

SEPTEMBER 1976

Evangelina Mexico
Santa Rita
Mexico



Let's Dance



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TABLE OF CONTENTS

FIESTA de SONOMA.....	3
LET'S DO SQUARES!.....	4
ON TOUR.....	6
SOME NOTES ON AMERICAN MUSIC.....	8
EASY DOES IT!.....	11
Announcements.....	12
In Memoriam.....	13
An Open Letter.....	14
Dance Descriptions:	
Santa Rita (Mexico).....	18
Evangelina (Mexico).....	20
ALURA FLORES de ANGELES.....	26
Party Places.....	28
ECHOES FROM THE SOUTHLAND.....	31
COUNCIL CLIPS.....	34
CALENDAR OF EVENTS.....	38
Advertisers: 1, 2, 5, 10, 12, 14,	
15, 22, 25, 30, 33, 37, Back	
Cover.	

ON OUR COVER:

Quetzalcoat1 from D.Q. University
performs at the 1973 Camellia Fes-
tival. Angelbertha Cobb is the Dir-
ector. (Photo by Henry Bloom)



The Redwood Council of Folk Dance Clubs
--present--

Fiesta De Sonoma

SATURDAY, SEPTEMBER 18, 1976 - FEDERATION INSTITUTE
Prestwood School, 343 E. MacArthur, Sonoma, Calif.

1:00 PM - - - - -Registration

1:30-4:30 PM - - - - -Instruction

8:00-12:00 PM - - - - -Warm-up Party

SUNDAY, SEPTEMBER 19, 1976 - FEDERATION FESTIVAL
Veterans' Memorial Building, Sonoma, Calif.

11:00 AM - - - - -Council Presidents' Meeting

11:45 AM - - - - -Assembly Meeting

1:30-5:30 PM - - - - -General Folk Dancing

6:30-7:30 PM - - - - -Non-Partner Dances

7:30-10:30 PM - - - - -General Folk Dancing



EXHIBITIONS



Photo: Swedish dancers and fiddlers at the 1974 Festival of American Folklife. See article, page 6. (Photo: Sam Sweezy)

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Sunday, September 19, 1976
1:30 - 5:30 PM

Alunelul

Caballito Blanco
St. Gilgen Figurentanz
Trip to Bavaria
Tzadik Katamar
Corrido
Beautiful Ohio
Schuhplattler Laendler



Orijent

Sauerlander Quadrille
Tango Poquito
Hambo
Zillertaller Laendler
J.B. Milne
Couple Hasapiko
Tehuantepec

EXHIBITIONS

Hora Fetelor
Paso Doble - Buraweno
To Tur
Mairi's Wedding
La Encantada Tango
Scandinavian Polka
Happy Heart
Poznan Oberek



Ciuleandra

Somewhere My Love
Teton Mountain Stomp
Polharrow Burn
Ranchera - Uruguay
Vrtielka Csardas
Milondita Tango
Hofbrauhaus Laendler



Lech Lamidbar

Garry Strathspey
Korobushka
Amanor Waltz

Czardas Z Kosickych Hamrov
Elizabeth Quadrille
Marklander
Blue Pacific Waltz

Sunday, September 19, 1976
7:30 - 10:30 PM

Setnja

St. John River
Doudlebska Polka
Ada's Kujawiak #1
Siesta in Sevilla
Dreisteyrer
El Shotis Viejo
Polish Mazur



Never On Sunday
Thirteen Fourteen

Apat Apat
Hambo

Blue Tango
Siamsa Bierte
St. Bernard Waltz
Dola Masurka

EXHIBITIONS

Sham Hareh Golan
White Heather Jig
Bal in Da Straat
Kujawiak Graj
El Gaucho Tango
Grand Square
Jota Criolla
Viennese Waltz



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Let's Do Squares!

by Bruce Wyckoff

This series of articles is written from the viewpoint of a Folk Dancer in the Folk Dance Federation of California. We understand that fewer squares are danced in the Federation (south) and that Folk Dancers in some areas do no squares at all. Our brethren who are bonafide Square Dancers will find the series quite elementary.

WHY SQUARE DANCE?

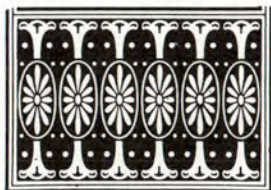
Ever since the Folk Dance movement exploded upon the scene during and immediately after World War II, Square Dancing has been an integral part of Folk Dancing. Square Dancing springs from the roots of the same dances that we do from Western Europe. The unique American addition is the calling. Why has Square Dancing survived for so long in this country and also in the Folk Dancers' repertoire? Lots of reasons, but mostly because it's FUN!

- Although the step is easy (a shuffling walk), Square Dancing is classified as dancing as it moves to the rhythm of the music.
- Squares are danced in group of four couples. Certainly dancing with a partner adds to the enjoyment of the dance.
- Many squares are called to specific music (singing calls). The melody adds to the enjoyment.
- Most squares are progressive. The gentleman dances with each lady in turn and ends back with his partner.
- The dancer does not know exactly what is coming (in patter calls) or when. The anticipation adds to the pleasure.
- Squares are easy. If you can walk in rhythm with the music and hear the call, you can square dance. Of course, some square patterns can be very complicated,

but on the other hand, easy squares are quite suitable for non-dancers to learn -- as in one-night-stands.

Squares are rhythmic, are melodic, include couple dancing, are done in groups, are progressive and often have a surprise element - altogether a delightful experience!

Further aspects of Square Dancing will be explored in future articles by Bruce, currently Vice President of the Folk Dance Federation of California and Co-Chairman of the Dance Research Committee of the Federation.



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SMITHSONIAN ON TOUR:



FOREIGN FOLK ARTISTS JOIN IN NATIONWIDE
BICENTENNIAL CELEBRATION

From the Austrian Alps to the tropics of Zaire, folk artists from 33 nations traveled to the United States to join Americans in a nationwide bicentennial celebration. More than 700 folk singers, dancers, musicians, and craftspeople performed at the summer-long Festival of American Folklife in Washington, D.C. Each national group of folk artists then toured for two weeks to American communities as part of the ON TOUR program.

"ON TOUR is the way the Smithsonian Institution can extend the Festival experience to a national audience," explains James Morris, Director of the Division of Performing Arts; "Americans throughout the United States will have the opportunity to participate in a national bicentennial project by welcoming foreign folk performers to their own communities."

American audiences will see performances by Liberian stilt dancers, Israeli wedding musicians, Scandinavian fiddlers, Brazilian capoeira dancers, Japanese wheel puppeteers, and many more traditional performers. Nations expected to participate include: Austria, Belgium, Brazil, Denmark, Egypt, Finland, France, Germany, Ghana, Greece, Haiti, Hungary, Iceland, India, Ireland, Israel, Jamaica, Japan, Liberia, Mexico, Nigeria, Norway, Pakistan, Poland, Portugal, Romania, Senegal, Surinam, Sweden, Switzerland, Trinidad and Tobago, Yugoslavia, and Zaire.

