

OCTOBER 1976



# Let's Dance



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### ON OUR COVER:

C. Stewart Smith (Photo by A.C. Smith)





# FRESNO FALL FESTIVAL

## WELCOME

Fresno welcomes you to our MELTING POT! May all the "ingredients" blend happily in the fun-filled atmosphere of our annual Fall Festival, October 23 and 24, 1976.

The place is the same as last year, Holmes Playground, at First St. and Huntington Blvd. The folk and square dances will represent various cultures in the American Melting Pot.

For our third annual picnic on Saturday, October 23, bring your lunch, while we provide coffee and punch. The time is 12:00 to 1:00 PM.

For \$2.00 donation, you may register for the teaching institute from 12:30 to 1:30. Then instruction goes from 12:30 to 4:30 PM.

There will be dancing and exhibitions from 8 PM to 11:30 PM. Then the after-party from midnight until 2:00 AM, with separate rooms for kolos and general dancing.

Whoever heard of a melting pot without food? There will be all kinds of food available at nominal prices. Remember, Fresno has wonderful grapes and pomegranates!

On Sunday, October 24th there will be a North-South meeting at 10:00 AM, followed by a Federation Council Meeting at 12:00 noon in the Social Hall at Holmes Playground.

Sunday afternoon from 1:30 to 5 PM enjoy more exhibitions and dancing and food.

The Closing Party, with Central Valley Folk Dancers as hosts, will be held in the Danish Brotherhood Hall at the corner of Yosemite and Voorman Aves from 8 PM to 11:30 PM on Sunday evening.

See our hospitality Corner for restaurants and motels available.

We look forward to seeing you the weekend of October 23rd and 24th!!!

*Martha Froelich*



WELCOME TO FRESNO'S FALL FESTIVAL:

# Melting Pot

Saturday and Sunday, October 23-24, 1976

## FESTIVAL PROGRAM Saturday, Sept. 23

Setnja (L)  
Teton Mt. Stomp (P)  
Road to the Isles  
Scandinavian Polka  
Corrido  
Sviotica

### SQUARES

Little Man in a Fix  
Elizabeth Quadrille  
Hora Haktana (L)  
St. Gilgen Figurentanz (P)  
Salty Dog Rag  
Trip to Bavaria

### SQUARES

El Shotis Viejo  
Ve David (P)  
Ciuleandra (L)

Hambo  
St. John River  
Dirlada (L)

### SQUARES

Western Trio Mixer (P)  
Institute Dance  
Siamsa Bierte  
Tzadik Katamar (L)  
Mach  
Institute Dance

### SQUARES

La Encantada Tango  
Cumberland Square  
Hora Fetelor (L)  
Bees of MaggieKnockater  
Tango Poquito (P)  
Beautiful Ohio

## EXHIBITIONS Saturday, Sept. 23 9:00 PM

### INDIAN DANCES

Madeline Greyeyes  
San Jose

### AMERICAN MINUET & WALTZ

Denise Sommers, Director  
Dance Media Company  
Fresno

### IRISH DANCE

Maureen Hall, Director  
McTeggart Irish Dancers  
Fresno

### JARABE ZAPOTECO

Grace Nicholes, Director  
Terpsichoreans  
San Francisco

FESTIVAL PROGRAM

Sunday, Sept. 24

Vranjanka (L)  
El Gaucho Tango  
Korobushka (P)  
St. Bernard Waltz  
Cottoneyed Joe-Texas Style  
Hofbrauhaus Landler

SQUARES

Somewhere My Love  
Carnavalitos  
Sauerlander Quadrille  
Tino Mori (L)  
Vrtielka Csardas  
Comme Tu Es Belle (P)

SQUARES

Caballito Blanco  
Dola Masurka  
Tennessee Wigwalk (P)

Hambo  
Ali Pasa (L)  
Schuhplattler Laendler

SQUARES - EXHIBITIONS

Doudlebska Polka (P)  
Marklander  
Lights of Vienna  
Couple Hasapikos (L)  
Gary Strathspey  
Spinnradl (P)  
Divcibarsko Kolo (L)  
La Mazurka Mexicana  
To Tur (P)  
Grand Square  
Biserka Bojarka (L)  
Blue Pacific Walrz

EXHIBITIONS

Sunday, Sept. 24  
3:00 PM

MEXICAN DANCES

Chuck Perez  
CSU Fresno

AUSTRIAN & BAVARIAN MEDLEY

Millie von Konsky, Director  
Dance Arts of Oakland  
Oakland

CLOGGING & VARSOUVIENNE

Denise Sommers, Director  
Dance Media Company  
Fresno





# THE PLAIDS ARE IN

*by Eleanor Bacon*

The fashions for women this Fall include plaids and more plaids. The stores are showing kilt-style skirts in the long and the short lengths with lovely color-coordinated velveteen vests. Very Scottish!

You can buy one of the available patterns (Vogue 9620, Simplicity 7640, Butterick 5138) or you can do it yourself without a pattern. The purchased skirts and skirt pattern do not require much yardage and are very nice-looking. Although historically the Scottish women do not wear the kilt but had their skirts softly pleated (no pressed-in pleats), it is fun to wear a kilt or kilt-style skirt.

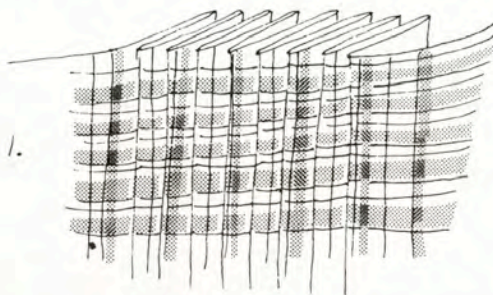
If you want to try your hand at making a kilt for yourself or your special man, here are a few hints to help you on your way. Be forewarned, though; an authentic kilt can require 6 to 8 yards of fabric, and lots of time and patience. A kilt-style skirt does not need as much fabric and the following hints can be applied, but do not make the pleats more than 1 or 2 inches deep.

Before searching for your plaid fabric, find out what a Scottish tartan looks like by checking your nearest library. If you cannot find an authentic tartan, you will, at least, be able to recognize a good substitute. The fabric should have a tight weave and not be too thick or heavy because the pleats cause their own bulk. Your fabric must also have a tight and neat selvage as kilts are not hemmed, the selvage is the natural finish at the bottom. Length is altered at the waist.

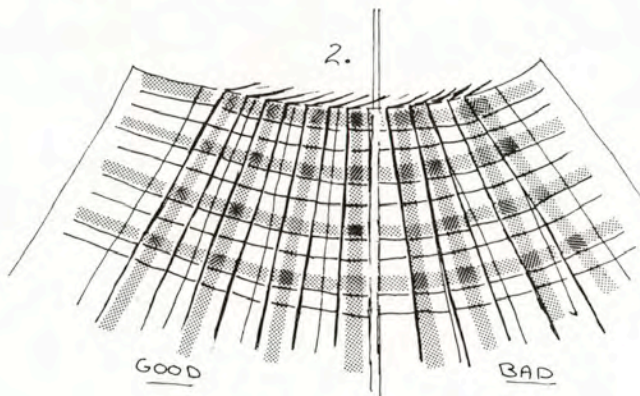
To know how much yardage is needed, the size of the pattern repeat of the plaid, the wearer's hip measurement, and the depth of the pleats have to be known. The pleats should be well matched, so that the stripes line up and the over-all look of the pleated area will resemble the original plaid. This means that you will have to experiment a little to find out how your choice of plaid should be pleated. The pleats should be even, about 1 inch apart, but the depth of each pleat may vary from 2 1/2 to 4 inches. A very rough estimate of the yardage required can be figured by measuring the hip (let's use 38 as an example) and subtracting the width of the front panel (approx. 16 inches). This leaves 22 inches of pleats. Measure the depth of the pleats, as they may vary, use an average depth (let's use 3"). Multiply the depth of the pleat by 2 ( $3 \times 2 = 6$ ), multiply the area to be pleated (22) by this total and then add the area to be pleated to the total ( $6 \times 22 = 132 + 22 = 154$ ). It would take, using these figures, 154 inches to pleat the right and left sides ( $154 + 16 = 186$ "). Add the hem allowance that

is on one end and the fringe length ( $186+2+1=189$ "). All that is left to figure in is the narrow belt at the waist, the facing, and the tabs. It is wise to buy a little extra fabric to allow for adjustments.

