	1	1	Leap onto R, knee and toe turned out;
	&	3	step ball of L beside R with L heel to R instep and L toe turned out;
	2	4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.
			Next step begins with leap onto L.
<u>SET</u> (2 meas)			Pas de Basque R and L. Whenever someone sets to you, you always set also.
<u>SLIP STEP</u> (Slide)	<u>2/4</u>	<u>6/8</u>	(2 per meas) Usually danced in a circle.
	1	1	Step sdwd L to L, heels raised and toes turned out;
	ah	3	close R to L, heels meeting and toes still turned out.
	2, ah	4, 6	Repeat above action.
			Movement should be light and easy, with no shuffling noise. May also begin R to R.
<u>CUT STEP</u> (Scottish Balance)	<u>2/4</u>	<u>6/8</u>	
	&	6	Raise R leg diag fwd R, toe pointed down, knee straight and turned out;
	1	1	swing R leg bkwd and step R displacing L bkwd with L toe pointed down, knee straight and turned out;
	2	4	swing L fwd and step L displacing R.
			May also be done with opp ftwork. Throughout this step there is no movement in upper part of body (no bending).
<u>STRATHSPEY STEP</u> (Travelling)	<u>4/4</u>		
	1		Keeping ft close to floor, step fwd on ball of R;
	2		closing step L behind R, L instep to R heel;
	3		keeping ft close to floor, step fwd R, bending R knee slightly;
	4		hop R, bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out.
			Next step begins L.
<u>STRATHSPEY SETTING STEP</u>	<u>4/4</u>	(2 meas)	
	1		Step R sdwd R, knee and toe turned out;
	2		closing step L behind R, L instep to R heel;
	3		step R sdwd R again;
	4		hop R bringing L up behind R ankle, L knee turned out and toe pointing down.
			Repeat action beginning L sdwd L.
			A complete Setting Step moves to R, then L.

(continued)

SCOTTISH STEP PATTERNS AND STYLING (continued)

HIGHLAND SCHOTTISCHE STEP	4/4	(2 meas)	
1			Hop on L, at same time extending R sdwd, toe pointed and touching floor;
2			hop on L, raising R ft behind L leg, toe pointed down and knee turned out, edge of ft pressed against back of leg.
3			Repeat action of ct 1;
4			hop on L, at same time raising R ft in front of L leg, toe pointed down and knee turned out.
1-4			Dance one Strathspey Setting Step R. Next step begins with hop on R ft.

MOVE UP (Side Step) (2 meas)	2/4	4/4	6/8	
1	1	1	1	Described for M; W dance counterpart.
2	3	4		M step L diag fwd L;
1	1	1		M step R across in front of L;
2	3	4		step L diag bkwd L;
				close R to L.

MOVE DOWN Same movement as Move Up, but reversing ftwork and direction.

ALLEMANDE: (8 meas) Danced by 2 cpls, first cpl followed closely by second cpl for first 4 meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that W L on bottom and W R on outside.

Meas

- 1 Dance diag fwd R;
- 2 turn 1/4 CCW to face M side of the dance and move twd ctr;
- 3 ~~dance across the dance and turn 1/4 CCW to face down;~~
- 4 dance a long step down on the M side;
- 5 both cpls turn 1/4 CCW into ctr to form a line facing W side;
- 6 dance twd ctr while W turns 1/2 CCW under M R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd into own place.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W take a tiny step sdwd (or fwd), bring the toe of the L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos, taking wt on L to prepare for dance movement.

Skirt may be held between thumb and middle finger, elbows kept almost straight, and wrist bent fwd a little.

CAST OFF (or down): An individual turn outwd (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as Cast Off) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the active cpl faces when back to back with ptr in the ctr, M facing W line, and W facing M line. 1st corner is to your R, and 2nd corner is to your L.

DOUBLE TRIANGLES: (8 meas) Cpl 1 stand closely back to back in the ctr, W 1 facing W line, M 1 facing M line. M 1 join R hands with M 2 and L hands with M 3. W 1 join R hands with W 3 and L hands with W 2.

Meas

- 1-2 All 6 set with 2 Pas de Basque steps.
- 3-4 Release hands and cpl 1 turn 1/2 CW around each other to face opp side with 2 Pas de Basque, keeping as close as possible and staying back to back in ctr.

SCOTTISH STEP PATTERNS AND STYLING (continued)

5-6 M 1 now join nearer hands with W 2 and W 3, while W 1 join with M 2 and M 3. All set again.

7-8 Release hands and cpl 1 turn R about (individually) with 2 springing Pas de Basque steps, to finish on their own side in second place.