Performers from Finland and Sweden will take part in a special strawberry social in Calumet, Michigan, while performers from France will travel to New Orleans to join French-Americans in a Bastille Day Celebration. The Ghanaians' visit to Oakland, Ca., will carry a special meaning, because Oakland and Sekondi-Takoradi, Ghana, are Sister Cities. Philadelphia, which has sponsored ON TOUR groups since 1974, will host 24 groups in the course of a three-month ethnic festival.

Across the United States, local community organizations are making arrangements for the two or three days of ON TOUR activities in each city. More than 100 ON TOUR engagements are scheduled from June to September.

ON TOUR, a national outreach program of the Festival of American Folklife, is presented by the Smithsonian Institution, sponsored by American Airlines and General Foods, and is an officially designated Bicentennial project of the American Revolution Bicentennial Administration.

ON TOUR visited Oakland on July 7 with the performance of a group of Swedish and Finnish musicians and dancers. (See the

July/August issue of LET'S DANCE, page 14, and the photo on pg 1 of this issue.)

For a complete ON TOUR schedule write:

ON TOUR, Division of Performing Arts,
Smithsonian Institution
Washington, D.C. 20560

(Photo below: ON TOUR: Dancers leap and whirl in performing the ancient Tahteeb or stick dance, which honors the dignity and ancestral heritage of the bride and groom in traditional wedding festivities. Photo: Halim El Dabh)



SOME NOTES ON

American



An insight into the "whys" and "hows" of American Folk Music.

Music

What we consider "folk music" of America is actually a conglomeration of aspects of many different places and times. Also, many different types of music are referred to as "American folk music". Realistically, there is no one kind of American folk music. The music, just like the people, is diverse.

At the crossing of the Mayflower, England's musical heritage, particularly that of song, was blossoming. Since voices took up no extra room in the holds of the ships carrying colonists to the New World, it is safe to assume that the most important musical activity at that time was singing.

The Puritans believed that singing was to be confined to singing praises to God in church or at home. Secular music was lawful, but not recommended. They seemed to be concerned about the musical literacy of the general populace because several musical treatises were written in the 18th century which set down rules and methods for singing, notation, etc. Religious singing consisted mostly of the singing of Psalms.

In 1770 the *New England Psalm-Singer* was published. It was not only a guide for the singing of psalms, it was the first published book of American music by a single American composer, William Billings, a native Bostonian.

As more settlers arrived in the New World, congregational singing was gradually replaced by choirs - groups of people who were specially trained in the "singing schools" of that time. These schools were organized for much the same reasons the treatises were written; to improve the musical literacy of the colonists.

For those settlers who were not associated with the religious settlements, music provided a relief from the loneliness that had been self-imposed. These back-country settlers often adapted psalm texts to popular tunes. Familiar songs were often changed - either because of forgotten music or words, or because of a need to reflect the new way of life.

The German immigrants came to dominate the instrumental scene, and there was strong German influence on America's folk tradition from the 1800s.

The immigrants from Scotland and Ireland brought with them a folksong heritage which would eventually become what is known today as *Bluegrass*. Being Calvinists, they had little in common with the Puritans, so they moved westward and southward, across

the Blue Ridge Mountains and to the hill country of south west Virginia, Kentucky, Tennessee, and North and South Carolina.

Since few of these people had any formal musical training, most of the songs were not written down but were passed on through an oral tradition; not totally unchanged. Some songs became "Folk-hymns" -- not strictly religious but essentially a folk song with religious text. Other songs were ballads (Barbara Allen is one of the best known), usually sung by a solo performer with no improvisation.

The first instruments used by these people were the bagpipe and the fiddle. Their dances were reels, hornpipes and jigs. New tunes were often created by "just fiddling around". The vocal style was traditionally British - the harmonies sung above and below the lead, all typically high-pitched.

Eventually this music mingled with the Southern Negro and urban music to become country music's equivalent to Dixieland jazz -- Bluegrass.



As soon as American music had developed enough to take a seat among the music cultures of the world, it met up with disdain from Old World patrons. European enthusiasts viewed American music as regressive and unrefined. In reality, American music was simply taking a new and different course. Several important factors influenced its development:

(1) It was a mixing and melding of the Anglo measured, very strict rhythms, the lilting melodies of the Scotch and Irish, German and French, and the unmeasured African chant.

(2) The average American musician of that time was an amateur; a German, French or English immigrant with little if any formal musical training.

(3) Conditions under which musicians performed were not always the best -- they often had to travel long distances and use instruments that were less than the best...often, in fact, home-made.

(4) American music was serving different functions than its European counterparts, and those were to please a large percentage of the people, to hold their attention and amuse them, and to be generally congenial, down-home and friendly. These characteristics strengthened during and after the Revolution when nationalistic feeling ran very strongly.



By 1800, 5 1/2 million people lived in the United States. Of them, 95% lived outside of the cities. Popular activities were barn-raising, husking bees, and dances. Since the new land was so huge, the dispersion of the population was much greater

than that of Europe, which housed more people in a much smaller area. The isolation of Americans caused them, as it had always, to create reasons and methods to get together. Since these gatherings were so important, it was imperative that the atmosphere was congenial for all. Music was to be pleasing for the common man. This was evident in the kind of hoeodown dance music that the pioneers brought with them. The diversity of people who homesteaded the West made for a "melding of the melding" that had already taken place in American music.

The Westerners had no particular set of instruments nor any particular time and place to play. Usually a song or dance gathering took place anywhere there was a honky-tonk piano, fiddler, or "strummer". This kind of informal set-up accounts for the friendly, fun atmosphere of the square and Western round dances.



In the early 20th century, Americans became more concerned about preserving their folksong heritage. The first major step was the formation of the Archive of American Folk Song, Library of Congress in 1928. During the Depression, folksong influence widened as people sought a method of boosting morale. Folk music of the mountains of Tennessee and North Carolina, of the American frontier, of miners, migrant workers, and immigrants was revived. The advent of the phonograph, and then the radio in the 1920s also helped the revival.

The American musical heritage has a relatively short history and is also different from that of any other nationality. It is based upon the needs of an essentially transient and isolated population. Music was to entertain and relax. Most of the participants had little if any formal training either in the practice or performance of music. We have an obligation to preserve this culture as well as encourage the preservation of others.



Kay's Fabrics

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EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers



The PAS DE BASQUE (step of the Basques) is used in many dances. The basic movement involves three distinct steps, each with a change of weight. The many variations involve varying meter, rhythm, and styling according to the nationality of the dance.

The meter may be 2/4, 3/4, 6/8, or 4/4.

