

JULY/AUGUST 1976



Let's Dance

OCT
MR & MRS JACK MONA
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SAN FRANCISCO CA 94127



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

65¢

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ON OUR COVER

BRITT and ROAR SVENDSEN from
Oslo demonstrate their native dance.
See article, page 8.

Fun in Marin Bicentennial Celebration

July 9-11, 1976

Y'all come join us for this extra-special Bicentennial Year July Festival in beautiful Marin County - dancing, friends, celebration and fun! Plan to spend the whole weekend -- we have nice motels, excellent restaurants, several state parks and a national seashore!

*****FRIDAY, July 9,** come to the Festival WARM-UP Party at Park School, 360 E. Blithedale Ave. in Mill Valley, 8:30 P.M. til midnight, hosted by the Kopachka Dancers.

*****SATURDAY, July 10** features the Federation INSTITUTE at Park School in Mill Valley from 1:30 PM to 4:30 PM. Dine at one of Marin's fine restaurants (Check our restaurant menu displays), then back to Park School for BALKAN HOUR at 7:30 and GENERAL DANCING 8:30 til 11:30 PM.

*****SUNDAY, July 11** we'll move the festivities up to College of Marin in Kentfield for the Council President's Meeting at 11:00 AM, FEDERATION MEETING at 11:45, then GENERAL DANCING and EXHIBITIONS from 1:30 'til 5:00 PM. Out to dinner (check our restaurant menu display again), then back at 7:00 PM for more GENERAL DANCING and EXHIBITIONS 'til 10:00.

It's going to be a humdinger, so y'all put on your Bicentennial costumes and come along -- see you there!

Elaine Holland







Saturday, July 10, 1:30 PM
FEDERATION INSTITUTE
Park School, Mill Valley

Maureen Hall -- Irish
Neal Sandler -- dances to be
announced

Sunday, July 11, 1:30 PM
GENERAL DANCING
College of Marin, Kentfield

FESTIVAL PROGRAM

Setnja
Corrido
Vossarul
Teton Mt. Stomp
Ajde Jano
Circassian Quadrille
Knoedeldrahner
Caballito Blanco

Couple Hasapico
Friss Magyar Csardas
At Va'ani
Changier Quadrille
Institute Dance
Poznan Oberek
St. Gilgen Figurentanz
Arap

★ SQUARES ★

Lepa Anka Kolo Vodi
Hambo
Silistrenski Opas

July 9-11, 1976

Garry Strathspey
Jota De Badajoz
Tino Mori
Sleeping Kujawiak
Ve David

★ EXHIBITIONS ★

Tzadik Katamar
La Encantada Tango
Doudlebska Polka
Jota Criolla
Vulpita
Vo Sadu
Cumberland Square
Polish Mazur

★ SQUARES ★

Institute Dance
Kostursko Oro
Farewell to Auchterarder
Korcsardas
Dola Masurka
Orijent
Red Boots
St. Bernard Waltz





Sunday, July 11, 7:00 PM
GENERAL DANCING
College of Marin, Kentfield

Program

El Shotis Viejo
Pogonissios
Polharrow Burn
Korobushka
Silistrenska Tropanka
Sauerlander Quadrille
El Gaucho Tango
Institute Dance

Tango Poquito
Hambo
Dreisteyrer
Ciuleandra
Ranchera (Uruguay)
Oberek Zvicainy
Ivanice
J.B. Milne

★ SQUARES ★

Palotas
Ya Abud
Little Man in a Fix
Trip to Bavaria
Gocino Kolo
Alexandrovska
Bourrées Croisées
Zillertaller Laendler

Institute Dance
Apat Apat
Schuhplattler Laendler
Kujawiak Graj
Somogy Karikazo
Neapolitan Tarantella
Vranjanka

★ WALTZ ★

★ EXHIBITIONS ★

New Editorial Address

Please note the new Editorial address for LET'S DANCE:

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6200 Alhambra Ave.
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Outgoing Officers Say "ALOHA"

Your 1975-76 officers, through direct contact with our fellow members, by being open-minded about suggestions and advice, by offering many diversified activities and entertainments, have attempted to develop a feeling of good will and closer unity amongst our members, drawn together by a common bond - love of music and dance.

Many of our members have indicated we have been successful in achieving our aims. This has been confirmed by your unselfish response and positive approach to new progressive ideas.

The pride and satisfaction of this accomplishment is rightfully yours, because it was the splendid cooperation and wholehearted participation of so many of our fellow members that we are able to enjoy a happy, friendly feeling of camaraderie that is spontaneous and, we hope, everlasting.

The great attendance and participation in our Statewide Festival "Spirit of '76" indicates how much our members and guests enjoyed this memorable, fun-packed weekend.

We are all aware of the many hours of personal sacrifices donated by so many of our various committees and we are most grateful for their untiring efforts.

It is only fitting that we acknowledge the special dedication of our two sound men, BILL D'ALVY and FRANK BACHER and the artistic endeavors of a true friend, FRANK KANE, responsible for the beautiful hall decorations.

Honorable mention must also be extended to BEE DRESCHER for her choreography and direction of the "Minuet in Bee", as part of the Saturday night opening ceremonies, "A Salute to America".

The coordination and direction of this fantastic weekend was superbly handled by our enthusiastic and bubbly chairlady, RUTH MELVILLE.

To all the committee people and volunteers, to the singers, the Minuet Dancers, Vignettes, Exhibition Groups and many others behind the scenes, the Executive Board joins me in expressing a great big THANK YOU for the weekend that, from the opening night through the Institute, Exhibitions, General Dancing and Brunch, to the closing Barbecue Picnic, resulted in a FANTASTIC STATE-WIDE, Tong to be remembered.

We, your outgoing officers, close our year amidst the happiness, smiles, and laughter of our fellow members, and feel richly rewarded for having had the opportunities of being with you and serving in your best interests.

In behalf of your Executive Board, some of whom will continue to serve as officers in the new administration, we who are returning to the status of regular members will continue to offer assistance in the sincere hope that this coming year may bring fulfillment of your every wish.

Ernest Drescher

Past President, Folk Dance Federation of California, Inc.

The Art of Embroidery

I have often been asked where to get information on embroidery for folk costumes, so here are a few of the books I have that I enjoy, and often refer to. There are many more books available; some harder to find than others, some dealing with specific ethnic areas and many printed in the language the book originates from. One just has to keep looking around in book stores, folk and record shops, unless you know one of them that is willing to order them for you. The imported books are often available from "The Folk Motif", "Festival Records", or Mandala.

Some of the following books may not be available, as I purchased them "on sale", nor can I guess what the current price might be. Check at your favorite book store, folk or record shop or yarn shop until you find the ones that you want or need. If you have a favorite book, let us know so we can help all the other embroidery lovers.

The following D.M.C. books have embroidery patterns representative of the country noted. They seem to be accurate but do not always tell where each design or pattern is from.

Scandinavian Cross Stitch

Assisi Embroideries

Broderies Colbert

Czecho-Slovakian Embroideries

Furnishing embroideries - Hungarian Style

Yugoslavian Embroideries

Turkish Embroideries

Bulgarian Embroideries

Morocco Embroideries

Handanger Embroideries

Ukrainian Embroidery Designs and Stitches, Compiled by Nancy R. Ruryk, published by Ukrainian Women's Association of Canada, 1958.

This book was compiled from the many costumes and embroidery samples that are being preserved by the Handicraft and Museum Program of the Ukrainian Women's Association of Canada. The graphs are in color, and are identified by region, but not always from the article the pattern was taken from, ie, scarf, blouse, or towel. The basic stitches are explained for each style of embroidery, the three main styles are Nastyluvania, Khrestikovym stobom and Nyzynka. For Ukrainian embroidery lovers this is a marvelous book.

Ukrainian Bukovinian Cross Stitch Embroidery 1974

Reproduced by the Eastern Executive of the Ukrainian Women's Association of Canada.

This is a collection of 74 colored graphs from different areas in Bukovina, Ukraine, which are beautifully done.

The county and community are given for each plate. A booklet is included that gives the history of the craft, description of the overall costume, and details of parts of the costume that contain embroidery. The choosing of colors, dying of yarns and origin of designs is also noted and all of this is very interesting and very helpful when making a costume.

Vezak Vezla - Hrvatske, Zagreb, 1973

Printed in the Serbo-Croatian language.

The color photographs of Yugoslavian embroidery are very clear and it is easy to determine the manner and style of work. There are 211 photographs. A beautiful book for those interested in costumes from this area of the world.

Hungarian Peasant Embroidery 1961

B.T. Batsford Ltd. & Corvina Press

Good closeup of embroidery pieces and the explanation of the various stitches used, including the stitches that resemble soutache braid. A lot of folk tradition is woven into the basic embroidery instructions. Interesting to read and easy to understand.