When you begin pleating, lay the fabric on a flat surface and measure in the distance needed for the fringe and the front panel. Mark it with a pin and check the plaid for attractive and balanced placement of the stripes. You may want to move the panel area in order to have the plaid centered. The first pleat is rather deep, about 4 or 5 inches. Pin the rest of the pleats into place until you have the required amount of inches pleated. How do the pleats look? Are the stripes matching horizontally? Does it look like a plaid or does it look like a lot of vertical stripes? Correct the problems if necessary. Here is where the trial and error and your patience is needed. (Picture #1)



By now you have most likely thought about the fact that the pleats you have just made are the same at the hip as they are at the waist, but you are not built that way. True, you now must ease the pleats in at the waist to fit. It is best to work with measurements at intervals between the waist and the hip. Try not to alter dominating stripes too much or it will accentuate the hip size. (See picture #2) The width between



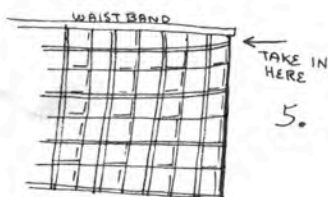
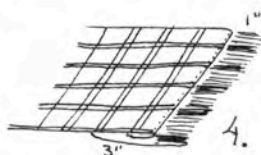
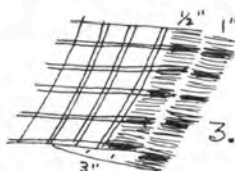


the pleats at the waist may be only 1/2 inch when you are finished. If a stripe is near the edge of a pleat, that edge should remain as is and just moved closer to the next pleat. If there is a plain area at the edge of the pleat you might be able to roll it under a little. Try to keep the pleats evenly spaced as you work towards the waist.

Baste the pleats carefully, catching the pleat only to the one layer of fabric under it, not clear through the other many layers below. Try it on for fit. Correct any problems, remembering that the length is altered at the waist not at the hem.

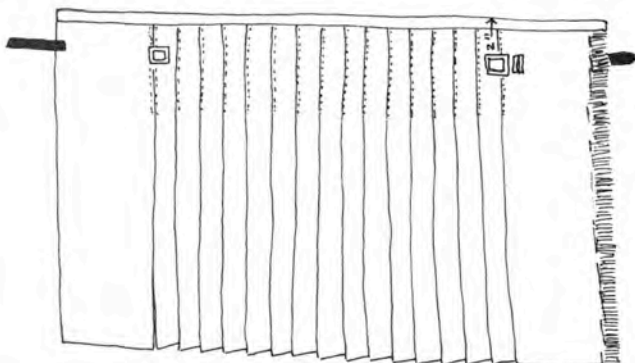
Sew each pleat by hand or by machine, through the top pleat and the one pleat under it only. Press the pleats in carefully.

The front panel with the fringe hangs nicer if it is faced, with the plaids matching perfectly. The edge of the facing may be fringed as well as the kilt edge, (3), or the edge of the kilt turned under and just the facing fringed (4). Sew the



fringe edge by hand or machine, and the inside edge by hand. The panel that goes underneath may just be hemmed, but it will have less chance of hanging below the top one if it is pulled up into the waist a little at the edge.  
(5)

The buckles are attached with matching fabric tags, and are of silver color, about 1" X 1 1/2" in size. The buckles



The fringe on the right would be for a woman,  
on the left for a man.



are fastened with leather tabs, one of which goes through a bound buttonhole next to the buckle.

The waistline edge is finished with a narrow band about 1/2 inch wide.

Some kilts are lined from the waist to the hip in the back under the pleats and help hold the pleats in place. The front lining is only 4 or 5 inches long.

## ***New Editorial Address***

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

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Welcome you  
to the annual  
Fall Folk Dance Festival  
Sat, Oct 23 & Sun, Oct 24, 1976  
at the HOLMES PLAYGROUND

IN REVIEW:

# Sweden and Finland

## ON TOUR



*Photo above: The Swedish fiddlers*

The evening of July 7, 1976 at Oakland's Paramount Theater was a very special one. 62 of Sweden and Finland's finest folk musicians gathered for an exciting evening of folk music and dance. This group was visiting as part of the Smithsonian Institution's ON TOUR program, designed to expose Americans to their various backgrounds of cultural heritages (see article, page 6 of the September issue).



### SWEDEN

PELLE JAKOBSSON started the proceedings by playing the *Näverlur* or birch bark horn (picture above). The *Näverlur* is made of aspen wood wrapped in strips of birch bark. It is 4 1/2 to 5 feet long and flares to approximately 3 inches in diameter. Used in the mountains, it served to signal between the farm and the cattle range and also to frighten away the bears and wolves.

The 10 Swedish fiddlers and nyckelharpist (see next page; for a detailed description of the *Nyckelharpa*, see the July/August issue of Let's Dance, page 9) made a grand entrance through the rear doors and through the audience to the stage. They played several Swedish tunes, some of them familiar.



Photo below: A Nyckelharpa and fiddle duet.



Pelle Jakobsson came on again to play the *Kohorn* (see picture below). The *Kohorn* is actually cut from a cow horn. Each *Kohorn* has its own individual tone. It has 4 finger holes. The goathorn (see picture) has 3 finger holes and a higher tone than the *Kohorn*. Half and quarter tones can be played on both the *Kohorn* and goathorn by placing fingers and hand in the bell.

The *Spilåpipa* (playing pipe or shepard's pipe; pictured below) is made of spruce, pine, or birch. It has 8 finger holes, evenly spaced, and the bore is varied to get the proper tone. The *Spilåpipa* was used to scare off animals -- however, bears like the sound of the *Spilåpipa*. Each shepherd had his own tune. An interesting note is that since the *Spilåpipa* was used very long ago, its notes determined the key (mode) of Swedish fiddle music.

Photo below: The *Spilåpipa*, goathorn, and *Kohorn*.



JOHAN LARSSON, who collects and demonstrates old dances, was accompanied by the strings in several Swedish dances, such as the Hambopolska and Schottische. There are seldom any instruments besides the fiddle used for dance music, and most Swedish dances were in three-quarter time; predecessors of the waltz.



### FINLAND

The second half of the program featured music performed by the Finnish musicians (pictured above). There were 16 musicians consisting of fiddlers, accordionists, a bass player, and a keyboard player. Two clarinetists were used in some of the tunes, but it was explained that clarinets were used mostly in the military at first, and later in dance music.

Finnish music is noticeably different from that of Sweden in that the harmonies are simpler and more direct and there are less drones used. It was pointed out that it is easy to recognize *dialects* in Finnish music -- that is, music from different parts of the country will sound different, just like dialects in language. The fiddle music from the Swedish-speaking parts of Finland sounds more Swedish than Finnish.

LAURI KAHILAINEN played Finland's national instrument: the *Kantele* (see next page). Made of spruce, the *Kantele* is actually a small harp. The strings are silver-wound steel. There are 36 notes, C through D, with F and G the only sharps. Four half tones can be created and the keys run from C major to F major.

The Grand Finale brought all the Swedish and Finnish musicians together to play one tune from each country. The evening was very interesting and enlightening. We applaud the





"THE KANTELE"

Smithsonian Institution's ON TOUR program, and we only wish we could see more such programs that enrich our understanding of other cultures.

*(The information in this article was obtained through attendance of the concert and interviews with PELLE JAKOBSSON and LAURI KAHILAINEN. We thank these men for their kind cooperation.)*

## Folk Dance Record Shops

### **SAN FRANCISCO**

#### FESTIVAL RECORDS

(Ed Kremers & John Fillich)  
161 Turk Street  
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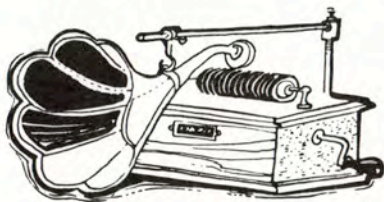
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# Easy Does It!