The basic rhythm will vary according to the music:

2/4 time - count 1-and-2 (quick-quick-slow)

3/4 time - count 1-2-3 (three even beats)

6/8 time - count varies (slow-quick-slow)

(there are many variations)

The direction may be forward, backward, sideward, diagonal, turning or traveling.

The styling depends on nationality:

RUSSIAN - large, bold movements.

SPANISH - the traveling step uses more weight on the backward foot, with the forward foot reaching out (knees straight).

POLISH and IRISH - the traveling step requires you to step out with a large forward movement on the second step.

SCOTTISH - do not turn from side to side when "setting". First step is in place, second step - cross in front, third step in place extending the other foot pointing the toe but with the sole of the foot close to the floor.

Many people perform a "TOUCH-KICK" in place of a PAS DE BASQUE. Even experienced dancers make this mistake. An example of the basic PAS DE BASQUE would be:

Count 1 - Slight leap to side on R foot.

Count 2 - Cross L foot over R and change weight.

Count 3 - Step back on R foot in place.

This might be repeated with opposite footwork. The count and direction will vary in different dances. Feeling the rhythm by clapping or other means will greatly assist the dancer in performing the PAS DE BASQUE correctly.

A partial list of dances using the PAS DE BASQUE would include: Vienna Two-Step, Kohanochka, Tsiganochka, Shuddel Bux, Neapolitan Tarantella, Tarantella di Peppina, Polka Mazurka, Polish Mazur, Kamarinskaya, Oberek, Russian Peasant Dance and Hopak.

Special forms of the PAS DE BASQUE will be discussed in other articles.

.....

ANNOUNCING...

The Pantalooners Folk Dance Club will have their annual hot dog, baked bean and watermelon picnic at Leona Lodge on Sunday, Sept 12 at noon. 4444 Mountain Blvd, Oakland.
Reservations: Marge 533-7316 or Rosa 533-4920 after 6 PM.
Beginning folkdancing: Wed nights, 7:30-10 PM, Park School, 360 E. Blithedale, Mill Valley. Starts Sept 15.
Intermediate folkdancing: Mon nights, 7:30-10 PM, Mill Valley Recreation Hall, 180 Camino Alto. Starts Sept 13.
Further information: Selma Pinsker (teacher) 383-0867

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IN MEMORIAM

After an illness of over a year, Maude Sykes lost her battle with cancer and passed away in the early morning hours of May 19th.

Maude had retired a few years ago, after 24 years of devoted service as an elementary teacher in the Chula Vista School District. She had been a member of the San Diego Folk Dancers since the early Fifties, and was also an active member of the Folklanders of Chula Vista. Her years were devoted to people, Girl Scouts, parents, her Church, elderly friends and any one in need of love and friendship.

A beautiful article was printed in the January 1963 issue of LET'S DANCE - "Meet Maude Sykes" - by Liesl Barnett. It covered many facets and years of Maude's life. Since 1963 she was again a worker with a capital "W" on the staff of the San Diego State Conference Committee, and was still carrying out her duties in a happy, cheerful manner in August of 1975, although at the time she was very ill and under treatment for the dreadful cancer that took her life.

So many people mourn the loss of this beautiful person, and she will be remembered long by many dear friends.

Evelyn V. Prewett

An Open Letter.....



Above is a picture taken at the Statewide Installation Brunch at which Bee Mitchell (center) was presented a scroll and plaque for her long years of service to the Federation. She was so touched by the presentation that she was unable to say anything at the time, but she asked that I print the following message...(Ed.)

Dear Folk Dance Friends,

I would like to take this opportunity to thank all my Folk Dance friends and to say it has been a pleasure to serve as your historian these past years.

There were 285 signatures on the scroll given to me at the Statewide Brunch. I was not able to find the words to tell you how pleased I was with the scroll and my plaque. May I belatedly say, "Thank You and God Bless You".

Bee Mitchell

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SANTA RITA

(Northern Mexico)

Santa Rita (SAHN-tah REE-tah) is a couple dance from Northern Mexico. The dance was introduced by Nelda Drury at the 1974 University of the Pacific Folk Dance Camp in Stockton, California.

MUSIC: Record: Express 411B "Santa Rita". 2/4 meter.
C.B.S. EPC 393 (Columbia - 45 rpm). 2/4 meter.

FORMATION: Cpls in open pos facing LOD with free hands joined and pointing twd LOD.
Steps are described for M. W use opp ftwork unless otherwise noted.

STEPS: Polka*, Stamp*, Push*
Bounce: With wt on both ft, raise heels (upbeat). Lower heels (downbeat).
Taconazo: Step on R (ct 1), strike L heel on floor (pick it up immediately) (ct &), lift R heel leaving ball of ft on floor and snap R heel on floor (ct 2), strike L heel on floor picking it up immediately (ct &).
Repeat of step begins with step on L.
Quebrado (kay-BRAH-doh) or "Broken Ankle" (without wt) -- as done in Fig VI:
Step on one ft turning ankle of free ft out, no wt. (Be sure to transfer wt supporting ft before turning ankle of free ft.) Ft alternate on these steps, are danced in even rhythm.
Quebrado or "Broken Ankle" (with wt): See end of Fig II.

STYLING: Santa Rita should be danced gaily and with exuberance.

* Described in Volume A-2 of Folk Dances From Near and Far, published by the Folk Dance Federation of California, Inc., San Francisco, California.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION No musical introduction. Dance begins after the words "Santa Rita" and 2 pick-up notes.

I. FWD POLKA AND STAMPS

- 1-4 Begin L, dance 4 polka steps fwd in LOD bending the body fwd on meas 1 and 3 and holding the body upright on meas 2 and 4.
- 5 Facing ptr, step on L in front and slightly to R of R (ct 1), step on R in front and slightly to L of L (ct 2).
- 6 Facing LOD, bend body from waist and point joined hands twd floor as you stamp L (ct 1), stamp (ct &), stamp L (ct 2), hold (ct &).
- 7 Moving in RLOD but facing ptr step sdwd on R (ct 1), close L to R (ct &), step sdwd on R (ct 2), hold (ct &).
- 8 Bending body from waist and pointing joined hands twd stamping ft, stamp L (ct 1), stamp L (ct 2).
- 9-16 Repeat action of meas 1-8 (Fig I).

II. SDWD TWO-STEP AND "BROKEN ANKLE"

- 1 Facing ptr step sdwd L on L (ct 1), close R to L (ct &), step sdwd L on L (ct 2), hold (ct &).
- 2 Step on R in front and slightly to L of L ("Broken Ankle") (ct 1), step on L in front and slightly to R of R (ct 2).
- 3-4 Repeat action of meas 1-2 (Fig II) in opp direction with opp ftwk.
- 5-16 Repeat action of meas 1-4 (Fig II) three more times.