Patterns from Peasant Embroidery, by Margaret Beauteament

B.T. Batsford Limited & Charles T. Branford Co. 1968

The cross stitch patterns are from Italy, Spain, Greece, & Hungary. The chapters show how different themes are adapted in each country, ie flowers, trees, ships. Suggestions as to how to develop these patterns into larger arrangements is also given.

Crewel Embroidery, by Erica Wilson

Charles Scribner's Sons 1962

All the information needed to do crewel work is aptly described and beautifully illustrated. Although many costumes do not use wool embroidery, the techniques are almost the same. The illustrations are a big aid to those that want to learn shading and filling stitches. A great help to those who enjoy embroidery.

Handbook of Stitches - by Grete Peterson & Elsie Svennas

Van Nostrand Reinhold Co. 1970

This is a translation from the original, printed in Denmark. In black and white, 200 stitches described, and very clear and concise. A good book for basic stitches.

Encyclopedia of Needlework, by Th. de Dillmont

Printed by the D.M.C. Library

This book comes in 5 languages, covers subjects as varied as plain sewing, machine embroidering, hand embroidering,

special gold thread embroidery, applique, tapestry, knitting, crochet, tatting and macrame, filet lace, plus a few more. A good book to have on hand as a good general reference book.

The Craft of Embroidery, by Alison Liley

Drake Publishers, Inc, NY 1972

A lot of good basic, as well as nationally used, embroidery stitches. A history of some of the stitches is included. Also covers hemming and insertion lace as is commonly used in costumes, patchwork, quilting and smocking. An interesting book to read as well as use.

The Creative Art of Embroidery, by Barbara Snook

The Hamlyn Pub. Co. Ltd. 1972

This book begins with a very interesting history of the use of embroidery, and then goes into the international styles of embroidery, and finally how to convert these designs into modern use. There are many photographs of ethnic embroidery pieces, as well as 5 full-length ethnic costumes. Chapters include general embroidery instructions, beads and sequins, counted thread work, cut work, and machine embroidery. The illustrations are very easy to understand, as is the text. A very good book to have as reference and very interesting to read.

Cross Stitch Patterns, by Thelma M. Nye

Van Nostrand Reinhold Co., 1972

This small book covers only cross stitch embroidery but it has over 100 designs from areas in Rumania, Bulgaria, Hungary, Yugoslavia, Greece, Denmark, and ancient Peru and China. Although the graphs are only in black and white, color codes are given. The designs are clearly printed and are easy to follow.

Borders for Embroidery, Grete Peterson

Van Nostrand Reinhold Co. 1973

Traditional borders from Scandinavia, India, Spain, Germany, Hungary, Roumania, Greece, Peru, Mexico, Russia, Japan, and China are given as well as how to use these designs to make other patterns. 40 embroidery stitches are explained, as well as applique, hemming, and beading.

Eleanor Bacon
Costume Research Committee





April Scandinavian Treats --

In Review

(Photo: Four fiddlers, who played at the April concert. SIGBJØRN OSA is standing on the far right.)

In April the folk dancers and Norwegians of the San Francisco Bay Area had the opportunity to see, hear, and experience a very special happening...a concert of Norwegian dances and hardingfele music. Four fiddlers from Norway, including Norway's master artist on this instrument, SIGBJØRN OSA, from Voss, came to this country on tour. With them came two of the finest young dancers in Norway, BRITT and ROAR SVENDSEN from Oslo.

Why was this concert so special??? There were only two dancers, so instead of seeing patterns of people and colors flying across a distant stage and judging the group by how straight they kept their lines, etc, those who came to see this concert got to see, up close, two very good dancers DANCE. They could see the difference between a gangar and a springar, and some of the differences in dances from the various regions, particularly Telemark and Sedestal. They also got to see that remarkably agile Roar flip over and kick a hat off the broomstick that Britt held overhead during the *Halling*.

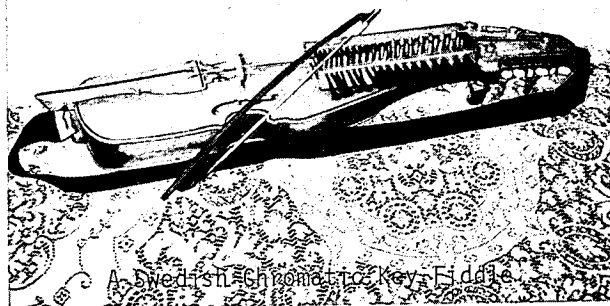
Besides the dancing, of course, there was some fantastic fiddling by the musicians, most notably by Sigbjørn Osa, who captured the audience with his charming accent, wit, and sense of humor as he and MC INGVAR SODAL discussed the special qualities of the Hardanger fiddle (or hardingfele). Later, to the delight and amazement of the audience, he made his hardingfele sound just like a bagpipe as he played a Scottish tune.

There was a very special feeling of togetherness and fun that evening, as so many people mentioned to me later, and that feeling was created by M.C. Ingvar Sodal who, in his very released, charming way, made everyone feel at home, and whose comments helped everyone appreciate and enjoy the skills and talents of our Norwegian visitors. Following the concert there were refreshments and dancing to fiddle music. TIM RUED, CAROLYN ALVERSON, and THOMAS SCHULTZ, three young fiddlers who had just come from a workshop with the Norwegians, played for dancing until the performers had a chance to relax and have some refreshments; then they all played together with Roar joining in on the accordion.

If you missed this concert, don't miss the next group of Scandinavians....they will be here in mid-July: a group from Uppsala, Sweden. (See page 15, this issue...Ed.)

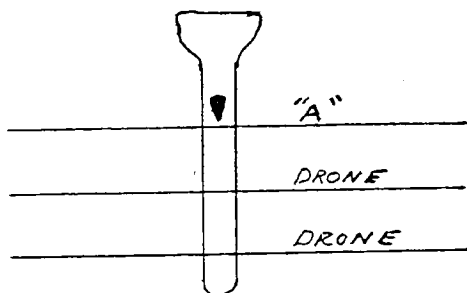
Nancy Linseott

Nyckelharpa



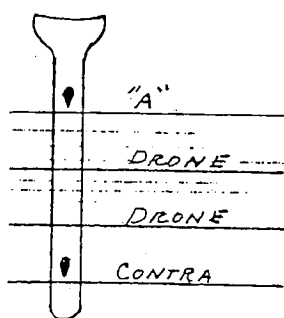
The origins of this instrument are unknown. There are old church paintings and historic documents showing the existence of Key Fiddles from as early as the 14th century (AD). In the 14th and 15th century Key Fiddles are pictured as being played in accompaniment with bagpipes and regular fiddles (predecessors of our violins). The earliest evidence of key fiddles in Sweden is a fiddle from the 15th century, which resides in a museum.

There have been four basic types of Key Fiddles. The earliest (and simplest) consisted of three or four strings. One of the strings carried the melody and was played by pressing keys along the finger board which would stop the string at various points, creating the various melody notes. The other two (or three) strings carried only drone notes. The surface of the strings was fairly flat so the bow would play upon all strings at one time. If the instrumentalist wished to play only the melody note without the accompaniment of the drones, the bow could be tipped to play that one note. This instrument had no resonant strings and therefore had a tendency to sound less full than the modern instruments.



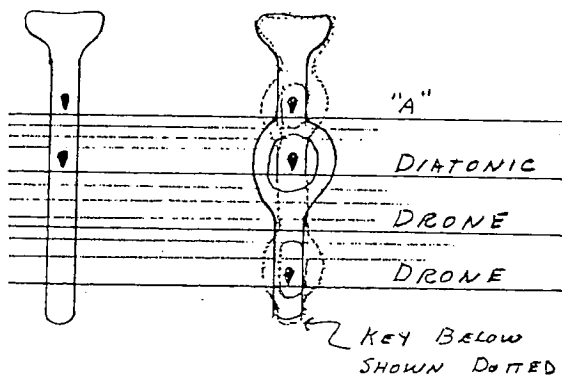
EARLY "SIMPLE" KEY
Strings in a "flat"
plane - only one
string noted

Those early key fiddles were superseded by the "Contra Drone" Key Fiddle. This advancement in fiddle-making involved the addition of some resonant strings, but more important was the change from a single melody note to the use of a "Contra Melody" at a different pitch level, usually 2 octaves lower with the two drone notes continuing. To facilitate this change, two pegs were introduced on the shaft of the key to play against the first (or melody) string and the opposite (or contra) string. If the melody string was tuned to A, as our modern violin, then the contra string was tuned to A 2 octaves lower or wherever the instrumentalist wished. You then had the instrument playing the melody at 2 places with 2 drones playing at all times. Again, the instrumentalist could play a single melody note by tipping the bow to play only one string, but now that could either be the regular melody string or the contra melody string. With a selection of resonating strings the music had a fuller sound.