FIGURE OF 8: (8 meas) Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really 2 separate Figures of 8 being formed--one by the active W, and another by the active M. The 2 separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

HANDS ACROSS: (See Wheel or Star)

LADIES CHAIN: (8 meas) A pattern for 2 cpls facing each other with W on M R.

Meas

1-2 W cross over, giving R hands in passing. M loop 1/2 CCW, dancing into ptr place.

3-4 M turn opp W with L hand 1/2 CCW.

5-8 Repeat action of meas 1-4 back to place.

LONGWAYS FORMATION: Designated number of cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. Cpls are numbered, with cpl 1 at head of line.

"POLITE" TURNS: The long turns made in a rights and lefts pattern by the dancers moving CW. These turns are at the end of meas 4 and 8 after the dancers have changed places on the sides, giving L hands in passing. Those passing on the inside of the set must turn CCW into their own L arm to face ctr.

POUSSETTE: (8 meas) Join both hands at shoulder height. Begin M L, W R, cpls 1 and 2 dance Poussette to change places with 8 Pas de basque steps. Cpl 1 move down on M side of the dance, and cpl 2 move up on W side.

Meas

1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd, and M 2 pushing ptr as he dances fwd).

2 Ptrs turn 1/4 CW so that M have their backs to top of the set.

3 Take one step, cpl 1 moving down and cpl 2 moving up.

4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.

5 Take a step into the ctr.

6 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.

7-8 Release hands, and all dance individually 2 steps bkwd to place.

REEL OF FOUR: (8 meas) Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2, who face in.

Meas

Dancers facing out

1 Pass R shoulders with facing dancer.

2 Curve to turn 1/2 CW and face in opp direction.

3 Pass R shoulders with next dancer.

4 Pass L shoulders in ctr.

5-8 Repeat action of meas 1-4 back to original place.

Dancers facing in

Pass R shoulders with facing dancer.

Pass L shoulders in ctr.

Pass R shoulders with next dancer.

Curve to turn 1/2 CW and face in opp direction.

Repeat action of meas 1-4 back to original place.

GLENS OF ANGUS REELS OF FOUR: (8 meas) "Mirror-image" Reels of Four up and down both sides of the dance. On M side, dance the usual Reel of Four beginning R shoulders and L in the ctr, but on W side, begin passing L shoulders and R in the ctr. When reaching the bottom of the set, cpl 1 cross to opp side passing L shoulders with ptr (meas 4) and continue the reel on opp side.

SCOTTISH STEP PATTERNS AND STYLING (continued)

REEL OF THREE: (8 meas) A dance Fig. for 3 people in a line, ctr dancer facing out, and outside dancers facing in. All 3 people are active and describe on the floor the pattern of a Fig. of 8, consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Fig. of 8 in the same direction as in "follow the leader".

In an ordinary R shoulder Reel of Three, the ctr dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2), who also curves CW, while the remaining dancer (#3) curves CCW (see diagram). Dancer 2 cuts through the ctr before dancer 3. Each half loop takes approximately 2 meas. At the end of meas 4, dancers should be halfway through the Fig. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of meas 8, dancers will be back in original places.

GATES OF EDINBURGH REELS OF THREE: (16 meas) Reels of Three up and down the dance on both M and W side where top cpl begin the reel by crossing over to opp side, W passing in front of her ptr as she dances between other 2 M twd the outside to pass L shoulders with M 3. M 1 dance between other 2 M twd outside to pass R shoulders with W 3. M 3 and W 3 loop in, while M 2 and W 2 loop out. Continue to finish Reel of Three with only cpl 1 on opp sides (8 meas). Then cpl 1 cross back over to own side to dance another Reel of Three, W passing in front of her ptr as she dances between other W twd outside to pass R shoulders with W 3. M 1 dance between other M twd outside to pass L shoulders with M 3. Continue Reel of Three with cpl 1 on own side until all dancers are back in original places (8 meas).

RIGHTS AND LEFTS: (8 meas) Usually danced as a small Grand R and L for 2 cpls, done in a floor pattern similar to a square, 2 steps for each side.

Meas

- 1-2 Give R hand to ptr across the dance and change places.
- 3-4 Give L to next person and change places; 2 M on W side of the dance and 2 W on M side.
- 5-8 Turn to face ptr again (2 dancers going CW make long turns) and repeat action of Meas 1-4.

GRAND CHAIN (Grand R and L): R and L for six or eight dancers in a circle.

SIDE STEP: See Move Up.

SPURTLE PROGRESSION: (12 meas) A figure whereby cpl 1 progress to the bottom from a starting pos of back-to-back in the ctr facing cpl 2. The following description is written for the dance "Glens of Angus", where M 1 starts facing W 2, and W 1 faces M 2.