#"Broken Ankle" (with wt) is optional. Place the outer side of R ft on floor far enough to the side to prevent foot and leg from making a sharp bend. The ankle must bear wt for a moment. Be careful! It can be dangerous.

III. POLKA

- 1-16 In closed ballroom pos dance 16 turning polka steps traveling in LOD and turning CW. This polka is like a bouncy two-step with no hop. Arms go down and up with the movement of the body.

IV. BALANCE AND WRAP

- 1-2 Facing ptr with both hands joined straight across, M facing LOD, both beg R: balance fwd (twd ptr) with one polka step (R shldr adjacent); balance bkwd (away from ptr) with one polka step.
- 3-4 Dance 2 polka steps into "wrap" pos: With MR-WL joined hands at waist level and ML-WR joined hands held high, W turn L (CCW) under raised joined hands to finish at MR side. M drop ML-WR joined hands over the W to waist level.
- 5-6 In "wrap" pos balance fwd and back with 2 polka steps.
- 7-8 M dance 2 polka steps in place as you help W turn back to place. Dancing 2 polka steps, W turn R (CW) under ML-WR raised joined hands.
- 9-10 Repeat action of meas 1-2 (Fig IV) but this time L shldr adjacent.
- 11-12 Repeat action of meas 3-4 (Fig IV) but W turn R under MR-WL raised joined hands to finish at ML side.
- 13-14 Repeat action of meas 5-6 (Fig IV).
- 15-16 Still in "wrap" pos, again balance fwd and back with 2 polka steps. (DO NOT unwrap!)

V. TACONAZO AND PUSH

- 1-4 Facing LOD and still in "wrap" pos dance 4 Taconazo steps in place: R,L,R,L.
- 5-8 Beg R dance 7 push steps to the R finishing with a bounce on both ft.
- 9-16 Repeat action of meas 1-8 (Fig V) beg L and moving L.

INTERLUDE

- 1-2 Dropping MR-WL hands M step R,L,R, hold in place while W dance a 3 step turn to the L (L,R,L, hold).
- 3-4 Both turn with 4 steps to finish in closed ballroom pos M facing LOD: M make one full turn L (CCW) stepping L,R,L,R; W turn 1 1/2 R (CW) stepping R,L,R,L.

VI. "APACHE" STEP AND "BROKEN ANKLE"

This whole figure is danced "cheek-to-cheek" and bent fwd at waist so that the "derriere" protrudes.

- 1-2 Moving in LOD step fwd on L pushing joined hands fwd twd W hip (ct 1), step in place on R (ct &), step bkwd on L pulling joined hands back twd M hip (ct 2), step in place on R (ct &). Repeat action of meas 1
- 3-4 With joined hands at M hip and beg L, M walk fwd 8 steps turning heel of trailing ft out with each step (keep front of ft in contact with floor -- hips do not turn or twist). W walk bkwd with "Broken Ankle" (no wt) on trailing or fwd ft.
- 5-16 Repeat action of meas 1-4 (Fig VI) three more times.

VII. BOUNCY HEEL AND TOE (To ctr and out)

- 1 Standing upright in closed ballroom pos with M facing LOD, hop on R placing L heel

out to L (ct 1), hop on R placing L toe across in front of R (ct 2).

2 Moving twd ctr step sdwd L on L (ct 1), close R to L (ct &), step sdwd L on L (ct 2), hold (ct &).

3 Step on R in front and slightly to L of L "Broken Ankle" (ct 1), step on L in front and slightly to R of R (ct 2).

4 Step on R beside L (ct 1), bounce on both ft (ct 2).

5-8 Repeat action of meas 1-4 (Fig VII) with opp ftwk and moving in opp direction.

9-16 Repeat action of meas 1-8 (Fig VII).

VIII. FWD POLKA AND STAMPS

1-16 Repeat action of Fig I meas 1-16.

IX. SDWD TWO-STEP AND "BROKEN ANKLE"

1-16 Repeat action of Fig II meas 1-16.

X. FWD POLKA AND STAMPS

1-15 Repeat action of Fig I meas 1-15.

16 Still facing LOD stamp L with body bent from waist and joined hands pointed twd stamping ft (ct 1), stamp L with joined hands extended overhead and body upright (ct 2).

EVANGELINA

(Mexico)

Evangelina (ay-vahn-hay-LEE-nah) is a polka from Northern Mexico. It was presented by Nelda Drury at the 1975 University of the Pacific Folk Dance Camp.

MUSIC: Record: ECO LP 207. 2/4 meter.

FORMATION: Cpls scattered anywhere on floor, facing LOD. W is to R of M, inside hands (MR-WL) joined. M free hand at waist, thumb stuck in belt. W holds skirt in R hand.

STEPS and STYLING: Slide*, Polka*, Taconazo or Northern Zapateado: Leap onto R (ct 1); step on L heel beside R (ct&); step on R in place (ct 2); strike L heel beside R without taking wt (ct &); Wt stays predominantly over R leg with R knee bent. Repeat of step would beg leap onto L, etc. This dance has lots of "up and down" motion in it, especially in polka step. Dancers yell, whistle, shout freely especially in "push" step.

Directions given for M; W use opp ftwk throughout.

* Described in FOLK DANCES FROM NEAR AND FAR, published by the Folk Dance Federation of California, Inc, San Francisco, California.

MUSIC 2/4

PATTERN

Measures

2/4 upbeat INTRODUCTION - 1 pick-up note.

A I. TACONAZO (Northern Zapateado)

1-16 Beg ML-WR, dance 16 Taconazo steps moving fwd (LOD). When on L turn face-to-face, when on R turn back-to-back. End in open ballroom pos facing ctr (ML-WR shldr twd ctr.).

B II. BRUSH AND SLIDE

1-2 Brush L toe bkwd on R side of R (ct 1); brush L fwd (ct &); brush L bkwd on L side of R (ct 2); tap L toe in back (L side of R)(ct &).

3-4 Move twd ctr with 4 sliding steps.

5-8 Still retaining open ballroom pos (ML-WR shldr twd ctr) ptrs turn to face out of circle and repeat action of meas 1-4 (FigII) with opp direction and ftwk.

9-16 Repeat action of meas 1-8 (Fig II). On last slide M turn to L and end facing LOD.

III. POLKA

A 1-2 In closed Ballroom pos cpl move fwd LOD with 2 polkas; at same time turn once CW.

3-4 With 2 polkas M follows W as she turns once CW under joined hands (ML-WR), W holds skirt with L hand on turn.

5-16 Repeat action of meas 1-4 (Fig III) 3 more times (4 in all). End in closed ballroom pos, M facing LOD.

IV. FORWARD, BACK AND TURN

B 1-2 M step fwd on L (ct 1); step in place on R (ct 2); step bkwd on L (ct 1); step in place on R (ct 2). With 4 steps

3-4 Beg L cpls turn once CW (cts 1, 2, 1, 2).