"CONTRA DRONE"
KEY

Strings in
a "flat"
plane
2 strings
noted

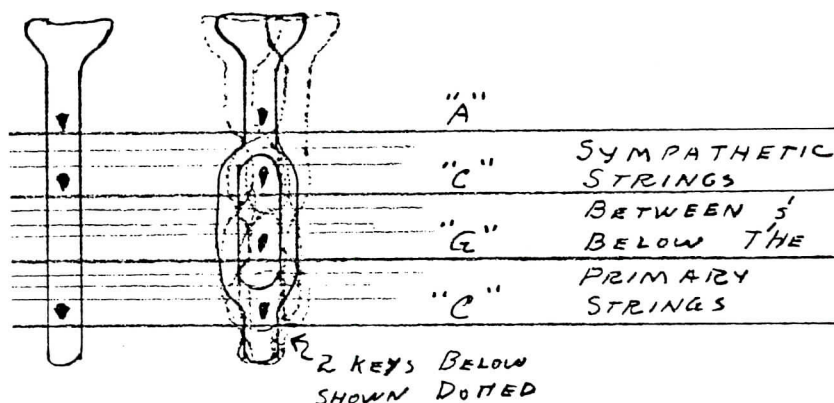


SILVER DRONE KEYS

Strings more arched
3 strings noted

Towards the end of the nineteenth century the "Silver Drone" key fiddle became the newest thing. On this instrument the melody or "A" string was still keyed much as the previous instruments, but the 2nd string became a harmony string played on a diatonic scale. The third and fourth strings were considered to be drone strings although some keys played against the third string making it vary in pitch according to the needs of the musician. At this point there appeared the need to make the keys go around the pegs of other keys, so there developed keys with loops or "eyes" in them (see the sketches).

The modern (20th century) version of the key fiddle involves the full use of all strings with three banks of keys playing various combinations of strings. All strings are played, all strings are keyed, there is a full compliment of resonant strings and any one string can be played because the bridge is arched to allow for this. This type of Key Fiddle was developed between 1920 and 1930. From that time forward there has been a rise in the use of the Key Fiddle in Sweden until this instrument is as common there as the guitar is in the United States.



CHROMATIC KEYS -- Strings in an arch -- All strings noted

The Key Fiddle is not a manufactured instrument but is built by a fiddle maker on a single-instrument basis. There are no two fiddles exactly alike and the placement of the various strings, their tuning, the location and selection of keys and the strings will be at the whim of the fiddle maker.

The primary strings on the modern key fiddles are usually A, C, G, and low C. Set a little lower (away from the bow) are the sympathetic (or resonant) strings. These strings will begin to resonate, or produce their own sound, when their note or a harmonic of their tuned note is played, lending a soft fullness to the music. The exact order, placement, and tuning of these strings will be at the whim of the fiddle maker or the instrumentalist.

The neck, back, and sides of the modern key fiddle are usually made of a good grade of hardwood for strength and resilience. The face of the sound box is always made of a soft wood such as spruce. The bridge is usually made of hard maple as are violin bridges. The keys may be formed from a convenient piece of hardwood or may be made very decorative by using ivory or tortoise shell, whole or inlaid.

The key fiddle is generally played while suspended by a strap much like a guitar strap around the neck. The strings will be about 4 to 6 inches above the waist level with the bow

working in a vertical plane facing the body. The bow itself is seldom more than 18 to 20 inches long, which requires the instrumentalist to use a short or choppy bowing technique.

The melody string (A string) is noted by pressing the outer rows of keys with the fingers of the left hand, braced by the thumb being held against the back of the neck. Any one key plays against one string as a rule, and there will be two or three rows of keys, each row playing against a particular string.

The closest relative to the Swedish Key Fiddle is the Hurdy Gurdy, the tuning of which is similar to the key fiddle. Both instruments were evolved from similar sources and were often played together some 200 to 300 years ago.

Today the Swedish Key Fiddle is considered a true "Folk Instrument" of Sweden and is used in almost every social occasion involving music. The march or walking dance is probably the most popular form of music and dance with the waltz and Polka a close second. The Schottische and the polka are not among the more popular dances of Sweden although they will be found on the more complete programs of dances.

After almost dying out as a musical instrument the Swedish Key Fiddle has made a strong come-back since the mid 1920's and 1930's to become the most popular Folk Instrument of that country.

FOLK DANCE CAMPS

STOCKTON FOLK DANCE CAMP, UNIVERSITY OF THE PACIFIC

Second Week - August 7 - August 14, 1976.

Mail a deposit of \$25 to reserve your place to

Jack McKay, Director of Folk Dance Camp

University of the Pacific

Stockton, CA 95211

FEATHER RIVER FOLK DANCE CAMP - August 8 - 14, 1976

Sunday through Saturday. "Moonlight Festival", Aug. 14th.

Instructors: Millie and Vern von Konsky. Host: Oakland Recreation & Parks Dept.

THE SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

August 13 - 22, 1976.

Teacher/Leader Workshop, August 13-15 and Folk Dance Week, August 15 - 22. San Diego State University.

INTERNATIONAL FOLK DANCE SYMPOSIUM - August 30 to September 4

Daily schedule includes teaching, films, exhibitions, and live folk orchestras. Teachers include TOM BOZIGIAN, JOHN PAPPAS, YA'AKOV EDEN, MIHAI DAVID. Complete price: \$140.

Deposits of \$25 now being accepted. (213) 271-1695. P.O. Box 85461, Los Angeles, CA 90072.

THE NEW FEDERATION OFFICERS
1976-77



(Pictured, L to R) NORTH: Max Horn, Director of Publications; Al Lisin, Treasurer; Leona Faoro, Historian; June Horn, Director of Publicity; Bruce Wyckoff, Vice President; Genevieve Pereira, Recording Secretary; Ray Olson, President. SOUTH: Sheila Ruby, President; Avis Tarvin, Treasurer; Perle Bleadon, Director of Publicity; Elsa Miller, Corresponding Secretary; Dorothy Daw, Vice President. Not pictured: NORTH: Walter Lang, Director of Extension. SOUTH: Pat Coe, Recording Secretary; Dick Oakes, Director of Extension; Ruth Augustine, Historian.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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11 issues: Price \$4.00 per year

Contact: Folk Dance Scene

3455 Loma Lada Drive

Los Angeles, California 90065

IN JULY:

Swedish Folk Dance and Music

Sponsored by the Smithsonian Institute, a group of 30 of Finland's and Sweden's most prominent folk musicians, accompanied by the leading folk dance researcher of Sweden, JOHAN LARSSON, who will demonstrate basic dances, will be in the East Bay area Tuesday and Wednesday, July 6-7.

Reception (place to be announced), Tuesday evening, July 6.

Performance at the Paramount Theater, Oakland, Wednesday evening, July 7 at 8 PM. For tickets, contact the Paramount theater directly: 2025 Broadway, Oakland. 415-465-6400. Orchestra and Grand tier - \$7.00. Other seats - \$4.00.

Anyone interested in housing members of this group July 5-7, preferably in the East Bay Area, please contact Kenneth Seeman, 915 Peninsula Way, Menlo Park, CA 94025; 415/327-3200, 325-8877.



ALSO



PHILCHOROS, Uppsala's student folk dance group, successors to Sweden's oldest student dance group, will be in the mid-Peninsula and giving workshops Thursday and Saturday, July 15 and 17.

July 15, Thursday, 7:30 P.M.: For advanced Scandinavian dancers (with some knowledge of polska and byggedanser or Scandinavian turning dances). At the Palo Alto Women's Club, 475 Homer Avenue, corner Cowper. Observers welcome. Fee: \$2.50.

July 17, Saturday, 1-4 PM: For intermediate to advanced dancers (with some facility at couple dances, but with or without specific experience in Scandinavian dances). At Robles (Women's) Gym, Dance Studio, Stanford University. Fee: \$2.00 (\$1.50 for Stanford Students).

July 17, Saturday, 6 PM: Potluck at Robles Gym. Fee: Food for at least 8 persons or \$2.00 (prefer food).



July 17, Saturday, 8 P.M.: Party, with some teaching (no dance experience expected), performance by fiddlers, dance exhibitions, presentation of costumes, and Scandinavian dancing to live music. At Robles Gym. Fee: \$3.00 (\$2.00 for Stanford students).

Combined fee for Saturday 1 PM and 8 PM sessions: \$4.00 (\$3.00 for Stanford students).