Meas

- 1-4 Cpls 1 and 2 dance a half Reel of Four across the dance (passing R shoulders to begin). After passing L in the ctr, cpl 2 dance up to 1st place, finishing on the wrong side. As cpl 1 meet in the ctr, give R hands with a wide hold and turn each other 1/2 CW while moving down to finish facing cpl 3 across the dance (M 1 facing W 3, W 1 facing M 3).
- 5-8 Cpls 1 and 3 repeat action of meas 1-4, cpl 3 finishing in 2nd place on wrong side, and cpl 1 facing cpl 4 across the dance.
- 9-12 Cpls 1 and 4 repeat action of meas 1-4, except that cpl 1 do not turn with R hands but dance directly into 4th place on wrong side, while cpl 4 finish in 3rd place on wrong side.

WHEEL or HANDS ACROSS (Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

WRONG SIDE: M on W side of the dance, W on M side.

STYLING FOR TURNS: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first 2 fingers. All dancing is done on the toes with knees turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos), but be alert and ready to assist active cpl.

SUNDAY, MARCH 10, 1974

Schedule of Events

Council Presidents 10:00 AM
General Assembly 11:45 AM
Camellia Pageant 1:30 PM
Festival 3:30- 5:00 PM
and 7:00-10:00 PM



Exhibition Groups

HANAYAGI JUTEIMAI - Sacramento
CAMTIA DANCE ENSEMBLE - Sacramento
STANFORD INTERNATIONAL FOLK DANCERS - Stanford
TERPSICHOREANS - San Francisco
CAMELLIA CITY JUNIORS - Sacramento
ENSEMBLE INTERNATIONAL - Sunnyvale
DANCE ARTS OF OAKLAND - Oakland
WOMENS NAPA VALLEY FOLK DANCERS - Napa
LOS TARASCOS - Sacramento
CHANGS INTERNATIONAL FOLK DANCERS - San Francisco
McTEGGART IRISH DANCERS - Fresno
PITTSBURG FILIPINIANA - Pittsburg
CHORAL DANCE GROUP - San Francisco
KOPACHKA DANCERS - Mill Valley
THE QUEEN'S OWN CAMERON PIPE BAND - Sacramento

Afternoon

Bal in da Straat (P)
Miserlou
Hambo
St. John River
Hofbrau Haus Laendler
Dreisteyrer
SQUARES
San Gilgen Figurentanz (P)
Tzadik Katamar
Vrtielka
Institute Dance
Livavteenee
Somewhere My Love
SQUARES
Korobushka (P)
Horehronsky Csardas
Zillertaler Laendler
Thirteen Fourteen
Cuileandra
Lights of Vienna

Evening

Cielito Lindo (P)
Biserka Bojarka
Azul Cielo
Elizabeth Quadrille
Siamsa Beirte
Tompany
SQUARES
Apat Apat (P)
Prekid Kolo
Farewell to Auchterarder
Salty Dog Rag
El Shottis Viejo
Siesta in Sevilla
SQUARES
Teton Mtn. Stomp (P)
Legnala Dana
El Gaucho Tango
Changier Quadrille
Fascination Tango
Goodnight Waltz (P)

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5th AMAN INSTITUTE

Bouquets to the AMAN ENSEMBLE for another fine Institute presented January 25-27, 1974, at the Croatian National Association Hall in Los Angeles. It was a full weekend of teaching and parties, and AMAN mustered nearly its entire ensemble to make it a success. BILL BURKE was Chairman, with General Manager MICHAEL ALEXANDER and Artistic Director ANTHONY SHAY taking a major part in the direction of the event. Very special mention must also be made of the AMAN musicians, who played tirelessly and extremely well for the evening parties and the Sunday afternoon picnic.

A total of 24 dances were presented in 9 class sessions. Four dances were reviewed--*Highlife*, *Cicek*, *Lindjo*, & *Balun*--from previous Institutes. There were several Macedonian dances collected in Badija; my favorite was *Drazevka*. Certainly destined for popularity is the Slavonian Medley, *Oj Rasticu Susnjati-Mista*, named for the first line of the song. About a third of the 300 dancers spent an hour before dinner learning the song in three-part harmony, and it was splendid to hear the massed choir effect.

Without a doubt the Rhodesian dance *Jangwa*, presented by JEAN-NIE MARGOLIS, was the electric movent of the afternoon. Her demonstration brought down the house! Basic step for the dance is rather like a Charleston in Samba rhythm, and it takes off from there with some wild variations.

Another big hit was the Clog and Big Circle dancing presented by JERRY DUKE. He gave an especially nice talk on this kind of American dance, followed by a vigorous session of dancing. A lovely *Invirtita* was also taught--one with a simple step pattern and a fast but not-too-tricky turn. There were some complaints that the program was overbalanced on the couple side, with 10 of the 24 dances requiring a partner.