*by Dorothy Kvalnes*

Reprinted in LET'S DANCE  
courtesy of Berkeley Folk Dancers



## SCOTTISH COUNTRY DANCING

The two basic steps in SCOTTISH COUNTRY DANCING are the STRATHSPEY step (slow tempo--2/4 meter) and the SKIP-CHANGE-OF-STEP (fast tempo - 6/8 meter). Learn the basic steps from your teacher but remember these points for better Scottish Country Dance styling:

1. HEAD AND BODY ERECT - but relaxed.
2. ARMS AND HANDS DOWN - and relaxed.
3. FEET (and knees) - turned slightly out.
4. DANCE SMOOTHLY - never hurried and always relaxed.
5. ALWAYS ON YOUR TOES - seldom down on the heels.
6. JOIN HANDS ACROSS - as in a handshake, never "Pigeon wing" as in American Country Dancing.
7. TOES SKIMMING THE FLOOR - no "shushing" and no high steps or leaps.
8. GO STRAIGHT FORWARD OR IN SMOOTH CURVES - no abrupt turns or swinging from side to side.
9. LADIES - do not swish your skirts. Have hands relaxed at your sides unless wearing a long skirt. The long skirt may be held lightly in front of you with the thumb and fore-finger of each hand.
10. THE SKIP - merely a lift of the heel off the floor, never a hop.
11. THE SETTING STEP (Pas de Basque) is done in place, never turning from side to side.

The SETTING STEP (a form of the Pas de Basque) consists of a Pas de Basque right and a Pas de Basque left. When someone "Sets" to you, you always "Set" also.

The Pas de Basque assumes a special style and character in Scottish Country Dancing:

1. Slight leap onto R toe, knee and toe turned out.



2. Step on ball of L beside R, with L heel to R instep, L toe turned out.
3. Step on ball of R foot, at the same time extending L toe diagonally with the sole of the foot close to the floor.

The following is the Setting Step for the Strathspey, in 4/4 meter (1 meas).

Ct 1 - Step R to R, knee and toe turned out.

Ct 2 - Close L behind R, L instep close to R heel.

Ct 3 - Step R to R.

Ct 4 - Lift R heel, bringing L ft up behind the R calf, knee turned out and toe pointed downward.

Begin next step sideward L.

The SCOTTISH COUNTRY DANCE SOCIETY has branches all over the world. If you are traveling you can look up a Scottish Country Dance Party and do the dances you have learned at your home club. For this we can thank our local authority -- C. Stewart Smith, who also enjoys somewhat of an International reputation in the Scottish Country Dancing field.



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# SOME NOTES ON

# Mexican



# Music

To examine the true folk music of Mexico, we must go back to the earliest times and inhabitants of the land - the Indians.

When the 16th century Spanish conquerors arrived, they found that the Indians had a very refined musical culture. There were strict rules and procedures and a large collection of instruments. On top of these things stood out the fact that the Indians felt their music very deeply. This was apparent also to the explorers, because in some accounts of the music, it is discovered that the strangers could sense the mood of the music and experienced the emotion of the occasion.

After the Spanish takeover, however, the Indian music, like the Indians themselves, was all but driven from the culture. It was incorporated to a small extent in the common people's folk music, and only recently has it been accepted as the original form in Mexico.



The first recorded reports of Aztec Indian music came from the time of Cortes and consisted mostly of descriptions of battle music. Many types of instruments were used for this music, including the *tlapanhuetli*, the *tzicahuastli* and *omitziacahuastli*, the *tepuzquiquiztli*, and the *tlapitzalli*. (These instruments will be described later.)

The missionaries, of course, found the music to be much different. The true nature of the Aztec pre-conquest music was embodied in the religious. Music was an expression of life; a gift of the gods - *Xochipilli*, for one; the Aztec god of music.

Precision was the key to the Aztec musical world. All music was done by a select few people, and they were very highly trained and drilled until their performance technique was faultless. All music was part of religious and cult observances -- "art" music as we know it was virtually unheard of. Any kind of musical error -- a missed drum beat, a wrong note -- carried the death penalty, so naturally each musician practiced diligently. As a result, despite the deadly consequences, any singer or player had considerable social prestige.

Even the musical language was precise. There were no generic terms such as "song" or "piece". Instead, the Aztecs used



words like *tlapitzaualiztli*, meaning a song sung by a soprano, and *tecuiqueualiztli*, meaning a song sung to compliment someone.

The Aztecs had many festivals of song and dance, especially to honor the gods. Since every occasion and activity had its own music, there was a wide repertoire to choose from. This in itself demanded much from a performer, for there was no known form of notation -- no way of writing it down. Musicians often rehearsed music for a given occasion for many days in advance.


Nobility often maintained resident composers for private fiestas and gatherings. These musicians were also held in very high esteem, although the death penalty for mistakes still held.



Although there was no strictly instrumental music, the range and variety of instruments was wide. It has also been found that the instruments the Spanish conquerors found in the 16th century had been essentially unchanged since the 8th century.

Some notable examples of instruments used by the pre-conquest Aztecs were:

*Teponaztli*

A two-note "xylophone". A wooden barrel was cut with a  shaped slit. The two tongues formed by this incision sounded different pitches when struck with rubber-tipped mallets.

*Omitzicahuastli*

A rasp of notched animal or human bone. Used in ceremonies for the dead.

*Ayacachtli*

A rattle made of a gourd with seeds or pebbles. (Parallels today's *maracas*.)

*Tlapitzalli*

A four-hole flute made of clay, reed, or bone.

*Tepuzquiquiztli*

A conch-shell trumpet. Capable of producing more than one note.

*Huehuetl* (different varieties)

Essentially a drum. There were many different pitched *huehuetls*, and each had its own prefix. (For instance, *panhuehuetl*, *tlapanhuehuetl*, etc.)

Certain instruments were thought to have magical powers, and some were believed to be the embodiment of gods. Some instruments were symbolic of joy, delight and pleasure. The Aztecs frequently inscribed their instruments with the specific purpose it was to serve.



As soon as the Spanish conquerors established themselves in Mexico, the Indians began to imitate the Spaniards' music, for it fascinated them. The religious and folk music of Spain was much more reserved and sober than what we know as the folk music of Mexico today. This is a result of the mixture of all the diverse elements of the Mexican society; Indian and Spanish alike. Factors that influenced Mexican nationalism also affected its folk music and gave it the distinctly Mexican flavor.



The Spaniards used Andalusian, Castilian, Galician, Extremaduran, and Aragonese folk songs. Mexican folk forms developed from this folk music, and in some cases resembles, although not strictly, folk forms of Spain. One notable example is the Mexican *Corrido*, which is a ballad similar in form to the Spanish *Romance*, but not quite as sober. The *Corrido* consisted of a single melodic line accompanied by a folk instrument such as the *Vihuela de Rueda* (Hurdy-Gurdy).

Dance music also developed from diverse cultural and national influences. The *Jarabe* is fast, in 6/8 or 3/4 meter, with either 16 or 24 measures in each *son* (individual tune). A *son* with 16 measures has 2 parts; 8 measures of instrumental music and 8 measures of vocal with instrumental accompaniment. The 24 measure *son* has 8 instrumental measures, 8 vocal measures, and 8 more instrumental measures. The music for the *jarabe* is spirited, has dotted rhythms and is in a major key. Printed *jarabes* were almost always for piano solo, but in actual performance small bands called *sones mariaches* consisting of harp, string bass, small guitar and flute were used.

Another dance music form is the *Huapango* - a couple dance to a rapid beat. The measures alternate between 3/4 and 6/8 meter. The typical accompaniment was a violin, 2 large guitars, and a small guitar.

The peculiarities of Mexican folk music make it distinguishable from that of any other country. The music contains characteristic elements such as voices and clapping as well as the peculiarly Mexican vocal qualities. Add to that the particular sonorities of chords due to the extensive use of the guitar, sustained syncopated bass, and piercing trumpet sound, and you have the uniquely Mexican sound.

From Aztec times to the present, Mexican music has seen a slow and gradual evolution from Aztec ceremonial music and imported Spanish folksong to a mixture of all the diverse elements of people and events that shaped the culture of Mexico.