Anyone interested in housing (simply) members of this group are encouraged to contact Kenneth Seeman, 915 Peninsula Way, Menlo Park, CA 94025; 415/327-3200, 325-8877. Housing preferred in mid-Peninsula area, unless host is willing to help provide transportation. Period housing will be required: Wednesday night, July 14 to Sunday morning, July 18.

Photo Above: PHILCHOROS, Uppsala's student folk dance group.

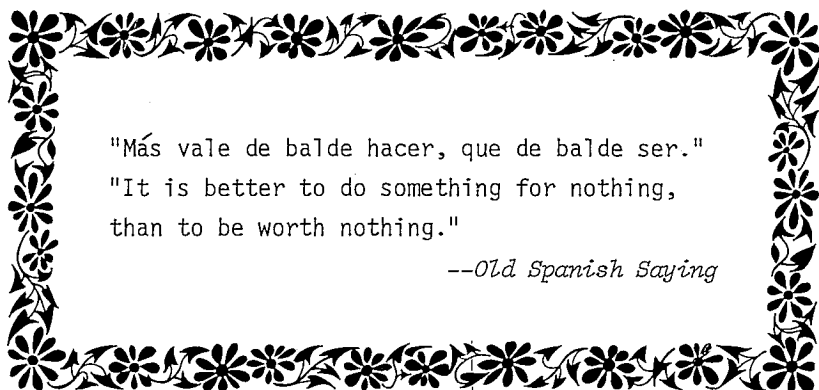


ERRATA

The following corrections should be made in the dance, "OD BUCZKA DO BUCZKA", published in LET'S DANCE Magazine in April, 1976.

- Page 20 - TEXT: Line 11 should read: "At the end of a wedding there is a ceremony called the "oczepiny"--"
- Page 21 - Fig II, meas 1 should read: "Beg M L - W R, step swdwd twd ctr of circle bending bodies slightly away from ctr and look twd ctr under the inside hands (ML-WR) which rise above head (cts 1, 2); hold, free ft remains in place (ct 3)."
- Page 21 - Fig II, meas 2 should read: "Shift wt onto MR, WL ft, repeating action of meas 1 (Fig II) in opp direction." (No bending of knees).
- Page 19 - Fig II, meas 8 should read: "Ptrs join both hands, arms extended at shldr level, and bow to each other."
- Page 19 - Fig II, meas 15-16 should read: "Release ML - WR hand. M take 4 steps in place (L, R, L, R), guiding W as she makes 2 CCW turns under the joined hands with 4 steps (R, L, R, L) to finish in open ballroom pos facing ptr (cts 1, 2, 3, 1); bow to ptr (meas 16, cts 2,3). Outside hands are on hips, ft together."

Polish Text: last line: twoja



La Bourrée Mussee - con't, page 2

- 2 Repeat action of meas 1 (Fig II), to own R. At the end of this meas, cpl #1 are in ctr of the quadrette, with L shldr adj.
- 3 Repeat action of meas 1 (Fig II), twd opp place passing behind ptr. Cpl #2 start action of meas 1 (Fig II).
- 4 Cpl #1 turn 1/2 CCW to face ctr.
- 5-8 Repeat action of meas 1-4 (Fig II).
- 1-4 (Rpt) Repeat action of meas 1-4 (Fig II).
- 5-8 (Rpt) Repeat action of Fig I' (Meas 1-4) (Avant-deux).

Repeat dance from the beginning as many times as record allows. With some records there may be special "La Bise" music at the end. If so, it is customary to kiss your ptr 3 times on the cheeks -- first on the R cheek, then on the L cheek, then on the R cheek again.

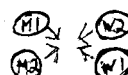
LA BOURRÉE MUSSÉE

(France)

The bourrée (lah boo-RAY moo-SAY) has a unique way of crossing over in the second part which reminds one of zig-zagging through a crowd of people. The popular expression (se musser) means going through a crowd. It was learned from Pierre Panis at Pont Chretien in 1967 and 1972, and was presented by Louise and Germain Hébert at the 1975 Folk Dance Camp at the University of the Pacific, Stockton, California.

MUSIC: Records: Any of the following records are suitable: (All are 3/8 meter.)
Barclay 86085 (Bourrée tournante du Bas-Berry). Not currently available.
Barclay 820138 "Vive le Berry". Side 2, band 7 (Bourrée tournante du Bas-Berry). Not currently available.
Rythme R-4003 b Band 1 (La Bourrée Tournante du Pays-Fort).
Any suitable 3/8 meter bourrée.

FORMATION: A "special quadrette" formed by 2 cpls with ptr across the set and about 4 ft apart (see diag.). Usually the M with W on his L is #1, but no hard, fast rule. Sets may be formed anywhere on the floor.



STEPS AND STYLING: In Berry, bourrées are danced in a very sober style -- no gesture with hands (like in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way. M knees are kept apart (turned out) and never fully straightened throughout the dance. Ftwk is identical for both M and W.

Pas de Bourrée (Pah deh boor-RAY) -- Bourrée step (1 meas).
Step fwd on L, bending knees outward (ct 1); step on R near L, beginning to straighten knees slightly (ct 2); step in place on ball of L ft (ct 3). Next bourrée step would begin with R. The step can be done moving fwd or bkwd, to R or L, or turning.

Avant-deux du Haut-Berry (Ah-vahn-DOO) -- Fwd and back from upper Berry (4 meas).
Meas 1: Beginning L, take 1 long step fwd (ct 1); scuff R heel fwd (ct 2); lift on L in place swinging R across L (ct 3).
Meas 2: Step on R across L (ct 1); step slightly bkwd on L (ct 2); step R close to L (ct 3).
Meas 3: Beginning L, dance 1 bourrée step moving bkwd to original place.
Meas 4: Beginning R, dance 1 bourrée step in place (sneak ahead by taking a long step fwd with L on ct 2, step R beside L on ct 3).
Note: There is great emphasis on first step.

MUSIC 3/8

PATTERN

Note: Cpl #2 dance the same sequence as cpl #1 but begin 2 meas later. This dance requires much coordination between dancers and the proper spacing (see FORMATION).

Measures
16

INTRODUCTION

I. AVANT-DEUX DU HAUT-BERRY

A 1-4 Cpl #1, beginning L ft, do an Avant-deux du Haut-Berry.
Cpl #2 dances two small bourrée steps in place (meas 1-2) then start the Avant-deux on meas 3.

5-8 Repeat action of meas 1-4 (Fig I).

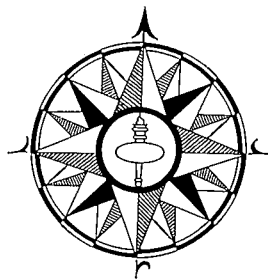
1-8 (Rpt) Repeat action of meas 1-8 (Fig I).

II. CROISSEMENT BALANCE

B 1 Cpl #1 moves twd each other with a long diag bourree step to own L.

Skotse Fjouwer - con't, page 2

An interesting progressive variation may be done during the first repeat of Fig I, meas 1-3 as W casually progress CCW to the next set or to the next place to the R with 6 walking steps to finish standing behind a new M. During the next repeat of Fig I the M progress CW to the next W to their L.

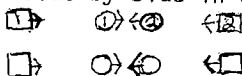


SKOTSE FJOUWER

(Netherlands)

This two cpl dance pronounced SKAWT-seh fee-OW-er means Scottish Four and comes from Friesland province, Terschelling Island, off the north coast of the Netherlands. It was originally introduced by Huig Hoffman at the 1964 University of the Pacific Folk Dance Camp and re-taught by Femke van Doorn at the 1973 Folk Dance Camp with slight variations. The name of the tune is "Swart Laat Hem Scheren", which means "Blackie Lets Himself be Shaved".

MUSIC: Record: Folkraft LP-17A, Band 1; Folkraft 1488x45A; Nevofoon 12162.

FORMATION: 2 cpls in a line (Reel of 4 formation); all facing ctr of the line with W facing each other in front of ptr. Both M and W have hands on hips (or M may fold arms across in front at chest level). Lines can be arranged side by side in columns down the room to allow for the progressive variation. 

STEPS: Step-hop*, Schottische*, Reel step (2 per meas): Step L behind R (ct 1), hop L slightly fwd while swinging R in CW arc from front to back (ct 2). Next reel step continues R in back of L (cts 3, 4).

PATTERN: Reel of Four (6 meas):

Meas	Dancer facing out	Dancer facing in
1	Pass R shldrs with dancer facing and curve 1/2 CW to face ctr of line.	Pass R shldrs and then L in the middle with the next dancer.
2	Pass R shldrs.	Pass R shldrs.
3	Pass L in the middle.	Curve to turn 1/2 CW and face the ctr.
4-6	Repeat action of meas 1-3 back to orig place.	Repeat action of meas 1-3 back to orig place.