Festival Records and The Folk Motif were on hand with records, books and costume items for sale. BOB LEIBMAN and JERRY DUKE each had displays of materials and items for sale, with Bob showing some especially nice Macedonian costumes collected during his research tours. Last, but certainly not least, was the wonderful performance BARRY GLASS did in the kitchen, in addition to his teaching stint. Four giant meals were served to about 250 people, culminating in the spit-roasted lamb picnic on Sunday.

One strong suggestion for future Institutes: Please give us a real syllabus! This year's booklet is better than previous "reminder notes", but is still lacking in the detail and clarity needed by dancers, let alone teachers, to help them dance & teach the materials correctly. As a major source of new material on at least a California-wide basis, the AMAN Ensemble must accept the responsibility of clear, standardized dance descriptions.

Thank you, AMAN, for the weekend--the dancing was great, the music superb, the food fantastic. I loved the chance to see so many North and South California friends, and I'll be back next year!

Carol Walker

Book



Review

"FOLK DANCING"

by

Mary Bee Jensen and Clayne R. Jensen

Brigham Young University Press, 147 pp, Paperback, \$2.40.

This book provides selected, relevant and interesting information about the social, physiological and psychological values of dancing, the history and techniques of dancing (rhythm, body control, styling, etc.), along with descriptions of thirty-six folk dances, ranging from beginning to advanced, from eleven countries. It also provides descriptions of some basic folk dance steps, figures and arm positions. One section of the book deals with costuming, giving basic information, attractive photographs, and suggestions for making costumes from several countries. There is some general information on folk dancing as a performing art, and a brief write-up of three major folk dance festivals held annually in Europe.

Of special interest are the thirty-six descriptions of selected dances, which are clearly written and easy to follow. They include, in addition to the usual basic information, the "Pattern in Brief" and "Hints for Learning", helpful to the student or teacher.

I found the book interesting and readable and consider it worthwhile for any folk dancer interested in supplementing his knowledge and appreciation of this activity. I would also recommend it as a source book for folk dance teachers.

Hugo Pressnall

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Record Review

"TRADITIONAL SONGS and DANCES
from the SOKO BANJA AREA"

Edited by Robert H. Leibman

Label and Number: Selo Records LP-1.

Soko Banja is a small area in East Serbia, and this album contains recordings of performances of the principal musical and choreographic forms of the area. The musical notations and labanotations (by Mark Levy and Elsie Dunin, respectively) are highly detailed, and the dances are described verbally as well by Mr. Leibman.

This album should be considered as a scholarly, ethnographic document, and not merely as another record for dancing or listening. Consequently, the record will have a small, select, but highly grateful and pleased audience. The value of the record is enhanced by a carefully detailed and edited booklet which documents and explains the material recorded on the disc.

It should be strongly stressed that this album will not delight most folk dancers, even though the dances are usable. This is not listening music for the casual listener, but the interest should be immense for those deeply involved or concerned with the performing arts of rural peoples of the Balkans.

This record is extremely rare and valuable, and Mr. Leibman & those who worked with him are to be highly commended for issuing this document of ethnography, which, it is hoped, is only the first.

Anthony Shay
Artistic Director, AMAN

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КОЛО КАЛИНДАР

Bob Shinn reporting



APTOS (near Santa Cruz)

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

BERKELEY

SUN-TUES, 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Balkan.

MON, 9 PM, International House; Ruth Browns, Israeli.

TUES-FRI, 7:30 PM, Aitos, 1920 San Pablo; mostly Greek.

FRI, 8 PM, International House, Piedmont Ave; Walter Grothe.

LAFAYETTE

FRI, 9:30 PM, Temple Isaiah, 3800 Mt Diablo Blvd; Israeli.

LIVERMORE

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

MENLO PARK

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

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

3rd SAT, 8 PM, MP Rec Ctr; Marcel Vinokur, Party.

MILL VALLEY

WED, 7:30 PM, Park Sch; KOPACHKAS B&I, Dean Linscott.

FRI, 8 PM, Park Sch; KOPACHKAS Adv, Dean & Nancy Linscott.

MONTEREY

WED, 7 PM, Monterey Youth Ctr, El Estro Park; Al Daoud, Line.

OAKLAND

TUES, 7 PM, Taverna Athena, 2nd & Broadway; Anna Efstathiou.

WED, 9 AM, Montclair Rec Ctr, 6300 Moraga; Anna Efstathiou.

PENINSULA

MON, 7:30 PM, Schwarz Ballet Studio, Mt View; Shirley Eastman.

MON, 7:30 PM, Foothill Coll Aux Gym, Los Altos; Marcel Vinokur.