5-16 Repeat action of meas 1-4 (Fig IV) 3 more times (4 in all). End M back to ctr.

Evangelina - (con't) page 2

NOTE: M L hand may hold W R on his L hip or hands may be joined, and arms move freely fwd and back with the step. Ptrs should be very close together.

V. PUSH

- A 1-4 Ptrs join hands with arms extended sdwd. Beg ML, cpls dance 4 Taconazo steps away from ctr (M fwd - W bkwd) as though M were pushing W. Body bends and arms move freely with the step.
- 5-8 Cpls move twd ctr (as though W is pushing M) with 4 Taconazo steps.
- 9-16 Repeat action of meas 1-8 (Fig V).
Repeat dance from Fig II (omit Fig I).
Repeat Fig I, doing only 15 Taconazo steps.
End dance with 2 stamps.

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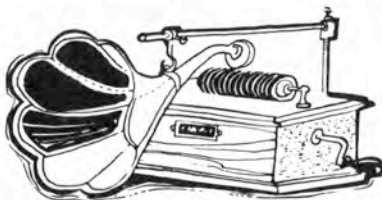
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Alura Flores de Angeles

(Photo left: Alura Flores de Angeles. Photo by Ace Smith)

One of the Stockton Folk Dance Camp experiences this year was the Mexican dance class under the leadership of the charming lady, ALURA FLORES de ANGELES. This was Alura's third year on the Stockton faculty. With the help of two of her fine students, MARGARITA RAMIREZ and DANIEL CORONA, she presented four exciting Mexican dances.

Alura was born in Cuernavaca, Mexico of an American mother and a Mexican father. Her world has always been filled with music (her mother was a concert pianist and singer and her father was a singer) and she was given the gift of dance. The Universidad Nacional Autónoma de México graduated Alura in Physical education, and she has been reasearching, dancing, teaching and choreographing Mexican dances since the late 20s. In 1928 she started collecting unrecorded dances by going into remote villages as a member of a government-sponsored cultural mission.

For the last 20 years Alura has taught for 3 weeks each year at the University of Mexico's affiliate campus in San Antonio, as well as San Antonio College. She has also been a visiting professor of dance at various schools and folk dance camps in the United States, including Stockton. Some of the most outstanding folk dancers and teachers have been students of or affiliated with Alura, including Nelda Drury, Buzz Glass, and several other Federation presidents.

Mrs. de Angeles coached women's basketball and volleyball teams for 25 years. Representing Mexico City, her volleyball team won 6 national championships, and 3 of her players were on

the Mexico team in the 1968 Olympics. Her government asked her to act as a cultural representative at the Olympic Games in Rome (1960), Tokyo (1964), Mexico (1968), and Munich (1972). As busy as she was in athletics, however, she always had time for dancing.

Currently, Alura is head of the Department of dance of the Temporary Courses division of the Universidad Nacional Autónoma de México in Mexico City. She is also director of the Festivales Folclóricos Internacionales, a folk dance camp held twice yearly in the Centro Vacacional of Oaxtepec, Morelos, now in its 6th year.*

Alura is also choreographer and director of an exhibition group called "Yolo Xochitl", made up of students from the University. According to legend, Yolo Xochitl was a boy born into an Indian village who was very dear to his mother. She watched over and protected him carefully, and as he grew to be a man he became very wise and wealthy and his village prospered. Yolo Xochitl, meaning "The Flower of the Heart", came to represent the spirit of prosperity. Alura used the name as an inspiration to both herself and the group. They have recently performed at 3 state-wide folk dances in California.

Alura Flores de Angeles has contributed much to the world of folk dancing, and she has presented and choreographed many dances that we do today, such as *Santa Rita* (see dance description, page 18.).

(*For registration and information about the Mexico International Folclore Festival, contact:

Manuel Gomez, Jr.
219 Rolling Green
San Antonio, Texas
78228
Phone: (512) 432-6958)

Editor's Note: The information in this article was obtained partially through an interview with Alura herself, and partially from bits of information from the daily newsletter at Stockton Folk Dance Camp, FOOTNOTES. Our thanks to June McKay for her permission to use FOOTNOTES, and to Alura for her time!)



Party Places

Please check your listing and report any changes before the 1st of each month.

NORTH

ALAMO

4th SAT, 8:30 PM, Alamo Women's Clubhouse, WALNUT WHIRLERS.

BERKELEY

3rd FRI, 8 PM, John Hinkle Clubhouse, San Diego Road,
BERKELEY FOLK DANCERS.

FRESNO

1st SAT, 8 PM, Danish Brotherhood Hall, Voorman & Yosemite,
SQUARE ROUNDERS.

1st FRI, 7:30 PM, Einstein Playground, Dakota at Millbrook,
SCOTTISH PARTY

1st SUN, Potluck, Danish Brhd Hall, CENTRAL VALLEY FD.

Last MON, 8 PM, Einstein Playground, MONDAY-NITERS.

LODI

Last FRI, 8 PM, LeRoy Nichols School, 1301 Crescent Street,
KALICO KUTTERS.

MENLO PARK

Alt 1st SAT, 8 PM, Redwood City Women's Club, Clinton St.,
Redwood City, PALOMANIANS.

4th SAT, 8 PM, Menlo Park Rec. Ctr., Alma St. & Mielke Dr.,
MENLO PARK FOLK DANCERS.

MILL VALLEY

3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FDC.

4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.

MOUNTAIN VIEW

1st SAT, 8:30 PM, Powell School, Leghorn & Independence,
BARRONADERS.

OAKLAND

4th WED, 8 PM, John Swett School, 4551 Steel St. (Couples
only) SWING 'N CIRCLE FOLK DANCERS.

2nd FRI, 8 PM, Webster School, 81st Ave. & Birch Street,
SEMINARY SWINGERS

5th THUR, 8 PM, Hawthorne School, 1700 28th Avenue, OAKLAND
FOLK DANCERS

5th SAT, 8 PM, Frick Jr. High School, GEBFDC COUNCIL.

NAPA

3rd Tues, Kennedy Park, NAPA VALLEY FOLK DANCERS.

PALO ALTO

3rd SAT, 8:30 PM, Lucie Stern Comm. Ctr., 1305 Middlefield
Road, PALO ALTO FOLK DANCERS

PENINSULA

5th SAT, 8 PM, Various locations as announced. PENINSULA
FOLK DANCE COUNCIL.

Party Places

PETALUMA

2nd SAT, 8 PM, Kenilworth School, PETALUMA INTERNATIONAL FOLK DANCERS.

REDWOOD CITY

2nd FRI, 8 PM, Veterans Memorial Bldg., 1455 Madison Ave., REDWOOD CITY FOLK DANCERS.

4th SAT, 8:30 PM, Hoover School, Charter & Stanbaugh, DOCEY DOE FOLK DANCERS.