## THE BEES OF MAGGIEKNOCKATER

(Scotland)

Maggieknockater is a hamlet two miles from Craigellachie. There in a field beside the road is a large sign: "Maggieknockater Apiary," hence the name of the dance. This jig for four cpls, devised by John Drewry, was presented by C. Stewart Smith at the 1975 Hidden Valley Folk Dance Teachers' Institute.

MUSIC: Original melody: "Forres Country Dance." Any 4 X 32 bar jig may be used such as: Talisman STAL 5007, Waverly SZLP 2122, Parlophone PCS 7060. 6/8 meter.

FORMATION: Four cpls in longways formation, ptrs facing each other. M have L shldr twd head of hall.

STEPS: Skip Change of Step: (one meas). Hop on L, lifting R leg fwd with toes pointed down, knee straight and turned out (ct 6 of preceding meas); step fwd on ball of R ft (ct 1); step on ball of L ft with L instep close to R heel and toes turned out (ct 3); step fwd on ball of R ft (ct 4). Next step begins on ct 6 with a hop on R and lifting L leg fwd. This is the basic step used throughout the dance and always starts by hopping on L ft and lifting R leg fwd.

Reel of Three: (8 meas). This is a figure of eight, traditionally danced by 3 people, consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go along the track of the figure of eight in the same direction. In this dance 2 people in promenade pos act as one dancer. The identity of this unit changes every 4 meas so that only the 2nd and 4th M and W actually dance the traditional Reel of Three. Two Reels of Three are danced consecutively (16 meas) along the sides of the dance (M line, W linw). Specific directions for passing are given in the body of the dance description.

Promenade Position: Dancers side by side facing in same direction. Hands are joined, R with R, L with L. R arms are above L arms.

Move Up: (2 meas). Described for M, W does counterpart.

Step diag fwd L on L (ct 1); step R across in front of L (ct 4); step diag bkwd L on L (ct 1); close R to L (ct 4).

STYLING: The body is erect by not stiff, chest hight, arms held loosely at sides with thumbs fwd. W may hold skirts with thumb and first two fingers. All dancing is done on balls of the ft. Ptrs dance with each other, communicating by means of tension in the arms and by looking at one another. Throughout the dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.

MUSIC 6/8

PATTERN

Measures

Chord

M bow from waist, hands held at sides. W curtsy by rising on ball of R ft, simultaneously placing ball of L ft close to R heel with toes turned out and, keeping back straight, bend both knees slightly. Straighten knees and then lower heels to resume orig pos.

### I. CAST AND STAR

1-4

1st cpl give R hands in passing, cross over to opp side, cast down into 2nd place. 2nd cpl Move Up on meas 3-4

5-8

1st and 3rd cpls take R hands across in a star and dance once around. On meas 8, 3rd W turn twd 1st M retaining hold of his R hand, then join L hands with him in promenade pos facing out twd W side of set. 1st W dance similarly with 3rd M so as to end facing out twd M side of set.

### II. REELS OF THREE ON THE SIDES

9-12

1st M and 3rd W in promenade pos dance half a Reel of Three on W side with 4th and 2nd W; pass 4th by R shldr to begin. 1st W and 3rd M in promenade pos dance a similar half Reel of Three on M side with 2nd and 4th M; pass 2nd M by R to begin. On meas 12, active cpls (1st M, 3rd W; 3rd M, 1st W) meet in ctr of the set, drop hands and join hands with own ptr in promenade pos. 1st cpl face out

The Bees of MaggieKnockater - con't (page 2)

twd M side; 3rd cpl face out twd W side.

13-16 Continuing the Reels of Three on the sides, 1st cpl dance half a Reel of Three on M side with 2nd and 4th M, passing 2nd M (in 4th place) by the L shldr. 3rd cpl dance half a Reel of Three on W side with 4th and 2nd W, passing 4th W (in 1st place) by the L shldr. On meas 16, active cpls meet in ctr of set. 1st M and 3rd W join hands in promenade pos facing M side; 1st W and 3rd M join hands in promenade pos facing W side.

17-20 Continuing the Reels of Three on the sides, 1st M and 3rd W dance on M side passing 2nd M by the R; 1st W and 3rd M dance on W side passing 4th W by the R. On meas 20, active cpls (1st M, 3rd W; 3rd M, 1st W) join hands with own ptr in promenade pos. 1st cpl face out twd W side; 3rd cpl face out twd M side.

21-24 Continuing the Reels of Three on the sides, 1st cpl dance on W side passing 4th W by the L; 3rd cpl dance on M side passing 2nd M by the L. On meas 24, 1st and 3rd cpls meet in ctr of set; 1st cpl facing down, 3rd cpl facing up.

III. URNS AND PROGRESSION

25-28 1st M turn 3rd W by the L hand 1 1/2 times to leave her in 2nd place; similarly 1st W turn 3rd M by the R hand. On meas 28, 1st cpl dance down crossing over (W in front of ptr) to face 4th cpl on own sides.

29-32 1st M turn 4th M by the R hand 1 1/2 times to leave him in 3rd place; similarly 1st W turn 4th W by the L hand. 1st cpl end in 4th place.

Repeat entire dance 3 more times with a new top cpl each time.



## POSTIE'S JIG

(Scotland)

This is a jig for four couples devised by Roy Clowes, and it is included in the Ormskirk book #5. It was presented at the 1976 University of the Pacific Folk Dance Camp by Diane Childers.

MUSIC: Record: Caledonian Ball BSLP 1048; Jigtime EMI Waverly SZ - LP 2122, Side 1, Band 1 "Heather Mixture Rant" or any 4X32 jig, 6/8 meter.

FORMATION: Four cpls in longway formation.

STEPS and STYLING: Skip Change of Step: Hop on L lifting R fwd with toe pointing down, knee turned out (ct 6 of preceding meas). Step fwd on R (ct 1), closing step behind R, L instep to R heel (ct 3); step fwd R (ct 4), bringing L leg fwd passing through with a straight knee, hop on R (ct 6). Step alternates. Used throughout the dance unless otherwise stated.  
Pas de Basque: Leap onto R, knee and toe turned out (ct 1); step on ball of L beside R with heel to R instep and L toe turned out (ct 3); step on R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out (ct 4). Next step begins with leap onto L.  
Half Figure of Eight (4 meas): Moving diag fwd, W cross in front of ptr to dance around inactive M, while M crosses behind ptr to dance around inactive W.  
Move Up (2 meas): Described for M, W dance counterpart.  
M step diag fwd L (ct 1), step R across in front of L (ct 4); step diag bkwd L (ct 1), close R to L (ct 4).  
Move down: Reverse ftwork of Move Up

Always start R unless otherwise indicated.

MUSIC 6/8

PATTERN

Measures

Chord INTRODUCTION M bow, W curtsey.

### I. SET AND CAST

- 1-2 Cpls 1 and 4 set to ptr with two pas de basque steps.
- 3-4 Cpl 1 cast down the outside into 2nd place as Cpl 4 casts up on the outside into 3rd place. Cpl 2 move up, cpl 3 move down.
- 5-8 Cpl 1 dance one half figure of 8 around cpl 2, while cpl 4 dances one half figure of 8 around cpl 3. Finish facing ptr on opp side of the dance, cpl 1 in 2nd place, cpl 4 in 3rd place.

### II. ARCHES AND TURNS

- 9-10 W 1 and W 4 join inside hands, M 1 and M 4 join inside hands to make an arch M and W change places with W going under the arch.
- 11-12 W 1 and W 2, with L hands joined, turn 3/4 CCW, as W 4 and W 3 with R hands joined turn 3/4 CW. Simultaneously, M 1 and M 2 with R hands joined turn 3/4 CW, and M 4 and M 3 with L hands joined turn 3/4 CCW. Finish with Cpl 1 at the top in the ctr facing down, W to M L, and cpl 4 at the bottom facing up, W to M R, cpls 2 and 3 in place, facing in.
- 13-16 Repeat action of meas 9-12 (Fig II), with Cpl 4 making the arch. Turn corners with nearest hands to finish with M and W on own sides, Cpl 1 in 3rd place, Cpl 4 in 2nd place.
- 17-24 Repeat action of meas 9-16 with M arching. Turn respective corners 3/4 with nearest hands. Cpl 1 arch and change places with cpl 4, then turn respective corners 3/4. End with cpl 4 in 3rd place and cpl 1 in 2nd place on opp sides of the dance. Cpls 2 and 3 end in place at top and bottom of the set.