TUES, 7:30 PM, San Mateo Central Park Rec Ctr; Steve Gilsdorf.

THUR, 7:30 PM, Standord YMCA, Stnfd Wmn's Clbhs; John Nicoara.

SACRAMENTO

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



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Etruscan

SAN FRANCISCO

SUN, 8 PM, Commodore Sloat Sch, Ocean Ave; RIKUDOM, Israeli.
MON, 7 PM, Minerva Cafe, 136 Eddy St; Anna Efstathiou, Greek.
TUES-THUR, 8 PM, Mandala, 603 Taraval; Neal Sandler.
TUES, 8 PM, First Unitarian Church, Geary & Franklin.
WED, 7:30 PM, Commodore Sloat Sch; Ruth Browns, Israeli.
WED, 8 PM, Jewish Comm Ctr, 3200 California; Gary Kirschner.
FRI, 8 PM, Mandala, 603 Taraval; Turkish & Armenian.
SAT, 9 PM, Cafe Shalom, 3200 California; Ruth Browns, Israeli.
3rd SAT, 8 PM, Mandala, 603 Taraval; KOLO OF SAN FRANCISCO.

SAN JOSE

FRI, 7:30 PM, Dance Studio, Los Gatos HS; John Nicoara & K.Kerr.

SAN RAFAEL

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

SANTA CRUZ

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

STINSON BEACH

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



DEADLINE for APRIL ISSUE

is

MARCH 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
BORA GAJICKI.....Serbian	MIRIAM LIDSTER (Tent.)..Rhythms

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

INTERNATIONAL FOLK DANCE FESTIVAL AT THE MUSIC CENTER

Sinuuous belly dances of the Ghawazee from Egypt, performed by Aisha Ali and Company; a rare prayer ritual from Yemen, danced, sung and drummed by the Israelis, Avremi Manzur and Rehavia Yakovee; Bhaskar of India; Argentina specialists Carlos Avilas & Company; Conjunto Flamenco, starring Uan Talavera and Chinin de Triana: all are part of the 27th Annual International Folk Dance Concert to be held Saturday, March 23, 8 PM, at the Music Center Pavilion. Actor Telly Savalas of the "Kojak" series will narrate this year's event, which is produced and directed by IRWIN PARNES.

The United States will be represented by five groups: Lockers, rock & roll artists; William Couser Jazz Dancers; Dr. Tillman Hall's Lariats; the LIBERTY ASSEMBLY, American fad dances; & the American Indian Inter-tribal Dancers, singers and drummers. A first for the Concert will be the high-leaping ALEXANDRU and MIHAI DAVID, formerly of the Romanian National Folk Ballet. They will be guest-soloing with the GANDY DANCERS in their Romanian Suite.

The roster also includes that incomparable Scot, JAMES LOMATH, the JORI MAKARIAN ARMENIAN ENSEMBLE, the KARPATOK HUNGARIAN DANCERS, ATHAN KARRAS' GREEK INTERSECTION DANCERS, Hanayagi, Japanese Kabuki, Aguilar Ballet Folklorico, & Mapu Polynesian Dancers. The Pasadena City College Choir, directed by William Hatcher, will sing folk songs from around the world. Narration is by JOY PARNES.

The FOLK DANCE FEDERATION, SOUTH, has again made arrangements with Mr. Parnes to take a block of 100 tickets which will be sold through the Scholarship Committee. One dollar from each ticket sold will go toward the Federation Camp Scholarship Fund. These seats are located in the orchestra and Founders Circle at \$6 each, and in the loges at \$5 each. We urge you to send your check, along with self-addressed stamped envelope to AVIS TARVIN, 314 Amalfi Drive, Santa Monica, CA 90402. For information, call her at (213) 454-6288 (home) or (213) 655-7330 (work). Act quickly; these are excellent seats and will go fast.

Folk Dance Scene

WHAT'S DOING AT SILVERADO

The SILVERADO FOLK DANCERS have moved to a new location in Long Beach--at the corner of Willow and Locust Sts. It's a spacious building called The Hutch---with adjoining, well-lighted parking lot. A Housewarming Party was held in January. We continue to dance each Tuesday from 7:30 to 10:30 PM. Dance with us!

The following new officers were elected for this year: President, CARL PILSACKER; Vice President, MARIE STEINER; Secretary, ELEANOR GILCHRIST; and Treasurer, MIKE SENTOVICH.

DOROTHY DAW will continue to head the teaching staff.

Mart Graeber

THE GANDY DANCERS

The GANDY DANCERS announce the results of their 27th annual elections. Officers for the 1974 season are: TOM DAW, President; JIM MARTIN, V. President; ALICE GABRIELSON, Recording Secretary; AL VINCENT, Corresponding Secretary; DONNA TRIPP, Treasurer; EILEEN BARTOLD, Historian; DOUG TRIPP and VALERIE STAIGH, Members-at-large. Val is also Federation Delegate.