RICHMOND

1st SAT, 8 PM, Downer Jr High School, 18th & Wilcox Ave., RICHMOND-SAN PABLO FOLK DANCERS.

SACRAMENTO

1st SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd., Alternating CIRCLE SQUARES and LEFT FOOTERS.

2nd SAT, 8 PM, Colma School, 46th & T Sts. Alternating PAIRS & SPARES and WHIRL-A-JIGS.

3rd SAT, 8 PM, El Dorado School, 52nd & J Sts., KALEIDO-SCOPES.

4th FRI, 8 PM, Fremont School, 24th & N Sts., FAMILY CRICLE.

4th SAT, 8 PM, Theodore Judah School, 39th St. & McKinley Blvd., TRIPLE S FOLK DANCE CLUB.

SAN FRANCISCO

1st SAT, 8:15 PM, 321 Taraval. Portalhurst Pres. Ch. FUN CLUB

1st SAT, 7:30 PM, Robert Louis Stevenson Sch. 35th & Quintara, ROYAL SCOTTISH COUNTRY DANCERS.

2nd SAT, 8:30 PM, Lakeshore Sch, 220 Middlefield, CAYUGA TW.

3rd FRI, 8 PM, Temple Un. Meth. Ch. 1111 Junipero Serra. CHANGS

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

5th WED, 8 PM, 50 Scott St., SAN FRANCISCO MERRY MIXERS.

Last TUES, 8 PM, Chenery & Elk Sts., GLEN PARK FOLK DANCERS.

SAN JOSE

2nd SAT, 8 PM, Hoover Jr HS, Naglee at Park, GAY NIGHTERS.

SAN LEANDRO

3rd SAT, 8 PM, Bancroft Jr HS, 1150 Bancroft, CIRCLE UP CLUB

SANTA ROSA

3rd SAT, 7:30 PM, Santa Rosa Jr HS, SANTA ROSA FOLK DANCERS

VALLEJO

4th FRI, 8 PM, Vallejo Comm Ctr., 225 Amador Street
SUNNYSIDE FOLK DANCERS

VINEBURG

1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FOLK DANCERS.

4th SAT, 8 PM, Schaal Hall, REDWOOD FOLK DANCERS.

5th SAT, 8 PM, Schaal Hall, VINEBURG FOLK DANCERS.

Party Places

SOUTH

INGLEWOOD

3rd SAT, 8 PM, Rogers Park Auditorium, 400 W. Beach St.,
MORE THE MERRIER FOLK DANCERS

LONG BEACH

Last TUES, 8 PM, The Hutch, Willow & Pine, SILVERADO FOLK
DANCERS.

Last THURS, 8 PM, Millikan HS Girls' Gym, 2800 Snowden,
LONG BEACH CO-OP.

LOS ANGELES

5th THURS, 8 PM, Emerson Jr. HS Gym, Selby near Santa Monica
Blvd., WESTWOOD CO-OP.

OJAI

1st SAT, 8 PM, Ojai Community Art Center

PALOS VERDES ESTATES

Last FRI, 8 PM, Valmonte School, 3801 Via La Selva, SOUTH
BAY FOLK DANCERS

SAN FERNANDO VALLEY

Last FRI, 8 PM, Canoga Park Elem. School, WEST VALLEY
DANCERS

SANTA BARBARA

Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB

WHITTIER

5th SAT, 8 PM, W. Whittier School, WHITTIER CO-OP FD.

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ECHOES

FROM THE

SOUTHLAND

By Perle Bleadon

MOUNTAIN DANCERS

The Mountain Dancers will celebrate their 30th anniversary this year with a camp-out near Ronan, Montana. More than 60 members, spanning three generations, will pitch their tents on Ray Stofel's cattle ranch on the Flathead Indian Reservation for four days in mid-August.

Former members -- from such far-away places as Florida, Minnesota, Texas, and Ohio -- will help celebrate long-lasting friendships with barbecues, folk dancing, singing - not to mention grizzly bear-watching. Prior to the camp-out, 40 Mountain dancers will back-pack into Granite Park Chalet in Glacier National Park to savor the beauty of the lake, wild flowers, and snow-capped mountains of this spectacular area.

Among the dances the Mountain Dancers present -- the 2,000 year-old stilt dance and the miners' dance are very interesting.

(Submitted by Betty Solloway)

SAN DIEGO AREA NEWS

The Wednesday night beginners class had a gala celebration May 26th for its tenth birthday that filled the club from end to end when everyone circled up to dance. Interesting slides of old dance scenes were set up to run constantly and albums of snapshots aroused much pleasure and comment. ALICE STIRLING extends thanks to the many people who helped make the party a success. Alice's daughter -- JANIE RAINWATHER -- was among those present. The beginners' class meets Wednesday from 7:00 to 10:00 PM in the Park Club Building, Balboa Park.

Every Sunday afternoon there is dancing in the Balboa Park Club from 2 until 5 PM with line dances an hour before.

ELIZABETH ULLRICH, director of the Folklanders, invites everyone to the OKTOBERFEST, October 2-3, 1976 in Chula Vista. It will be a busy weekend --- on Saturday, from 1:00 to 5:00 PM there will be an institute. From 7:00 to 8:00 - Kolos, followed by general dancing until 11:30 PM -- when there will be an afterparty. On Sunday there is to be a Federation Council meeting at 11:00 AM. There will be kolos from 1:30 to 2:00 PM followed by the festival and exhibitions... The general dancing and institute will take place in the gym at 385 Park Way, Chula Vista. The event is sponsored by the Chula Vista Park & Recreation Department. See you there!!!

HOLLYWOOD PEASANTS

The Peasants' Festival - their first - was a huge success; with most everyone dancing to the very end. Their theme blended

in with the Bicentennial and was very colorful and interesting. The Peasants installed their new officers and council at a lovely dinner at the Highland House. The new President is SAM SCHATZ, Vice Pres. is VIKKY MARGOLIN, Secretary is EMILY BERKE, Corresponding Secretary is FLORENCE GOLDMAN, Treasurer is AL DRUTZ, Delegate is HENRY RUBY, and the Alternate is ROY JOHNSON. Council members: ANITA WEIDMAN, MANNY OBEN, RIVIE KIRK, RUTH MARGOLIN, MORRIE OTCHIS, JEANETTE TARGOW, SHEILA RUBY, LEE WEISMAN, MONICE JOHNSON, and SONIA SCHATZ.

The Peasants had a wonderful evening with YAAKOV EDEN, who is a prominent Israeli Dance Specialist. He is presently teaching at Ball State University in Indiana and recently taught at the Idyllwild Folk Dance Camp. A special Yemenite film was shown -- to round out an exciting evening.