Postie's Jig - con't (page 2)

III. HALF RIGHT AND LEFT, AND TURNS

Cpls 1 and 4 dance half R and L as follows:

- 25-26           Ptrs change places across the dance, giving R hands in passing.
- 27-28           W with W, M with M change places, moving up and down the dance, giving  
L in passing.
- 29-32           Cpls 1 and 4 turn ptr once around with R hands joined.
- Repeat entire dance three more times with new active cpls each time.
- Chord           M bow, W curtsy.



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## STOCKTON FOLK DANCE CAMP

Your Federation President and his wife were invited to Stockton Folk Dance Camp and, after one week, we left feeling it was a great experience -- we had a wonderful time! As your President I would like to recommend that every folk dancer try to go at least once. The facilities and the staff are of the highest quality available. We think Jack McKay, as the director, does a "bang-up job" of coordinating all the activities, of course with the help of his staff. In conclusion, we had a ball, the food was terrific, and there was much HAPPY DANCING!

*Raymond Olson*

*From the Editor:*

*I also attended Camp the same week that Raymond went, and I second the comments that he made. It's a good idea for every folk dancer to attend camp at least once, and I strongly recommend it. However, I'm warning you -- IT'S ADDICTING!!*

*Linda Horn*



(Photo Above: Some Bay Area Folk Dancers at Stockton Folk Dance Camp. Raymond Olson and his wife Phyllis are at center. Photo by A.C. Smith)



Photo Right: Campers at the 1976 Stockton Folk Dance Camp enjoying a party on the lawn to the music of Bora and John.  
(Photo by A.C. Smith)



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The calendar this year is what you're looking for; instead of a COSTUME calendar, we're printing up a FOLK ARTS calendar!! Full of great craft and hobby ideas!! See the inside of the back cover for a sneak preview...



# Let's Do Squares!

by Bruce Wyckoff

## ORIGIN OF SQUARE DANCING

It all started with Lloyd "Pappy" Shaw in Colorado in the 1930s. Not Square Dancing, or course, because that or its predecessors has been with us ever since settlers first came to this country. What I mean is modern square dancing. Lloyd Shaw is generally recognized as the "father" of modern Square Dancing. It was he who searched out the old callers and put down on paper much of what was known at that time about Square Dancing. Until then Square Dancing was done in different ways in different parts of the country. Much Square Dancing was done in New England and traditional Square Dancing, including big circle dancing and running sets were (and still are) done in the isolated mountain areas of Kentucky and other Southern Appalachian states. Square Dancing also spread throughout the west as new areas developed.

It was Lloyd Shaw who traced out the origins of Square Dancing. Perhaps the greatest influence came from the Kentucky running set or big circle dances. Cecil Sharp, the English dancing master, discovered dancing in this country in 1917 that he said was pure English dancing of prior to 1650, preserved in the isolated mountain areas as it had not been in England. In this form one couple would go out and dance with the second couple of a big circle. Then the first couple would move on to dance with the third couple. When the first couple would move on to dance with the fourth couple, the second couple would dance with the third and this pattern would continue until all couples were dancing. Figures were the same as the old travelling figure calls such as Dive for the Oyster and Birdie in the Cage.

The second important influence in modern Square Dancing came from the New England Quadrille. All Western European countries had dances done in sets but these dances were perfected in England and France. Bows and twirls came from this source as did figures such as Right and Left Thru and Ladies Chain.

The unique American addition is calling. Formerly, all



dances were done in set patterns. New England quadrilles and contras were prompted (called before the musical phrase on which the call was expected to be danced). Other squares were called on the musical phrase and were danced subsequently. With calling, the patterns can be changed at the whim of the caller, adding spontaneity and interest. Patter was added to fill in the beats of the music, often with homespun comments,

"Swing 'em high and swing 'em low  
Keep on swingin' that calico!"

So there you have it, the stage was set for the modern renaissance of Square Dancing. Next month we will discuss more recent developments.

#### LEGAL NOTICE

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

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(Signed) Linda Horn, Editor

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# КОЛО КАЛИНДАР

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.

THURS, 7:30 PM, Temple Isiah, 3800 MT Diablo Blvd; Israeli.  
FRI, 9 PM, Temple Isiah, 3800 Mt Diablo Blvd; Israeli.

TUES, 7:30 PM, Forester's Hall, 171 Sth. J St; Wes Ludemann

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

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.

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

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.

MON, 7:30 PM, Foothill Coll Aux Gym, Los Altos Hills: M Vinokur  
TUES, 7 PM/B, 8PM/I, Menlo Pk Rec Ctr; Marcel Vinokur.  
TUES, 7:30 PM, San Mateo Central Park Rec Ctr; Steve Gilsdorf  
WED, 7:15 PM, Menlo Pk Rec Ctr, Adv; Marcel Vinokur.  
THUR, 7:30 PM, Stanford YWCA, Stnfd Wmn's Clbhs; John Nicoara.  
SAT, 3rd or 4th, 8 PM, Menlo Pk Rec Ctr. Party; Marcel  
Vinokur; Call 327-0759.

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

MON, 7 PM, Minerva Cafe, 136 Eddy St; Anna Efsthathiou, Greek.  
TUES-THUR, 8 PM, Mandala, 603 Taraval; Neal Sandler.  
TUES, 8 PM, First Unitarian Church, Geary & Franklin.  
WED, 7:30 PM, 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.

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

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



# ECHOES

FROM THE

# SOUTHLAND

*By Perle Bleadon*

## WHAT'S DOING AT SILVERADO

Silverado will start a new beginners' class on October 5th from 7:30 to 8:30 PM at the Hutch, Pine & Willow Streets, Long Beach, continuing for ten weeks. DOROTHY DAW will teach the class. Dorothy and Tom Daw attended the San Diego Folk Dance Conference; Dorothy will be teaching the new dances.

*Mart Graeber*

## HOLIDAY CAMP 1976

A week of folk dance in the tranquil San Bernardino Mtns. Join us the day after Christmas and enjoy yourself until New Year's Day. Learn dances and songs from many countries; Romania, Yugoslavia, Bulgaria, Greece, and Israel. Hike in beautiful mountains or relax by the fire! Bring costumes for our New Year's Eve party! Saturday, December 26 - Saturday, January 1st at Pilgrim Pines Lodge in the San Bernardino Mountains. SUNNI BLOLAND, Romanian, DICK OAKES, International and YAAKOV EDEN, Israeli and singing with NANCY RUYTER. Cost: \$125.00, adults, \$95.00 under 10 years. For reservation -- Holiday Camp, P.O. Box 57235, Los Angeles, CA 90057. You may send in \$25.00 deposit or payment in full.

## INTERNAL REVENUE SERVICE

After a lot of time spent in hassling necessary information back & forth that was requested by the attorney for documentary purposes, our President SHEILA RUBY met with the proper government officials of the IRS and, with no further problem, we were readily recognized officially as an educational, non-profit tax-exempt organization, as incorporated under the laws of the State of California and in full compliance with the section of the Code governing such organizations in the U.S. Department of the Treasury, Internal Revenue Service.

This is something that could have been and should have been done ages ago, for the Folk Dance Federation, South would have benefitted greatly, both financially and in prestige. In all probability, certain of our festivals and camps would have come under eligibility to apply for and receive governmental endowment grants. Postage savings would have been considerable. Facilities for activities would have been easier to secure. But, better late than never, and so now we shall go forward confidently.

Now, donors may contribute to the Federation and deduct certain portions as provided in section 170 of the IRS code.

Bequests, gifts, legacies, donations --- for example, costumes for our costume department; folk dance books and recordings for our library; materials & equipment necessary for the productions and/or operation of our committees such as "Scene", R & S, the institutes or camps -- are deductible for Federal and State estate & gift tax purposes -- if they meet applicable provisions.