WESTWOOD CO-OPERATIVE FOLK DANCERS

WESTWOOD is planning its annual Spring Festival to be held Sunday afternoon, March 31st, at the Culver City Memorial Auditorium. Among the exhibitions to be presented will be LOS RANCHEROS, directed by JOSE FAGET and MARIA REISCH, and the SCOTTISH DANCE ENSEMBLE, directed by JAMES LOMATH. The festivities are to start at 1:30 and will end at 5:30 PM. Our Dance Committee has planned an excellent program for your pleasure, so put on your dancing shoes and most comfortable costume for a great afternoon of dancing!

Westwood's Balkan Bounce was quite successful, even though we were hit by the Energy Crisis and now dance from 7 to 9 PM. Our hard-working committee consisted of MIKE KAMEN and crew (decorations), MARV & BEA PILL, et al (delicious goodies), all under the direction of Party Chairman RENA NADLER and Company.

TIDBITS FROM THE TROIKA TRIBUNE

The New Year's Eve Party was a tremendous success!!! Thanks to PAT COLE's great leadership! She would like to thank all the folk dancers who pitched in to help, and special thanks to YETTA EDELSTEIN for her contribution. VIVIAN WOLL put on your program playing all the favorites voted on in the TROIKA. We had many guests in San Diego from out of area, including MIKE & ELAINE KAMEN and Elaine's sister ELVIRA KANIM, who dance with Westwood Co-op, KAY & AL (President of Folk Dance Federation, South) DOBRINSKY, and COSETTE & LEE BALDWIN.

THIS AND THAT

HOLLYWOOD PEASANTS announce their Nostalgia Party. Have the time of your life at their 36th Anniversary Party, Wednesday, March 27th, Colonial House, 4810 Whitsett. For information, call (213) 874-9996.

Welcome Folk Dancers to the APPLE BLOSSOM FESTIVAL

SUNDAY
APRIL 7, 1974
1:30 - 5:30 PM
&
7:00 - 9:30 PM

Veterans' Memorial Building
SEBASTOPOL

Redwood Folk Dancers



COUNCIL CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

FUN CLUB is happy to announce and welcome six new members: JIM WRIGHT, MICHAEL BEE, JACK & JACKIE ROBINSON, and BETTY & GORDON PINKHAM.

Next party will be held on Saturday, March 2, 1974, at the Presbyterian Church, 321 Taraval, and the theme will be a "Mad Hatter Party"---so don your 'Hedda Hoppers'---there will be prizes for the most original headgear, etc., and the fun will commence at 8:15 PM!

SF FOLK DANCE COUNCIL's next two meetings will be held in the Commission Room (instead of the Exhibit/Assembly Room) located on the third floor of the Main Branch, SF Public Library, Larkin & McAllister Streets, at 9:30 AM, Saturday, March 16, and Saturday, May 18, 1974. All folk dancers are invited and urged to attend. A new term will soon begin, & candidates for office are decidedly needed!

Cathy Jair

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

"Golden Tsubaki Days"---that's Sacramento's theme for this year's Camellia Festival. "Tsubaki" is the Japanese word for camellia. We have two excellent teachers, SUNNI BLOLAND and BERNARDO PEDERE, for our Saturday, March 9th, Institute this year. Details are on page 1.

CARMELITA CASTANEDA, Exhibition Chairwoman, has promised five exhibitions for Saturday night, March 9, and fifteen on Sunday, March 10. This Folk Dance Pageant, which is free of charge, is one of the most colorful events of the ten day Camellia Festival. Many months of hard work and dedication go into this event, which always culminates into a fine affair and makes all of us proud.

We hope to see all our friends from out of town. There are other events during the Camellia Festival, which begins on March 1st and ends with our Pageant on March 10th. Some of the many functions are: the Annual Camellia Show at Memorial Auditorium on March 2 and 3 (the 50th such show); the Camellia Ball, reigned over by the Camellia Queen, Saturday, March 2, always a lovely affair; and the very colorful Camellia Festival Parade on Saturday, March 9th. The float winners are on display for a time on Sunday, March 10th, directly in front of the Main Entrance of the Auditorium for people to see as they enter for the Folk Dance Pageant. Sacramento is proud of its Camellia Festival!

Our weekly club meetings and party nights go on as usual, with our Beginners' Program at the Clunie Club House in Sacramento. Operation Santa Claus, a Sacramento Army Depot functions, always has the support of our area dancers who provide canned goods, etc., to help fill Santa's bag for the less fortunate. This year was no different!