PHILCHOROS

We were privileged recently to have spent a delightful evening watching The Royal Uppsala University Folk Dance Society -- Philchoros -- means friends & Chorus --- dance. Philchoros is the oldest folkdance society in Sweden. It was established in 1880, at the beginning of the Romantic Nationalist Movement and was then called the "Students' Dance Society". Its purpose is to sustain Swedish Folkdancing traditions among the students at Uppsala University and the agricultural college at Untuna. It was four years later -- in 1884, that the name Philchoros was adopted. In those early days, despite the fact that the organization had only just begun, several tours and public performances were made and a variety of Swedish dances recorded. The first big success came in 1890 when a suite of dances from Varmlanningarna were performed at Uppsala Theatre and, following that, in Stockholm. This resulted in their attaining public attention and they were soon being asked to perform in many places throughout Sweden. Until 1931 only male students of the University could become members, but year after year women were also accepted.

Tours have been made abroad also. They have been to Greece, Turkey, Czechoslovakia, the Netherlands and other European countries - and currently the troupe is visiting the United States. They have visited many international folk dance festivals and on these journeys have often established contacts which lead to exchanges. Foreign folk dance societies are invited to appear in Sweden as guests of Philchoros and the Swedish dancers are often invited to return.

Every year, Philchoros has five big festivals, each at a different student nation. They are called "Lekstugor". The evening is filled with dancing but there is time left for eating too. Members from other folk dance societies may also take part in the activities. At all of these performances or when on tour the dancers are dressed in the folk costumes of many parts of Sweden and this really enhances the community feeling. One may

also hire costumes from the Society at low prices. The members of Philchoros have a wonderful time together whether on tour or at home in thier picturesque university home in eastern Sweden.

(Courtesy -- FOLK DANCE SCENE)

CARIBBEAN FOLKDANCE CRUISE

On July 2, 1976, forty happy and excited folk dancers from the Los Angeles area boarded a DC 8 for San Juan, Puerto Rico. After a whole day of sightseeing in San Juan, the group -- now a little tired from the night on the plane and a day in San Juan, boarded the Greek Cruise ship "Amerikanis" for a week of fun-filled excitement. One year of hard work and planning made this trip a memorable reality.

We folk danced daily on board the ship to our own music which we brought along. Some passengers joined us folk dancing and others were happy spectators. Although we were not part of the ship's planned entertainment, we certainly did entertain both passengers and crew. Each night we also danced until the early morning hours to the exciting live music of the Greek musicians, as we sailed on to the next island.

(Courtesy of Beverly Barr)

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE AFTER-PARTY

Plan to attend the after-party -- September 18, 1976. The after-party is to take place at 7:30 PM - donation \$1.00. There is to be an institute at 1:30 PM -- favorite dances of the conference will be taught. Cost is to be \$2.50 -- which includes the syllabus. For those interested there will be a Federation council meeting at 11:00 AM. West Hollywood Playground, at 647 N. San Vicente, Los Angeles is the locale for all these events. Dances to be taught -- dances from the 1976 San Diego State University Conference.

New Editorial Address

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

Linda Horn, Editor,
LET'S DANCE Magazine
6200 Alhambra Ave.
Martinez, CA
94553
(415)228-8598



COUNCIL CLIPS

FRESNO FOLK DANCE COUNCIL

By the time you read this the huge Scandinavian Festivities in Seattle, an official Bicentennial event, will be past and if my hopes come true, I will have been a tiny part of it.

MARCI PHELAN, who has danced and taught in Fresno these past two years while attending Fresno University received word that she was the recipient of a Fullbright grant, and is even now off to Romania for a year's study. When last seen, she was flying so high that arranging commercial transportation seemed almost superfluous!

Summer sessions in Roeding Park this summer have been very well attended with the Friday night Family Class especially drawing in many new people. SQUARE ROUNDERS do not meet during the summer but there were so many requests for Saturday dancing that a request program has been done each Saturday beginning at 8 PM.

New officers have been installed in both CENTRAL VALLEYS and SQUARE ROUNDERS, as well as the Fresno Folk Dance Council. Plans are well under way for the annual fall festival on the weekend of Oct. 23-24, with the theme of America - The Melting Pot. Be sure to mark your calendar and visit us on those dates.

KATHY HINDMAN, recipient of a Federation scholarship to Stockton Folk Dance Camp last year is conducting a recreational folk dance class at Fresno University this summer, and is also teaching a group of physically handicapped persons for the Fresno Recreation Dept.

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

GREATER EAST BAY FOLK DANCE COUNCIL

The PANTALOONERS' party on June 9th had two belly dance teachers from the Oakland Recreation Department performing very exciting dances. They were really magnificent. The food was superb; one of the members, ROSA DREW, made a sheet cake (with filling) that surpassed many a "store bought" one. A wonderful time was had by all.

Excellent parties were held by the San Leandro CIRCLE UP CLUB throughout the summer. They hold their parties at the Bancroft Junior High School in San Lenadro on the third Saturday of the month.

RICHMOND-SAN PABLO FOLK DANCERS will begin their 1st Saturday of the month parties on October 2nd. Their parties are held at the Downer Jr High School in San Pablo.

WALTER LANG announces that the WALNUT WHIRLERS will have a party on the fourth Saturday in September --- the 25th. They

will hold their parties at the Alamo Women's Club in Alamo.

BERKELEY FOLK DANCERS are planning to set up some teacher training sessions this fall for club members who feel they would like to become so involved. PAT and HUGO PRESNALL will be organizing and conducting these sessions with the assistance of their other instructors, ARLEEN & HENRY KRENTZ who are now teaching Intermediates, PAULINE and VANCE TEAGUE, Advanced Intermediates and NORMA and BRYCE ANDERSON, Beginners. EVELYN WOODWORTH is planning a costume making workshop. It will be a cooperative venture, meeting at her home covering selection of pattern, fabric, methods of construction, and embroidery techniques, with emphasis on reproduction of authentic, ethnic and national costumes. Those BFDers --- busy, busy, busy!!

The GEBFDC will hold a workshop of BEGINNER DANCES on Saturday afternoon, October 30th, prior to the fifth Saturday Halloween party to be held that same evening at the Frick Jr, High School in Oakland. This workshop is being held as a preparation for teaching beginner dancers dances that will be on the program for the Beginners' Festival to be held on April 3, 1977 at Skyline High School Gymnasium at 12250 Skyline Blvd in Oakland. It will be a co-sponsored event by the Federation and the GEBFDC. MILLIE von KONSKY is Chairman of the 1977 Beginners' Festival and will plan the workshop with the assistance of members of the Council.

The BERKELEY FOLK DANCERS will have their "Night on the Town" at DOMINIC'S in San Rafael on October 16th. Kolos at 6:30 PM, dinner at 7 PM, dancing later. They are calling it "Nautical Nite Along the Harbor". The price is \$6.50. Reservations may be made through Al Sultan or Marilyn Sheehan.