*(Courtesy FOLK DANCE SCENE)*

### STATEWIDE '77

Let's make "Statewide '77" in Santa Monica a time when California folk dancers can really develop some very close ties. To do that, we need your help (those of you in the South) on a very special concept in hospitality. We ask you to open your hearts and your homes to out-of-town dancers who would have to pass up Statewide if it isn't financially possible for them to swing both -- their admissions and their lodging. This kind of planning is done by European folkdancers as a matter of course and in many other areas of this country -- the East, Louisiana, Seattle --- to mention a few --- so let us expand on this extra friendly procedure. Contact me -- EUNICE UDELF, at 3510 Clarington, #4, Los Angeles, CA 90034, telephone 213/837-4242, to offer bed space, sleeping bag space and, if you can, transportation to and from the festival area. Hopefully, this plan will bring lots more northerners to our Statewide, especially students with "Mini-resources". OF COURSE, we expect that all guests will be recommended by their HOME CLUBS. Be a charter member-- call or write now.

*Eunice UdelF*

### CHULA VISTA OKTOBERFEST

We hope you have already made plans to attend the Oktoberfest, which is sponsored by Chula Vista Recreation & Park Department and is under the leadership of Elizabeth Ullrich and the Folklanders. It is to take place October 2nd & 3rd at the municipal gym at 385 Park Way, Chula Vista. There is to be an institute -- with Dick Oakes teaching -- on Saturday afternoon, from 1 to 5 PM, Kolos from 7 to 8 PM, general dancing from 8 to 11:30 PM, followed by an after party. On Sunday there is to be a Federation council meeting at 11 AM. At 1:30 there will be a half hour of kolos to be followed by general dancing and exhibitions. We always have a wonderful time at Chula Vista on weekends!! See you there!!

### CAMP HESS KRAMER WEEKEND WORKSHOP

By the time you have received this issue of Let's Dance, you probably will have made your reservation to attend -- this popular and very permanent part of the Folk Dance Federation, South's annual program. Dates: October 8th thru 10th. The Camp is located near Zuma Beach quite close to Los Angeles and surrounding areas. There will be a class on Friday evening.



classes through Saturday with a dance program Saturday evening. Reviews will follow on Sunday. Staff: James Lomath teaching Scottish, John Tiffany on Hungarian, Bora Gajicki on Yugoslavian and Donna Tripp on Israeli.

Institute chairman Sam Schatz advises reservations because they are going fast -- so contact Sam at 1561 Manning Ave., Los Angeles, CA 90024. Fee: \$35.00, which covers instruction, parties, syllabus, six meals and lodging.

#### STARR KING FOLK DANCERS

The Starr King Folk Dancers will be hosting their second International Folk Dance Festival on Sunday, October 24th, at Eagle Rock Recreation Center, 1100 Eagle Vista Drive. The program will consist of many of the new dances and also well-loved "oldies." Chairman Ralph Miller advises there will be a kolo hour from 12:30 PM until 1:30 when the general dancing will begin, and the whole thing concludes at 5:30 PM.

#### GANDY DANCERS

We all had a ball with the Gandy Dancers - at the Post-Camp showcase of top dances from the California folk dance camps, conferences and symposiums; as well as other camps -- at home or abroad. We were able to do our favorite dances and see others -- to enable us to decide which dances we wish to teach at our own clubs -- or up-coming institutes.

#### PHILCHOROS

Philchoros, the Swedish dance group from the University of Uppsala, announced through its spokesperson, Margereta Jennische, at the Glendale High School performance, that they were indeed grateful for the wonderful reception -- a "Valkommen" party in their honor hosted by Art and Donna Hurst of the West Valley Folk Dancers for members of the group and local people who had supported their visit here. It all came together at the Hursts' home where a huge Valkommen sign greeted the arriving guests. After the potluck supper, guests danced to live fiddle music. Also present were some members from the Aman Ensemble who had danced for the nearby Woodland Hills promenade. Philchoros was honored with a plaque presented by Mayor Bradley's office and commended for their efforts in celebrating the nation's Bicentennial. At the conclusion, everyone sang "Happy Birthday" to hostess Donna.

#### THIS & THAT

MILLIE LIBAW off again --- this time first to Israel and then to Budapest. New international Folk Dance Center HORO, at 5635 Melrose Ave., Hollywood. Mark your calendar --- Yugoslav Festival at the International Institute - in Los Angeles is set for November 14th. DENISE DELURGIO reports that the Lariats came home from the Bicentennial tour filled with thirty days

and twenty show's worth of tales to tell their families. For most of the 38 performers and ten chaperones it was the first time across the United States. Sightseeing included Mesa Verde, Chicago, Niagara Falls, New York City, Philadelphia on July 4th, Washington, Williamsburg, Jamestown and many memorable small towns in 23 states. They were well-received everywhere by enthusiastic audiences.

#### BAKERSFIELD NEWS

At a recent party night, Circle Eight honored Del Mansfield and Stan Szczepowski who were married over the Memorial Day Weekend. Del teaches the Wednesday night class at Franklin School and plans to continue the class when school reopens in September. They plan a trip to Poland this fall to visit relatives. This summer, Jeff Ryan, long-time folk dancer and Balkan specialist has been leading the dances Wednesday evenings on the slab in Jastro Park. Elliot Sais, whose job brought him to Bakersfield, will offer a folk dance class at Cal State, Bakersfield. Hopefully, this will recruit some more young people to the folds of folk dance in Kern County. Meanwhile, Mark & Wilma Linscott will continue their Monday night call at Kern City. The Thursday morning class for senior citizens will begin in September at the Community House. Greek dancing has been going all summer on second Fridays at the Greek Orthodox Social Hall under the leadership of Harry Chicklenis. He will continue the class and the exhibition group during the coming year. On September 25th, Kern County has its big Bicent Bash at Pioneer Village which will include among the events -- ethnic, pioneer, and historical dances. Then, on October 9th, the California AHPER is sponsoring a PE workshop in Bakersfield College, which will offer all kinds of dance and movement ideas for all ages--pre-school to adult. Dance-type classes include modern, folk, fad, and gymnastic floor exercises. Barbara Lynch & Dorothy Morey co-chair.

*Barbara Lynch, FOLK DANCE SCENE*

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# COUNCIL CLIPS

## FRESNO FOLK DANCE COUNCIL

Where has the summer gone? It's been real resort weather for us Fresnoans, with the temperature reading as much as 29° below normal. The nice cool breeze every evening has made dancing in the Park a real pleasure. The classes have reported the largest attendance in several years. Although Square Rounders do not officially meet in the summer, we have held an informal party on Saturday nights that had been very well attended. All activities move indoors in October.

The Teeners group, still lacking in girl members, have been the busiest folk dancers of all this summer with performances for the Clovis AARP, the Fresno Learning Center, and for Hylond, Hypana, Bell Haven, Sunnyside and other convalescent hospitals. Milo Perez and Kent Peterson got special rounds of applause when they danced where they also do volunteer work. Kent, who was a "Teener" even before his 13th birthday a month or so ago gets a salute for walking some two miles every day of summer school, arriving at 8:00 AM to be my "handy helper" in teaching folk dancing to some 200 kids.

When the Kitka Sarena Balkan Dancers lost their director a couple of months ago, they sort of fell apart. Now they have reorganized, with a new name: "Novo Seto" and a new director, Kathy Hindman. They meet on Saturday afternoon, 5 to 8 PM, at 2001 N. Van Ness Blvd., and they invited anyone interested in South and East European dances to join them there. Contact Kathy Hindman, 4756 E. Lyell Ave., Fresno, CA 93702 - telephone (209) 251-3616.

A new experience for me this summer occurred on July 4th, when I was asked to do a sort of "one night stand" at a block party of some 75 people, where they enjoyed themselves so much and spread the word so fast -- that I was called upon to do another one the very next day, for another neighborhood get-together. In each instance the "hosts" had been introduced to folk dancing in the Roeding Park classes (good exposure out there!). Block parties? Perhaps there's an idea for a whole new career for an enterprising teacher. They were great fun for me.