The New Year's Dinner Dance, Dec. 29, 1973, an annual event on the Sacramento folk dance scene, was again held at the Clunie Club House. The committees did their usual fine jobs, and those attending had a good time.

Hope to see everyone at our Camellia Folk Dance Pageant!

Nadine Mitchell

GREATER EAST BAY FOLK DANCE COUNCIL

The GEBFD Council is most happy to welcome a new club---The WALNUT WHIRLERS, Inc. They meet at the Alamo Women's Club in Alamo and have a party on the 4th Saturday of the month. BOB MURPHY is President, and ERNIE WILSON is Secretary. They welcome beginning, intermediate, and advanced folk dancers.

The PANTALOONERS INTERNATIONAL FOLK DANCE GROUP is having a St. Patrick's Pot-luck Dinner on March 13th at Laurel School in Oakland. Please call ALLENE (530-0810) for reservations. Dinner is promptly at 6:30 PM, with dancing afterwards.

The Friday night All-request Programs are successful for the BERKELEY FOLK DANCERS, with representatives from all classes attending. There has been something for everyone, with an emphasis on the old favorites we all know and love so well. They run from 8-10 PM. BFD's Inaugural Ball was a great success, which also made around \$275 for the "Save the Children Fund". LYNN & PHIL MULLER, Chairmen, should be real proud.

The Council was very happy with the successful sale of pins to advertise and make money for our February Festival of the Oaks. This beautiful pin with an acorn and two oak leaves was designed by ELAINE SKIATHIS and was made up through ROSE TANQUARY at the Oakland Rubber Stamp Co. Many thanks to both these nice dancers.

Don't forget our 5th Saturday Party on March 30th!

Genevieve Pereira

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MRS. LOREEN SALE
RES. MANAGER

Your Letters...

Editor:

Thank you for mentioning Ed Stern's Folk Dance Newsletter in introducing the essay on "horn-tooting" (Let's Dance, Jan. '74 issue, p. 16).

Since it is difficult to see any of the other people involved in the Newsletter from its title, I would like to take this opportunity to give some credit where it is certainly due. Particularly to be mentioned are Carrie and David Rocke, whom many Let's Dance readers know from Stockton. Carrie and David have been with the Newsletter from its very beginning; they constitute our Chicago Office, and in addition to many other things, they do almost all of the printing-mailing work. A book review written by Carrie was reprinted in the Dec. '73 issue of Let's Dance. I certainly always think of the Newsletter as being "ours", rather than "mine".

Putting out even a small Newsletter is a big job. Over the years a large number of people have contributed; but during the last year the Twin-Cities staff has primarily consisted of Mary Barthelemy (known to dancers from Texas, Boston, Dodgeville, etc.), Debi Beihoffer (formerly a Grinnell folk dancer), Rollo Hebert, Michael Jaruch, and Eileen Johnson.

Without these people, I doubt that Ed Stern's Folk Dance Newsletter would exist. My thanks to them. Also, may it be said: they are all very nice people--you'll like them when you meet them.

Sincerely yours,

Ed Stern

2120 Como Ave

St. Paul, Minnesota 55108

Editor:

In a letter recently received from Gurit Kadman, founder of modern Israeli folk dancing, she asked for help to enable her to complete work on a series of ethnographic films taken at the Yemenite Dance Festival in Israel in 1973. Contemporary life in Israel will affect the social conditions of the Yemenite immigrants, inevitably modifying the dances and possibly causing their disappearance. The films document and preserve the centuries-old dance traditions of these people.

Gurit Kadman has been a leader in the Israeli dance movement for the last fifty years. In recent years she has devoted herself to working with various ethnic groups now in Israel, building a notated and filmed archive representative of the dance culture of the Jews. Presently Gurit is coordinator and chief advisor to the Ulpan courses throughout Israel & is a contributor to Fred Berk's book, "Ha-Rikud, the Jewish Dance". She was chosen to be honored at the Dalia Festival in 1968, which celebrated Israel's Twentieth Jubilee.

The UC Folkdancers, Berkeley, have responded to Gurit's appeal by sponsoring an Israeli Workshop and Party on February 10, 1974,

proceeds of which will go towards expenses of editing and providing sound for these valuable films. Shlomo Bachar, Israeli folk dance teacher from Los Angeles and a friend of Gurit Kadman, generously donated his services to further benefit the UC project.

This open letter is to ask interested individuals and groups to consider a contribution for this purpose, either by donation or by sponsoring workshops and other events. Please send your contributions marked ISRAELI FILM FUND, and make your checks payable to: The UC Folkdancers, 200 Hearst Gym, UC Berkeley, Calif, 94720. Or, if you prefer, send checks directly to: Gurit Kadman, 5 Shalag Rehov, Tel Aviv, Israel.