*Described in Volumes of Folk Dances From Near and Far published by the Folk Dance Federation of California, Inc., San Francisco, CA.

MUSIC 4/4

PATTERN

Measures
4/4

4 INTRODUCTION

I. REEL STEP

1-3 Dance 6 reel steps (or may do step-hops) in place starting L in back of R and swinging R from front to back on the hop.

4 Both dance 3 stamps LRL, as W turn 1/2 CW to face ptr and M dance in place (cts 1, 2, 3).

5-8 Repeat action of meas 1-4 starting R in back. W do not turn on meas 8.
Note: If desired, during the reel step R hands may be joined with dancer facing you.

II. REEL OF FOUR

1-6 Starting L, dance reel of four with 6 schottische steps to finish facing ptr. W may place L hand on hip and hold skirt with R.

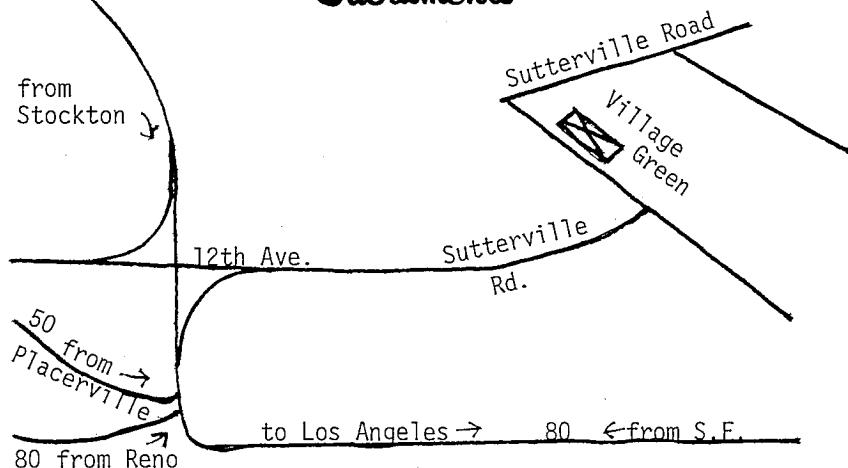
7 Pass ptr by R shldr with 1 schottische step to finish M facing each other in the ctr, W turning 1/2 CW to face in.

8 Stamp RLR in place (cts 1, 2, 3).

Repeat dance from beginning with M in ctr. Finish this time in orig pos with W in ctr.



Sacramento



Above is a map that will direct you to the Village Green in Sacramento. Below is the schedule for the summer:

Council Parties on Saturdays -- July 3rd through Aug 21.

Classes Monday through Friday beginning July 5th, 8-10 PM

Monday -- Folk Dance Potpourri, MARVIN & ARDITH
BLANCHARD

Tuesday -- Beginning Squares, JIM & IRENE OXFORD

Wednesday- Beginning & Intermediate Folk Dancing,
CLEO & WALT BALDWIN

Thursday-- Balkan, Line, & No Partner, BRUCE & DENISE
MITCHELL

Friday -- Contra Dancing, MARVIN & ARDITH BLANCHARD

For Information:

Mildred LaRose, President
916-383-0914

John Alfors, Vice-President
916-756-7582

EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers



MORLEY LEYTON has given us detailed information on the styling of the MAZUR. From his instructions we can do a better mazur step, thereby making it easier and more fun.

The music is 3/4 time, medium fast tempo and the basic step is: STEP-STEP-STEP. On count 1 STEP with the knee slightly bent. On count 2 STEP OUT with a long step also with slightly bent knee. On count 3 straighten knees and spring up as you take the third STEP.

Common mistakes when doing Mazur that tend to take the "Lilt" out are:

- A. Stamping on each first count of the measure. The only stamps come at the end of an eight-measure phrase and then it is; count 1 - stamp, count 2 - stamp, count 3 - hold.
- B. Doing the Mazur like a two-step. NEVER bring the feet together on count 2.
- C. Doing the step almost in place. Move out and cover space on the floor with each step, especially on the heel-click step; count 1 - heel-click, count 2 - step out and cover space, count 3 - bring the feet together or a small step.

The MAZUR is a very old dance form, over a thousand years old, said to have been composed to represent a young nomadic norseman abducting the girl of his choice. It is done with vigor and dash and is the most fun of our Polish dances.

In the May/June issue of LET'S DANCE, the Easy Does It article was about the HAMBO. In 3 places, an A was left off of the end of POLSKA. There is no such word as POLSK or HAMBOPOLSK, and we regret the error.

Odds 'n Ends

...In the May/June issue of LET'S DANCE, it was not mentioned that the photo on the cover was contributed by LEE FIFER. We apologize for this oversight.

...Starting June 16, the Barronaders changed their meeting place to their summer location at the Theuer Kauf School, 750 San Pierre Way, Mountain View. Teaching will be from 8-9 PM and general dancing will be from 9-10:30 PM.

...Going east on vacation? If you pass through Muncie, Indiana be sure to attend one of the folk dance classes there! On Friday nights, come to the Friday Folk Dance Fun Night at the Career Center Gym. 6:45 - 7:00 is Arrival Time, 7:00 - 8:00 is Review and Teaching, 8:00 - 9:00 is a Posted Schedule of Dances, and 9:00 - 10:00 is Request Dancing. For information, contact KAY MAYS, 289-5668. On Monday evenings during the summer, there will also be a class at Tuhey Park.

...Come to the San Francisco Twin Bicentennial Festival on August 8, 1976. Dancing will be from 1:30 to 5 PM at the Sunset Recreation Center, Lawton at 28th Ave, San Francisco. For more information, contact Lloyd Federlein at (415) 566-3083.

MOVING? Don't go away without letting us know where you are! Sixty (60) days before you move, just paste your old label here and fill in the form below, then mail to the Federation Office, 1095 Market St., Rm. 213, San Francisco, CA 94103.

**TO CHANGE OR CORRECT YOUR
ADDRESS**

Attach the label from your latest copy of LET'S DANCE here and fill in your new address on the form to the right.

Name _____

Address _____

City _____ State _____

Zip _____



To understand folk music, you must first know a little about the development of music in general; then you can begin to study the impact each country had, not only on the overall scheme of things, but also on its own cultural heritage in music.

Probably the early folk music - folk songs, dances, etc - were largely, if not completely, improvisatory. The Greeks and Romans used instruments such as the *lyre* to accompany vocal performances; largely for entertainment. It is believed that these tunes were not written down, since there was no known form of notation and no surviving examples. Rather, survival depended on an oral tradition. Of the improvised tunes, which probably comprised the largest percentage, much depended on the skill and knowledge of the musician. Since the words themselves or the steps of the dance were the most important factors, the notes served only as boundaries within which the performance was to stay.

In the Middle Ages, the sacred was part of the everyday experience. Included in familiar songs were the religious Gregorian chants, which consisted of a single-line melody sung in Latin by unaccompanied men's voices. To the modern listener's ear, Gregorian chant sounds very ancient and almost unintelligible. But to the ordinary man of that day, it would have been like singing a folk song. Although Gregorian chant was strictly functional - that is, meant to serve only religious purposes - some of the melodies were adapted for secular use.

Folk music went through many changes throughout history. Limitations by the church, periods of creative starvation, and strict rules imposed by the composers themselves hampered progress.

Gradually, though, national styles began to take form. Each country had its own unique idiom. In France, the abundance of decorations, or trills and turns, on almost every note came to be known as that country's own peculiar style. This is exemplified in such music as that for *Bourrées Croisées*. If you listen to the music closely, you will notice the scarcity of long held notes - almost every note has some kind of decoration on it. Russian music came to be known for its flourishing, pompous style and intense dramatic idiom. *Korobushka* is a good example of this style.

Many countries' national styles were influenced by the instrumental resources. Spain's music was strongly influenced by the guitar, that of Norway by the country fiddle, Scotland by

the bagpipes, etc.

Modern-day composers have used folk tunes and songs to develop new and different compositional techniques in symphonies, string quartets, piano sonatas, and more. Some of the most famous are: Bartók, who skillfully combined folk tunes with all the existing compositional methods to produce a style which was very uniquely his own; Stravinsky, who uses Russian folk songs to some extent; Vaughan Williams, an English composer of the 20th century whose use of folk music is obvious but not blatant; and many more.

Of course, most of the folk tunes we hear and dance to are survivors of a past era. I have tried to just touch the surface of the general development of music. Understanding the history of music gives us a better idea of why a certain country will have its own peculiar idiom. In future issues I hope to discuss more fully the characteristics of a few individual countries, and trace the cultural and environmental factors that influenced their folk music.



Come to the Fair!