A few of us lucky Californians visited the Space Center in Seattle in early July and participated in the week-long Nordic Festival that was an official Bicentennial event. Give Gordon Tracie a big salute for arranging this marvelous event, staged in its entirety only in Seattle, and in Washington, D.C. 75 fiddlers and dancers, some from each of the Scandinavian countries were present. Their "concerts" were not really concerts

at all. As they frequently announced, "they were so few - so would we come down and dance with them?" -- and we did! Tape recorders and cameras were welcome, and they were well-surrounded by both. We participated also in a typical Midsummer Festival and pole raising.

A few days later I was taken to visit Leavenworth, a small town near Wenatchee, Washington, which I had never heard of (but which I certainly hope to visit again). A dying town just a few years ago, it has been rejuvenated and is now one of the most charming Bavarian villages you can imagine. With snow-capped mountains in the back-ground, a beer garden-type bandstand in the little central park, and the store fronts all painted in the typical peasant fashion, it's easy to imagine you've been magically transported across the ocean and dropped down in the middle of Bavaria itself!! By all means visit Leavenworth if you have the chance. An interesting shop, for example, was one that sold only wooden toys --- and you could watch them being made right there!

Dance at UOP Folk Dance Camp? Yes, I did, for the 23rd consecutive year (and that's far from a record). Two weeks of absorbing dances and folklore of Romania, Poland, Scotland, Israel, Mexico, Finland, and many other countries. Martha Froelich, Kathy Hindman and Leena Green were other Fresnans who were "lucky" campers. Our sympathies went to C. Stewart Smith, who was popped into the hospital before the first camp day ended for emergency surgery, and stayed there until camp's end! But hats off to Diane Childers, who so competantly stepped in and taught the Scottish dances.

Don't forget the Fresno Festival...This year the dates are Oct. 23-24, with the theme "America -- the Melting Pot." You-all come! We're expecting you, from the noon-time picnic Saturday through the institute, the Saturday night dancing and afterparty, the Sunday morning meetings, the Children's "Hour" & dance of Sunday afternoon. All of these events take place at one handy location -- Holmes Playground, on First St. between Ventura Ave. (King's Canyon Rd) and Tulare St. Then there's the Sunday night closing party hosted by Central Valley's Folk Dance Club and held at the Danish Brotherhood Hall. I listened to the Food Committee planning their ethnic dishes the other day and they sounded scrumptious!

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

#### REDWOOD FOLK DANCE COUNCIL

FIESTA DE SONOMA, annual festival in the Valley of the Moon, was truly delightful, with the decorations reminiscent of those days of the Mexican land grants, the veranda parties and the fancy weddings and balls. It was especially good to have the Saturday afternoon Federation Institute present dances from Stockton Folk Dance Camp which should become popular at the area parties this fall. With all the Council clubs resuming their monthly parties on their regular nights at their regular party-



places we look forward to much happy dancing, with themes running the gamut from back-to-school to Halloween to Thanksgiving to Christmas and New Year's.

What a great job EVEN AND PAULINE SPRAGUE did with securing ads from the Sonoma area businesses for this issue of LET'S DANCE; and thanks to the many dancers who patronized the advertising restaurants during the Festival weekend and will undoubtedly continue patronage. This should bring about a substantial boost to the finances of LET'S DANCE and perhaps can inspire other councils to seek more ads at their Festival times. A big thank-you to the SPRAGUES!

We hope to see you all at the HARVEST MOON FESTIVAL hosted by SUNNYSIDE FOLK DANCERS on Sunday, October 3.

*Mona Verzi, 30 Corte Precita, Greenbrae, CA 94904*

### GREATER EAST BAY FOLK DANCE COUNCIL

Dancers Internationale have moved to the Redwood Heights School at 4401 39th Ave., Oakland. Millie and "Von" von Konsky are the instructors and are sponsored by the Oakland Dance and Music Committee, Parks & Recreation Dept of the City of Oakland. The Beginners' class is from 7:30 to 8:45 PM and the Intermediate-Advanced is from 8:45 to 10:30 PM. They are boasting of hardwood floors, a rarity these days.

PHIL MARON, under the same auspices, is starting a Contra Dance Class on Monday nights from 8 to 10 PM at the Piedmont Ave. School, 4314 Piedmont Ave., Oakland.

The Berkeley Folk Dancers still have the popular "All Request Night" -- every Friday except on "Fun Nights" at 8 PM. Sally and Dave Elliott are the Chairmen. The BFD are now concentrating on the "Night on the Town" to be held on Oct. 16th at Dominic's, located on the road paralleling the East side of Highway 101 in San Rafael. Dominic's hosts a beautiful harbor view, a spacious dance floor, an art gallery of oil paintings and graphic art, excellent cuisine and plenty of parking space. Tickets are \$6.50 and must be reserved through Marilyn Sheehan or Al Sultan.

The GEBFDC has chosen four dances for the first month--Dola Masurka, Gary Strathspey, Windmueller and Brandiswalzer. It is hoped that this will be a start of coordinating the teaching of dances to be used at Council Parties as well as club parties. It is hoped the teachers will cooperate by sending in suggestions.

The Council will host a Halloween party on October 30th -- complete with goblins -- at the Fifth Saturday party, at Frick Jr. High School from 8 to 11:30 PM. In the afternoon they will hold a workshop of BEGINNER DANCES... Lucia Edwards will teach line dances and Walt Baldwin will teach Bicentennial Quadrilles and Squares. Teaching will be from 1:30 to 4 PM.

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

#### SACRAMENTO FOLK DANCE COUNCIL

The Sacramento Council is happy to announce our beginner classes will start Sept. 14 and 16 at the Clunie Clubhouse at Alhambra & F sts., and we will also have our workshops on the 2nd & 3rd Fridays at Theodore Judah School open to members of the Council.

On Saturday, Oct. 30th, the Sacramento instructors will participate in an all day teaching session of 800 - 1200 girl scouts. It should be a most rewarding day.

The oldies of our council met to organize clippings, pictures, programs, etc., and assemble them in a scrap book to be displayed at the Associate Membership Ball on Oct. 2nd. The "old-timers" had lots of laughs and a debate or two over dates and faces, but the finished product is well worth the effort.

We find that due to the tearing down and building of new schools in our area there will be some changes in our practice and party nights for the Kaleidoscopes. Of you are in Sacramento on the 3rd Saturday and want to dance, please call 383-0914 or 371-4949 for the location.

*Russ LaRose, 5929 65th St., Sacramento, CA 95824*

#### MARIN FOLK DANCE COUNCIL

Each Year the Marin Dance Council sponsors a Scholarship Ball in order to raise funds for dancers to attend camps and dance workshops. This year the Scholarship Ball will be held on October 9th at Park School, 360 E. Blithedale, Mill Valley. Starting time will be 8 PM.

Meeting recently at the home of RUTH & AL MELVILLE were some 25 persons who were involved in the planning and organizing of the Statewide Festival which took place earlier this year. The purpose of the meeting was to evaluate the event, and file away the better ideas to be used the next time Statewide is in the North. Marin is extremely proud of Ruth for the hard work and dedication she put into her duties as chairman of the 1976 Statewide Festival. It was a most successful event, and thanks to Ruth's organization and preparation, a well-coordinated and efficiently run affair.

The following happenings are back on schedule after the summer break and all are invited to attend:

Step-Together Club party night, 4th Sat of each month at Almonte Hall, Mill Valley, starting at 8:30 PM.

Hardly Ables party night, 3rd Sat of each month at Almonte Hall, Mill Valley, starting at 8:30 PM.

The Workshop, class taught by BILL & ANN D'ALVY, each Tuesday of the month except 3rd Tuesdays, 8 PM, Almonte Hall, Mill Valley.

Claire Tilden's Balkan class now meets at a new location; the San Rafael Community Center, 618 B Street, San Rafael, 8 - 10:30. Claire usually has live music for part of her program. It is provided by VIC & DEBBIE STRANDSKOV who have some origi-



nal ideas -- they recently played Tino Mori on the accordion & (ready?) -- the tuba. Tuba??

Let's hope the Octoberfest beergarten you attend this month will have a better dance floor than the one Marin Council President, AL HEINRICH & BETTY, danced on during a recent vacation trip. They visited the beergarten at the site of the 1976 Olympic Games in Montreal. They were rather dismayed to find there was no dance floor - dancers had to pick their way around the tables, dodging waiters as they polka-ed their way along.