SHALOM!
Sunny Bloland

Editor's Viewpoint

Regretfully Omitted: The article by Grace Perryman Nicholes, "Blouse Patterns You'll Like", in the January '74 Issue was reprinted from the February 1950 Issue of LET'S DANCE at the request of Edith Cuthbert, Jr.

"This is Ballroom Dance", by Lois Ellfeldt and Virgil Morton is obtainable from Festival Records, 161 Turk St, San Francisco 94102, or from the publisher, National Press Books, 850 Hansen Way, Palo Alto, 94304. Cost is \$2 plus tax and postage.

oOoOoOoOo

Dance Descriptions in LET'S DANCE Magazine may be removed to a looseleaf binder by loosening the staples, removing the pages, and then tightening the staples again. This allows you to file the Dance Descriptions alphabetically.

IT PAYS TO ADVERTISE IN LET'S DANCE MAGAZINE!

Advertising Rates:	Monthly	Yearly
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Full page	70.00	700.00 *
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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

- MAR 8-10, Fri-Sun, WESTWOOD at CAMP HESS KRAMER.
MAR 23, Sat, IRWIN PARNES' 27th INTL FOLK DANCE CONCERT, Dorothy Chandler Pavillion, Music Center, Los Angeles.
MAR 29-30, Fri-Sat, OJAI FESTIVAL ASSOCIATION PARTY. Fri, 8 PM, Ojai Art Center; Sat, Kolos, 1:30, Art Center; Festival, 8 PM, Nordhoff HS, \$1 donation; Afterparty, 11 PM, Art Ctr.
MAR 31, Sun, FESTIVAL, hosted by Westwood Co-op. Culver City Veterans Memorial Aud. 1:30 PM.
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.

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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- MAR 9-10, Sat-Sun, SACRAMENTO, "Camellia Festival & Pageant",
Host: Sacramento Council. See pages 1, 20, 21.
- MAR 30, Sat, MILL VALLEY, "President's Ball", Park School, 360 E.
Blithedale. Kolo, 7:30 PM; General Folk, 8:30 PM.
Host: Marin Dance Council.
- MAR 30, Sat, OAKLAND, "Fifth Saturday Party", Frick Jr HS, 64th &
Foothill. 8-11 PM. Host: Greater East Bay FD Council.
- MAR 30, Sat, SUNNYVALE, "Expo '74 Benefit Party", Community Ctr
Aud, 550 E. Remington. 8 PM. Craft display and sale.
Host: Ensemble International.
- MAR 30-31, Sat-Sun, CARMEL VALLEY, "Carmel Valley PE Teachers'
Institute", Contact: Nancy Linscott, 40 Glen Dr, Mill
Valley, CA 94941. Tel. (415) 383-1014.
- APR 6, Sat, OAKLAND, "International Dance Concert". See page 9.
- APR 7, Sun, SEBASTOPOL, "Apple Blossom Festival". See page 8.
- APR 13, Sat, SAN FRANCISCO, "Westwind South Benefit Concert for
Mendocino Woodlands", Scottish Rite Temple, 19th & Sloat
Streets. 8 PM.
- APR 20, Sat, SACRAMENTO, "25th Anniversary Dance of Sacramento
Council". See page 12.
- APR 21, Sun, SAN FRANCISCO, "Blossom Festival", Kezar Pavilion,
Stanyan & Waller. Assembly Mtg, 11:45 AM. Dancing, 1:30-
10:30 PM. Host: SF Council & SF Park & Rec.
- APR 26-28, Fri-Sun, BERKELEY, "UC Folk Dance Festival", Hearst
Gym. See page 11.
- APR 27-28, Sat-Sun, SANTA MARIA, "Folk Dance Festival", Veteran's
Aud. Institute, Sat, 1:30 PM. Host: Santa Maria FD.
- 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 Ensem-
ble 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 Dan-
cers 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 page 6.
- JUN 9, Sun, PETALUMA, "Marin Dance Council Picnic".
- JUN 22-30, Sat-Sun, MENDOCINO WOODLANDS, "Mendocino Folklore Camp".
- JUN 28-30, Fri-Sun, CAMP SACRAMENTO, "Camp Sacramento".
- JUN 29, Sat, OAKLAND, "Fifth Saturday Party".
- 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.
-

CLASSIFIED ADS

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

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BAY AREA

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

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

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

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

WALNUT WHIRLERS invite all dancers to their monthly parties, 4th Saturdays, 8:00 PM, Alamo Women's Club, Alamo.
For information, phone (415) 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.

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LOS ANGELES

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

WESTWOOD'S BEGINNERS CLASS - International Folk Dancing
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