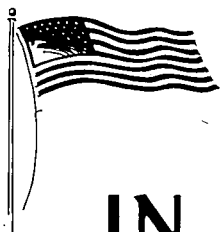
The Napa Valley Folk Dancers and the Women's Napa Folk Dancers are extending an invitation for all Folk Dancers to come and dance at the Napa Town & Country Fair Grounds Sunday Aug. 8th late in the afternoon when it's nice and cool; 5:30 PM. Dancing will be held in front of the huge pavilion. The program will have dances for everyone and guest square callers. So come and dance with us, so the Sweetheart Festival next Feb 6th will be possible. Come early, see the Fair, and have fun, too. See you all!!

June Schaal



For fun in July,
COME TO MARIN!

Day & Romie Dresler



IN



HARDLY ABLES of MARIN

Party every third Saturday
Refreshments

WORKSHOP - TUESDAYS
Almonte Hall, Mill Valley

HAPPY DANCING!

Al Heinrich

President, Marin Dance Council



FUN

STEP-TOGETHERS OF MARIN

Party every Fourth Saturday
All-request program
Refreshments!

Workshop Tues. Almonte Hall,
Mill Valley

WELCOME TO MARIN

Bill & Ann D'Alvy

Workshop

Tuesdays, 8 PM - Almonte Hall
Mill Valley

MARIN





КОЛО КАЛИНДАР



BERKELEY

SAT-WED, 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Balkan.

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

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

LAFAYETTE

THURS, 7:30 PM, Temple Isiah, 3800 Mt. Diablo Blvd; Israeli.

FRI, 9:00 PM, Temple Isiah, 3800 Mt. Diablo Blvd; Israeli.

LIVERMORE

TUES, 8 PM, East Ave School; 3951 East Ave; Wes Ludeman.

LOS GATOS

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

MILL VALLEY

MON, 7:30 PM, Mill Valley Rec Ctr; Selma Pinsker.

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.

TH, 1:15 PM, Jewish Com Ctr, 3245 Sheffield; Ruth Gundelfinger.

PENINSULA

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

TUES, 7 PM/B, 8 PM/I, Menlo Park Rec Ctr; Marcel Vinokur.

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

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

THUR, 7:30 PM, Stanford YWCA, Stnfd Wmn's Clbhs; John Nicoara

SAT, 3rd or 4th, 8 PM, Menlo Park Rec Ctr, Party; Marcel

Vinokur; Call 327-0759.

SACRAMENTO

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

SAN FRANCISCO

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, Ner Tamid, Quintara & 22nd Ave; Ruth Gundelfinger

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 Gundelfinger.

3rd SAT, 8 PM, Mandala, 603 Taraval, KOLO OF SAN FRANCISCO.

SAN RAFAEL

THUR, 8 PM, San Rafael Comm. Ctr, B St.; Claire Tilden.

SANTA CRUZ

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

ECHOES SOUTHLAND

FROM THE

By Perle Bleadon

THE VIRGILEERS

On Tuesday evening May 4, the Virgileers celebrated their first Cinco de Mayo Festival at the new location - the beautiful Commonwealth Elementary School Auditorium, 2nd & Virgil Sts, which had already been decorated by the school children for a program the following day. We should be so lucky!

Besides dancing our many Mexican dances, once again our favorite Virgileers duo -- DOROTHY GIRACI and LEO STOWERS, performed for us with two colorful dances; *Mixteca Yucateca* and typical *Jarana* as dance in Yucatan, followed by *Ia Capsula*, a polka Nortean for Northern Mexico. As usual, these popular dancers received enthusiastic applause.

These dances were done in honor of one of our well-known and loved folk dancers, DOROTHY HARVEY, now making a splendid recovery at home following serious surgery.

We are happy to report that our own JOSEPHINE CIVELLO has now made a complete come-back from her recent illness, and, as usual, provided the delicious refreshments for our party.

Submitted by Inez Taylor

ORANGE COUNTY FOLKDANCERS

Waxy Buildup Eliminated -- Thanks to ten diligent workers, our records are once again spotless. In the short space of four hours, we managed to eliminate two years of fingerprints and sand -- from the beach parties -- re-label all records and do away with two gallons of wine (not necessarily in that order). Don't feel badly if you missed out on all that fun. There's still much more to be done. The next order of business is a "Key-Punch Party" to enable us to up-date our sadly worn record catalogue. JERRY HENNING, our tireless Vice-President, has been cataloguing new records. As soon as this is completed, we'll be scheduling the party. Hope you'll be there.

Orange County Folk Dancers will again be awarding scholarships to the upcoming folk dance camps. Scholarships will be awarded according to the following criteria: 50% applicant's service to the club, 25% teaching talent, 25% financial need.

Orange County Folk Dancers meet each Friday evening from 8:30 to 11:30 PM at Santa Ana College Dance Studio, Bristol & 17th Sts., Santa Ana.

NEWS FROM THE SAN DIEGO AREA

The San Diego Society for Cultural Relations with the USSR sponsored a film showing at the Granada Room, Casa del Prado, consisting of Rhythm of Turkmania and Lithuania, Latvia & Estonia. All color, sound, music, 16 mm projector was run by ARCHIE STIRLING.

The Duquesne University Tammies appeared May 18th in one of their fine concerts of Eastern European folk songs and dances. The Wednesday class celebrated their 10th anniversary recently. The class started on June 8, 1966 in the Recital Hall, with 66 and teacher ALICE STIRLING. Back in those days, all equipment had to be transported each week from the old Food and Beverly Bldg. Last year the Wednesday class had the Recital Hall bulging at the seams. They requested and were granted permission to move to larger quarters in the Balboa Park Club Bldg. During these 10 years, many dancers started their folk dance experience. Some have become advanced dancers, some have become performers, and some have become teachers. Many dancers from way back celebrated the 10th anniversary of the class with the present dancers. Alice Stirling thanked all present and is grateful to all who have had a part in the success and enjoyment of the group.

A special Bicentennial program tracing People Participation Dancing in America for the past 200 years was presented in the Balboa Park Bowl on May 30th. Also -- a big "Meet Your Neighbor" Sunday afternoon Street Dance program was presented hosting all dancers young and old and featured an 18 piece band and various dance group exhibitions.

The Folklaenders invite you to their Friday night classes. Time - 7:30 PM. Located at 4th & Parkway in Chula Vista in the Youth Center -- with nice wooden floor, next to the Gym. For more information call ELIZABETH ULLRICH, 298-5905 or ROD HENDERSON, 426-3481.

Cabrillo Folk Dance Club has awarded two full week scholarships for the folk dance camp of their choice to AUDREE REYNOLD and PAT COE. Have fun, girls, and bring us back some good dances...

The San Diego Institute with DON TRIPP was most successful, enjoyable and well-attended. Some of the dances were presented again at the evenparty and on Sunday afternoon. Seven girls from LAS PULGAS dance group presented *Lucero de la Mañana* at the Sunday evening program. It was a gem of a performance done with the constant interweaving of scarves. Thank you, Donna & Doug Tripp and Evelyn Prewett, chairman of the beautiful weekend.

Courtesy ECHO, International Folk Dancers' Newsletter

THIS AND THAT

Our travelling MILLIE LIBAW has returned from another wonderful visit with her many friends in Hungary.

By the time this issue comes off the press the Hollywood Peasants will have presented their first Folk Dance Festival which will celebrate their 31 years of dancing. The Hollywood Peasants were charter members of the Federation.

Another very successful Beginners Festival was held - participated in by many of the clubs who have beginners' classes as well as many of the advanced dancers -- everyone had a ball.

COUNCIL CLIPS

GREATER EAST BAY FOLK DANCE COUNCIL

The EAST BAY WOMEN'S DANCE CIRCLE will resume their weekly dance classes on Thursday, Sept. 16th from 9:30 AM to 11:30 AM at Leona Lodge, 4444 Mountain Blvd. in Oakland. GRACE NICHOLS is instructor of the group. Women with intermediate to advanced dance experience are most welcome to visit and participate in the classes.

RICHMOND-SAN PABLO FOLK DANCERS will also resume classes in September. They meet on Wednesday evenings from 8 PM to 10 PM at the Dover School at 21st and Market in San Pablo. Dancing is intermediate and advanced taught by JACK & LORRAINE PINTO.

SAN LEANDRO CIRCLE UP CLUB continues their parties throughout the summer on the third Saturday of the month from 8 PM to 11:30 PM at the Bancroft Junior High School in San Leandro. They regularly meet all year round at the Washington School at 250 Dutton Ave. in San Leandro and are instructed by MAX and JUNE HORN.