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

#### PENINSULA FOLK DANCE COUNCIL

Peninsula Folk Dance Council has an all-woman slate of officers for the next year - JOYCE UGGLA, President; LUCY CHANEY, Vice-Pres; JEAN FROST, Treasurer; DIAN LANGDON, Secretary; and GRETCHEN MONTALBANO, Membership Chairman.

The Barronaders of Mt. View had a successful guest teaching program this summer. Their regular Wednesday night classes will resume this fall under the instruction of Edith Thompson.

In addition to the regular parties this summer, Peninsula Clubs sponsored a successful picnic and a festival with folk dancing under the leadership of Al Tesler, President of the Gay Nighters of San Jose.

Zora Mae and Roy Torburn, instructors for Palo Alto Folk Dancers and Docey-Doe Folk Dancers of Redwood City, have contributed their time and effort to lead folk dancers from those clubs in entertaining the patients at the Veteran's Administration Hospital, Menlo Park.

Dian Langdon, 3372 Middlefield Rd., Palo Alto, CA 94306

## CHANGS INTERNATIONAL FOLK DANCERS

### FALL CLASSES

Beginners: Every Friday - 8:00 to 9:00 PM

Instructors: Bee Drescher & Frank Bacher

Intermediate-Advanced: Every First and Second Fri -  
9:30 PM to 10:30 PM

Instructor: Ruth Ruling

Place: TEMPLE UNITED METHODIST CHURCH

1111 Junipero Serra Blvd.

San Francisco, California

(Enter Hall from Beverly - One Block Above Junipero)

INFORMATION: 825-3721

PARTY NIGHT EVERY THIRD FRIDAY

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

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- OCT 1-3, Fri-Sun, PLEASANTON. "Oktoberfest."
- OCT 2, Sat, MARIN. "Associate Membership Party."
- OCT 2, Sat, SACRAMENTO. "Associate Membership Party." Theodore Judah School, 39th and McKinley Boulevard. Host: Sacramento Council.
- OCT 3, Sun, VALLEJO. "Harvest Moon Festival." Community Center, 225 Amador Street. General Folk Dancing, 1:30-5:30; 7:30-10:30 PM. Host: Sunnyside Folk Dancers.
- OCT 9, Sat, MILL VALLEY. "Scholarship Ball." Park School, 360 E. Blithedale. General Folk Dancing, 8-12 PM. Host: Marin Folk Dance Council.
- OCT 17, Sun, SAN FRANCISCO. "Annual Autumn Folk Dance Festival." Recreation Building, 50 Scott Street. Host: San Francisco Council.
- OCT 23-24, Sat-Sun, FRESNO. "28th Annual Fall Festival." Holmes Playground, First and Huntington. Sat: Picnic, 12-1 PM; Institute, Registration, 12:30-1:30 PM; Instruction, 1:30-4:30 PM. General Folk Dancing; 8-11:30 PM. After party, 12-2 AM. Sun: North-South Meeting, 10 AM. Federation Meeting, 12 noon. General Folk Dancing, 1:30-5 PM. Closing Party, 8-11:30 PM. at Danish Brotherhood Hall, Voorman and Yosemite. Host: Fresno Folk Dance Council.
- OCT 30, Sat OAKLAND. "Dancers and Teachers Beginner Dance Workshop." Frick Jr High School, 64th & Foothill. Registration, 1:00 PM. Workshop, 1:30-4 PM. Host: GEBFDC and Folk Dance Federation of California, Inc.
- OCT 30, Sat, OAKLAND. "Halloween Costume Party." Frick Jr High School, 62th & Foothill. 8-11:30 PM. Host: GEBFDC.
- OCT 30, Sat, PENINSULA. "Fifth Saturday Party". Host: Peninsula Council.
- OCT 30, VINEBURG. "Fifth Saturday Party." Host: Redwood Council.
- NOV 14, Sun, PALO ALTO. "Treasurer's Ball." Jordan Jr High School, California at Middlefield. 1:30-5:30 PM. Host: Al Lisin, Treasurer, Folk Dance Federation of California.
- NOV 25-27, Thur-Sat. SAN FRANCISCO. "Kolo Festival".
- DEC 31, Fri, BERKELEY. "New Year's Eve Party." Spenger's. 1919 Fourth Street. Folk Dancing, 9-2 AM with midnight buffet. Host: GEBFDC.
- DEC 31, Fri, SAN RAFAEL. "Karlstad Ball." Masonic Hall, Looten's Place. Kolos, 8-9 PM; Dancing, 9-12 midnight, followed by dinner and dancing till 2 AM. Tickets are limited. Host: Marin Dance Council.



DEC 31, Fri, SONOMA. "New Year's Eve Party." Host: Redwood Council.  
 JAN 8, Sat, SACRAMENTO. "New Year's Dinner Dance."  
 JAN 15-16, SAN JOSE. "January Festival."  
 JAN 29, Sat, OAKLAND. "Fifth Saturday Party."  
 FEB 5, Sat, SAN FRANCISCO. "Scottish Valentine Ball."  
 FEB 6, Sun, NAPA. "Sweetheart Festival."  
 FEB 12, Sat, MILL VALLEY. "Mendocino Memories Party."  
 FEB 13, Sun, SAN FRANCISCO. "Warm-up Party."  
 FEB 26, Sat, OAKLAND. "Feather River Camp Reunion."  
 FEB 27, Sun, OAKLAND. "February Festival."  
 MAR 12-13, Sat-Sun, SACRAMENTO. "Camellia Festival."  
 MAR 19, Sat, FRESNO. "White Elephant Sale."  
 MAR 20, Sun, OAKLAND. "Children's Citywide Folk Dance Festival"

# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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DOROTHY DAW, 4963 MERTEN AVE., CYPRESS, CALIFORNIA, 90630

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OCT 2-3, Sat-Sun, CHULA VISTA. "Octoberfest". Hosted by Folklaenders and Chula Vista Parks and Rec. Dept.  
 OCT 24, Sun, EAGLE ROCK REC. CTR. "Regional Festival". Host: Star King Folk Dancers. 1:30 PM.  
 NOV 13, Sat, LOS ANGELES. "Treasurer's Ball".  
 1977  
 JAN 23, Sun, GLENDALE CIVIC AUDITORIUM. "Festival". 1:30 PM, Hosted by Pasadena Co-op.  
 FEB 11-13, Fri-Sun, LAGUNA BEACH HIGH SCHOOL GIRL'S GYM. "Pre-Party, Institute, and Festival." Host: Laguna Folk Dancers.  
 FEB 12, Sat, LAGUNA BEACH HIGH SCHOOL GIRL'S GYM. "Valentine Party". 7 PM. Hosted by San Diego SUFDC.  
 MAR 20, Sun, LOS ANGELES. "Festival", hosted by the Gandy Dancers at the International Institute, 4th and Boyle Sts. at 1:30 PM. Donation of \$1 for the International Institute, a United Way Agency.  
 APR 17, Sun, CULVER CITY. "Festival" hosted by Westwood Co-op Folk Dancers. 1:30 PM at the Culver City Memorial Auditorium.



# 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.

50 HANDPAINTED 7X10 authentic German costume pictures. For re-search or framing. Call Ruth Prager, 824-9642. Write 537 Duncan, S.F. 94131 for appointment.

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.

DANCERS INTERNATIONALE -- OAKLAND RECREATION CLASS -- WELCOME!

Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th Ave., Oakland. Millie and "Von" instructors.

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

LEDERHOSEN WANTED TO BUY! Black, new or used, with or without suspenders. Call W.L. Dinwiddie. (415) 451-5014.

## LOS ANGELES

THE FOLK MOTIF-Opanke (Imported & made by Bora); Embroidered Blouses, Shirts; Stockings; Costume, embroidery books. Write to Bora, 2752 E. Broadway, Long Beach, CA 90803

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.







SOMETHING NEW

A FOLK ARTS CALENDAR!

*Available after the Fresno Festival*  
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*or*

YOUR FAVORITE FOLK DANCE RECORD SHOP

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Office Hours - Wednesdays - 9 AM - 5 PM