According to the Berkeley Folk Dancers, published monthly through the efforts of MARJORIE SIMIC, editor, assisted by ROSEMARY CEMBURA and EVIE and JACK HART, a daughter was born to ED HUSSEY'S daughter on May 4th. All folk dancers mourn the passing of Ed on May 2nd, an avid folk dancer, an outstanding architect, and a man who loved people. He will be missed by all who knew him.

Don't forget we are dancing on the 4th of July at the Oakland Auditorium from 1:30 to 5:30. The City of Oakland has assured us that we can host the Federation Festival in the Auditorium in February, so show them we appreciate their contribution to folk dancing by attending on the 4th.

We will have a 5th Saturday party on July 31st. We haven't had one since January but all our efforts have gone towards Statewide which has now gone but will not be forgotten. It was a combined effort of all folk dancers and it certainly did show.

CHARLOTTE BOSSERT, yours truly, NORA HUGHES, and MAREKA DAVIDEK were hosts for the Mexican and San Antonio, Texas contingent which numbered 18 and we all agreed it was a very rewarding experience which we will all remember.

Genevieve Pereira, 1811 Cornell Dr., Alameda, CA 94501

REDWOOD FOLK DANCE COUNCIL

PETALUMA INTERNATIONAL FOLK DANCERS announce a couple of exciting changes in their entertainment schedule this summer! In July they will have no second-Saturday party; instead, on that night, July 10, they will host their annual dinner-dance at SONOMA JOE'S (highway 101 just north of Petaluma), 7:00 PM at \$5; all-request dancing after dinner until midnight. HAZEL CARROLL, 575 Birchwood Drive, Petaluma 94952, Phone (707) 762-

8255, will appreciate reservations! All are invited, urged to attend, and are assured a good time. Also, in August they will have no second-Saturday party; instead, on the third Sunday, August 15, all are invited to their annual LITTLE FESTIVAL IN THE REDWOODS at Armstrong Grove --- Potluck at noon, dancing 1:30 - 5:30 at nearby Guerneville School (all-request program), dinner in the grove and dancing again at the school until 10:00. If you have attended in former years we know you'll want to be there; if not, "try it, you'll like it!".

We always mourn the loss of our good folkdancing friends and are very sorry to share the news of deaths of long-time WHIRLAWAY member George Ennis and Charlie Reindollar. Charlie was a popular and devoted teacher who thirty years ago started many of today's dancers and teachers in this area on their way.

JUNE SCHAAL has a tremendous schedule for teaching in Belgium, Holland, Germany, Switzerland, Denmark, Finland, and Iceland. We look forward to her return with new dance information and costumes.

The seven clubs in Redwood Council are busy with preparations for FIESTA DE SONOMA in September; this will be an occasion to which the STATEWIDE costumes can be worn most appropriately. It is always nice to follow our summer vacations with this delightful festival.

Mona Verzi, 30 Corte Precita, Greenbrae, CA 94904

FRESNO FOLK DANCE COUNCIL

I must be well! In a little more than a week I've traveled to Mill Valley for Scandinavian workshop, to San Francisco for a Scandinavian fiddler's Concert, and to Stanford for their Spring Festival!

GORDON TRACIE and his friend, INGVAR, made those turning dances look so easy I can hardly wait till my feet can try them out. LEENA GREEN, who accompanied me, had a great time practicing Swedish, and her native Finnish on the visitors.

The 4 fiddlers, each among the best of his area, were super, and the young couple who demonstrated a number of dances to their music were charming. After the concert, we crossed the hall into an adjoining room where refreshments were served, and lots of dancers took advantage of more live music for dancing. A salute to NANCY LINSKOTT whom I'm told arranged this very nice event.

Here at home I've been taking a "busman's holiday" by visiting other folk dance classes. On Tuesdays, 7:30 to 8:30, in Fresno High's Gym exercise room, HECTOR RANGEL is teaching Mexican dances suitable for beginners and youngsters. I learned my very first Mexican dances from Hector, ever so long ago, when he was a mere teenager. Now, he has his own talented semi-professional group, who travel widely, putting on performances--and occasionally going to Mexico to study further.

On Thursdays, same time, same place, KIM KOSSARAS teaches Greek dancing. Both these classes are sponsored by the Fresno

Recreation Dept. under its new Cultural Arts For You (C.A.F.Y.) program.

It's unbelievable that it is time to move to Roeding Park for the summer. Watch for us -- join us there!

Vera Jones, 4649 N. Wilson, Fresno, CA 93704

MARIN FOLK DANCE COUNCIL

The annual PRESIDENT'S BALL held in April was a success, helping to raise funds for our July Festival. It was well attended despite the absence of the Kopachka Dancers. CLAIRE TILDEN got wires crossed somewhere and arrived a half hour before the published time to begin the kolo hour, and couldn't understand why everybody was so late! There were almost thirty door prizes this year, donated by various clubs and individuals.

On the weekend of the President's Ball the Kopachka Dancers, Marin's roving ambassadors, were at the Folk Dance weekend in Santa Maria. They performed the humorous Russian dance, *Krizachek*, and an English dance, "*Old Man's Jig*".

Beach-lovers CLAIRE and SCOTT TILDEN recently organized a fun day at Stinson Beach for their dancing friends. Although the weather didn't cooperate too well, our walk on the beach was enjoyable (brr), and was followed by a potluck dinner at the local community center, and an evening of dancing. A surprise guest was MIKE LANE, a Kopachka dancer presently living in Texas, who was in the area on business. He brought good wishes from his wife, DONNA, who was unable to accompany him, and tells us she is continuing to dance by teaching Polish dances at a nearby school. The event brought together members of SELMA PINSKER'S class, ARLENE CORNO'S class, the LINSKOTT'S class, and Claire's own Thursday night kolo group. A most enjoyable day...

DAY and ROMIE DREXLER and JIM & GWEN RASELLA of the Step-togethers, along with MANUEL and LEV ORTEGA attended the Folklore Festival held in Sparks, Nevada. All report a fine event put on by HARRIET and AL CALSBEEK, plus excellent weather for a nice trip.

Teaching a special Scandinavian workshop in Marin recently were GORDON TRACIE (Swedish) and INGVAR and JOFRIED SODAL (Norwegian). They spent time working on the styling of several dances (*Vossarul*, *Gamal Schottis*, *Smurrboken*, etc.), and taught one or two easier dances. These teachers were accompanying a group of visiting Norwegians (4 musicians and 2 dancers), and all were in the Bay Area at the invitation of NANCY LINSKOTT. In addition to the dance workshop, Nancy had organized a dance and music weekend for the visitors at Valley of the Moon. The expert fiddle players gave musical instruction to those participating in the weekend and the dancers gave instruction on the history and styling of well-known dances, pointing out how the style of a dance can change from one area of the country to the other. The finale of the Bay Area stay was a concert at the Scottish Rite Auditorium in San Francisco. The audience was

treated to a session of the finest hardanger fiddle playing they are ever likely to hear. Especially memorable was the sound of the bagpipes reproduced by SIGBJØRN BERNHOFT OSA on his Hardanger fiddle. Amazing! The dancers, BRITT and ROAR SVENDSEN, displayed several types of dances, including one especially athletic dance where Roar had to kick a hat off a stick being held by Britt, who was standing on a chair! After the concert the audience was invited to a separate hall where there were refreshments and dancing. Our thanks to the hard work of Nancy Linscott for bringing us this touch of ethnic Norwegian culture.

Long-time friends of Minnie Serpa and Mannie Silveira have been asking the Marin Dance Council if it is doing anything in memory of these two fine people. At our last meeting the Kopachka Dancers gave a donation to the Marin Scholarship Fund in Minnie and Mannie's name. If you wish to remember them in the same way you may send contributions to the Marin Dance Council, c/o Al Heinrich at 28 Acacia Street, Larkspur, CA 94939.

We hope to see one and all at our annual Festival on July 10th - 11th. The theme in this bicentennial year is AMERICANA (what else?) so we hope you will don those beautiful costumes made for Statewide and join us.

Margaret Harrison, 162 Knight Drive, San Rafael, CA 94901

SACRAMENTO FOLK DANCE COUNCIL

A "FOLK DANCE ACADEMY AWARDS" party, hosted by Kaleidoscopes, installed the new officers of the Sacramento Council. For best performance of the year 1975-76, miniature OSCARS, made by FERN and GLEN MORRIS, were presented to the outgoing officers: President OSCAR FAORO, Vice-President MILLIE LA ROSE, Secretary ALICE NEEDHAM, Treasurer JOHN ALFORS, and Director of Extension WALT FAORO. The incoming officers were given "Oscar Certificates of Potential". Presentations were made by IRENE and JIM OXFORD accompanied by a big kiss. The stage was decorated with a life-size Oscar and two large prize winning Folk Dance Medallions. The new slate of Council officers includes: MILLIE LA ROSE - President, JOHN ALFORS-Vice-President, JANEY FLYR - Secretary, GEORGE CARR -- Treasurer, and KEN PIERCE -- Director of Extension.

The VILLAGE GREEN will be opened Saturday, July 3rd at 8PM with a party sponsored by the Council. A regular schedule has been set up (see page 22, this issue) and we know everyone will enjoy dancing this summer. Why don't YOU join us?

Bee Whittier, 3004 55th St., Sacramento, CA 95820

SAN FRANCISCO FOLK DANCE COUNCIL

It is with deep regret that CATHY JAIR has submitted her resignation as reporter for the San Francisco Council. We have enjoyed her column for the past 3 years and certainly will be hard to replace -- ANY TAKERS?

San Francisco Twin Bicentennial Folk Dance Festival will be held August 8th at the Sunset Recreation Center, Lawton at 28th

Avenue, 1:30 PM. Come early as only 469 seats are available, & dancing on a superb floor. Wear your bicentennial costumes and help San Francisco get an award.

The next council meeting will be held July 17th at 9:30 AM in the main library. All folk dancers welcome to attend.

Lloyd Federlein, 1658 21st Avenue, San Francisco, CA 94122



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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- JUL 4, Sun, OAKLAND. "4th of July Festival". Oakland Auditorium Arena, 10 Tenth St. General Folk Dancing, 1:30-5:30 PM. Host: Greater East Bay Folk Dance Council.
- JUL 4, Sun, SACRAMENTO. "Opening of the Village Green". Village Green, Freeport Blvd and Sutterville Rd. General Folk Dancing, 8-11 PM. Host: Sacramento Council.
- JUL 10, Sat, PETALUMA. "Dinner and Dance at Sonoma Joe's". Hgwy 101, north of Petaluma. Host: Petaluma Folk Dancers.
- JUL 10-11, Sat-Sun, MILL VALLEY, KENTFIELD. "Fun In Marin". Saturday: Park School, Mill Valley. Sunday: College of Marin, Kentfield. Host: Marin Dance Council.
- JUL 25-31, Sun-Sat, STOCKTON. "Stockton Folk Dance Camp".
- JUL 31, Sat, OAKLAND. "Fifth Saturday Party". Frick Jr High School, 64th & Foothill. General Folk Dancing, 8-11:30 PM. Host: Greater East Bay Folk Dance Council.
- JUL 31, Sat, PENINSULA. "Fifth Saturday Party". Host: Peninsula Folk Dance Council.
- AUG 1-7, Sun-Sat, STOCKTON. "Stockton Folk Dance Camp"
- AUG 8, Sun, SAN FRANCISCO. "San Francisco Twin Bicentennial". 1:30-5 PM. Sunset Recreation Center, Lawton & 28th Ave.
- AUG 8-14, Sun-Sat, "Feather River Camp".
- AUG 15, Sun, ARMSTRONG GROVE & GUERNEVILLE. "Little Festival in the Redwoods" Potluck lunch and dinner, noon and 5:30 PM, Armstrong Grove. General Folk Dancing, 1:30-5:30 and 7:30-10:30 PM at Guerneville Grammar School, 14630 Armstrong Woods Road. Host: Petaluma International Folk Dancers.
- SEPT 5, Sun, SACRAMENTO. "State Fair". Folk Dancing, 7:30-9:00 PM. For further information, contact Millie Coburn: (916) 455-1254
- SEPT 11-12, Sat-Sun, BLUE LAKE, LAKE COUNTY. "Marin Dance Council Campout". LeTrianon Family Resort on Blue Lake -- State Highway 20. All day and evening. Host: Marin Dance Council.
- SEPT 18-19, Sat-Sun, SONOMA. "Valley of the Moon Folk Dance Festival". Sat: Prestwood School, 343 E. MacArthur Street. Sun: Veteran's Memorial Building, 126 First Street West. Sat: Institute, 1:30-4:30 PM; Warm-up Party, 8-12 midnight. Sun: 11:45 AM, Assembly meeting; 1:30-5:30 PM, General Folk Dancing; 6:30-7:30 Non-Partner dances; 7:30-10:30 PM, International Folk Dancing. Host: Redwood Folk Dance Council.

SEPT 25-26, Sat-Sun, PLEASANTON. "Oktoberfest".
 OCT 2-3, Sat-Sun, PLEASANTON. "Oktoberfest".
 OCT 3, Sun, VALLEJO. "Harvest Moon Festival".
 OCT 8-10, Fri-Sun, MILLBRAE. "Scottish Weekend Institute".
 OCT 9, Sat, MILL VALLEY. "Scholarship Ball".
 OCT 23-24, Sat-Sun, FRESNO. "Fresno Festival and Camp Reunion".
 OCT 30, Sat, OAKLAND. "Halloween Costume Party".
 OCT 30, Sat, PENINSULA. "Fifth Saturday Party".
 NOV 25-27, Thur-Sat, SAN FRANCISCO. "Kolo Festival".
 DEC 31, Fri, BERKELEY. "New Year's Eve Party".
 DEC 31, Fri, SAN RAFAEL. "Karlstad Ball".

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

MORRIS LECHTICK, 3483 MOORE STREET, LOS ANGELES, CA 90066

JUL 4, Sun, SANTA MONICA. "Festival" Lincoln Park. 1-6 PM
 AUG 13-15, Fri-Sun, SAN DIEGO STATE UNIV. "Teacher/Leader
 Workshop". San Diego State University Folk Dance Conference
 AUG 15-22, Sun-Sun, SAN DIEGO STATE UNIVERSITY. "San Diego
 State University Folk Dance Conference."
 SEPT 18, Sat, WEST HOLLYWOOD PLAYGROUND RECREATION HALL. "Af-
 terparty Festival". 7 PM. Host: San Diego State Univ. Folk
 Dance Conference.
 OCT 2-3, Sat-Sun, CHULA VISTA. "Oktoberfest". Host: Folklaen-
 ders & Chula Vista Parks & Recreation Dept.
 NOV 13, Sat, LOS ANGELES. "Treasurer's Ball". 7:30 PM
 1977
 JAN 23, Sun, GLENDALE. "Festival" Pasadena Co-op. Glendale
 Civic Aud. 1:30 PM.
 MAR 5-6, Sat-Sun, SAN DIEGO. "Folk Dance Weekend and Festival"
 San Diego Folk Dancers. Balboa Park Club. Sat - 7:30 PM,
 Sun - 1:30 PM.
 APR 24, Sun, "Festival". Culver City Memorial Auditorium,
 1:30 PM. Hosted by Westwood Co-op.



CLASSIFIED ADS

(\$1 per issue for one (1) line)
minimum of 3 months

- 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.
- GREEK & MACEDONIAN costumes...authentic, handmade, embroidered for women. Chemises \$10 and up; complete Sarakatzani \$300; opanke \$10-\$20. Joe Hammer - 467-0706 (San Francisco).
- 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 School, 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 2nd Fri. Charles Emerson and June Schaal instruct.
- SWEDISH FOLK DANCE GROUP-Thursdays, 7:30-10:30 PM, Terman Jr High School, 655 Arastradero Rd, Palo Alto. Exclusively Scandinavian. Kenneth Seeman, Instructor, 327-3200.
- YEMENITE FOLK DANCE FILM - directed by Gurit Kadman, acquired by Sunni Bloland. Available for rental - \$10.00 handling charge. Extension Media Ctr, 2223 Fulton, Berkeley 94720
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- WESTWOOD'S BEGINNER CLASS - International Folk Dancing Mondays, 7:40 to 10 PM. Stoner Ave Playground.
- WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM Emerson Jr High School, Selby near Santa Monica Blvd., West Los Angeles.



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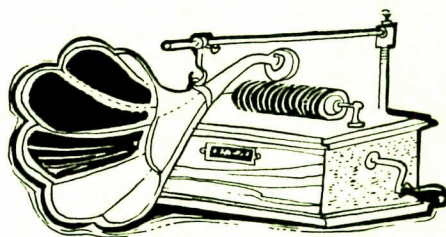
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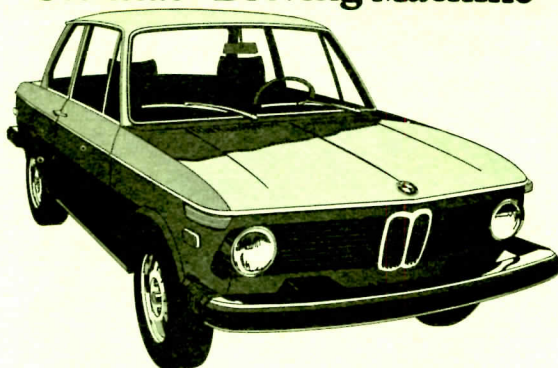
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