Don't forget -- the OCTOBERFEST at Pleasanton will be held on October 1, 2, and 3 this year.

Genevieve Pereira, 1811 Cornell Drive, Alameda, CA 94401

REDWOOD COUNCIL

PETALUMA INTERNATIONAL FOLK DANCERS' scholarship committee is happy to announce that the eighty-five dollar Bernice Schram Scholarship was awarded to Jeffery Ballou, San Jose: we are sure that by now he has enjoyed his "dance camp" experience, where he learned much for his dancing pleasure and to pass along to others who could not attend. We include our congratulations to Jeffery!

FEDERATION INSTITUTE at Prestwood School, 343 East Mac Arthur Street, Sonoma, on Saturday, September 18 (1:00 PM registration) should be "really special"; after the summer camps all the teachers begin this fall season full of enthusiasm with exciting new dances and techniques. That evening at that same school SANTA ROSA FOLKDANCERS will host the party, with no party that night in Santa Rosa at their usual party-place.

FIESTA DE SONOMA will be Sunday, September 19, in Sonoma's VETERAN'S MEMORIAL BUILDING, 126 First Street West - Federation Assembly Meeting 11:45; Afternoon Dancing 1:30 to 5:30; Kolo Hour is 6:30 to 7:30; Evening Dancing 7:30 to 10:30. The wood floor is superb for dancing, the weather in Sonoma is always "dancing weather"; costumes of early Sonoma should be beautiful and the Redwood Council dancers hope to "see you all there"!

ANGELO FABRIS entertained folkdancers Sunday afternoon, July 25 at his home atop a Sonoma hill with a picnic and dancing. Angelo regularly attends and contributes a great deal to folk-dancing; how many of us know of his weekly help for months with a folkdancing class for deaf children in the East Bay?

SUNNYSIDE FOLKDANCERS plan to begin their regular monthly fourth-Friday parties in September; they are already busy with preparations for their HARVEST MOON FESTIVAL on Sunday, October 3. They are great hosts and we always look forward to dancing with them.

Mona Verzi, 30 Corte Precita, Greenbrae, CA 94904

SACRAMENTO FOLK DANCE COUNCIL

We've completed a most successful "summer at the Village Green" and wish to express our gratitude to our instructors --- MARVIN & ARDITH BLANCHARD, JIM & IRENE OXFORD, WALT & CLEO BALDWIN and BRUCE & DENISE MITCHELL.

On July 3rd, we had the pleasure of offering congratulations to JOE & LILLIAN DAVIS on their 43rd wedding anniversary. They've both held up very well. Joe will have more surgery in August and will be back dancing with us in the fall. See you in Sonoma!

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

MARIN FOLK DANCE COUNCIL

At our July Council meeting the new slate of officers for the 1976-77 year were voted in: President, AL HEINRICH; Vice-President, RUTH MELVILLE; Treasurer, EDNA PIXLEY; Corresponding Secretary, MARGARET HARRISON; Acting Recording Secretary, BILL D'ALVY.

Marin Dance Council's annual campout will take place this year on September 11th and 12th at Blue Lake. One and all are invited to bring campers, pitch tents, or reserve cabins, and join in the merry-making. There will be a potluck dinner on Saturday night, followed by general folk dancing which in turn will be followed by a singing and story-telling session around the campfire. For further information and potluck sign-ups, please contact Ann D'Alvy at 388-6924.

A new beginners' class will start on Wednesday, September 15th at 7:30 PM at Park School on East Blithedale in Mill Valley. This new class is under the very capable direction and teaching of SELMA PINSKER, whose original beginner group of dancers are now passing the intermediate level.

During the summer, Marin dance teachers JUNE and MICKEY McGOWAN, who have been off the teaching scene for several years, started a new class at St Raphael's auditorium, Fifth Ave, San Rafael. The classes are on Fridays at 8 PM, and Mickey and June would be happy to see their old friends once again, and to welcome new dancers, too.

If you have any time over Labor Day weekend, you may be interested in attending the annual Scottish Highland Games at Santa Rosa Fairgrounds. Lots of highland dancing competitions, bagpipe and drumming contests, caber toss, shot put, etc.

Margaret Harrison, 162 Knight Dr., San Rafael, CA 94901

<p>For FUN in September:</p> <p>COME TO SONOMA!</p> <p>Jerry and Theresa Kappes</p>	<p><u>VALLEY of the MOON FESTIVAL</u> September 19th Welcomes Folk Dancers!</p> <p>"Santa Rosa Folk Dancers" Party every 3rd Saturday S.R. Jr Hi, Santa Rosa</p>
<p>Petaluma International Folk Dancers Welcome you to <i>FIESTA De SONOMA!</i> 2nd Sat. parties at Kenilworth Jr Hi, Petaluma</p>	<p>Welcome, Folk Dancers THE NAPA VALLEY FOLK DANCERS</p> <p>Tuesdays: Kennedy Park (3rd Tuesday Parties) Thursdays: Shearer School</p>

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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- SEPT 5, Sun, SANTA ROSA. "Post Games Dance." Scottish Country Dancing to music of the Berkeley Scottish Country Dance Players. Veteran's Auditorium, 7:30 PM. Tickets at door, \$3.50 dancers, \$2.50 spectators.
- SEPT 5, Sun, SACRAMENTO. "State Fair". Folk Dancing, 7:30 - 9 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, Sat SONOMA. "Federation Institute". Prestwood School, 343 E. MacArthur St. Registration, 1-1:30 PM; Institute, 1:30-4:30 PM. Host: Federation Institute Committee.
- SEPT 18-19, Sat-Sun, SONOMA. "Valley of the Moon Folk Dance Festival". Sat: Prestwood School, 343 E. MacArthur St. Sun: Veteran's Memorial Building, 126 First St 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 PM Non Partner Dances; 7:30-10:30 PM International Folk Dancing. Host: Redwood Council.
- OCT 2, Sat, SACRAMENTO. "Associate Membership Party" Theodore Judah School, 39th and McKinley Blvd. Host: Sacramento Council.
- OCT 2-3, Sat-Sun, PLEASANTON. "Oktoberfest".
- OCT 3, Sun, VALLEJO. "Harvest Moon Festival". Community Center, 225 Amador Street. General Folk Dancing, 1:30-5:30 PM, and 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 Dance Council.
- OCT 23-24, Sat-Sun, FRESNO. "Fresno Festival and Camp Reunion" Holmes Playground, First and Huntington. Sat, 12:30 PM. Sun at 1:00 PM. Host: Stockton Camp and Fresno Council.
- OCT 30, Sat, PENINSULA. "Fifth Saturday Party". Host: Peninsula Council.
- OCT 30, Sat, OAKLAND. "Dancers and Teachers Beginner Dance Workshop". Frick Jr Hi School, 64th & Foothill Blvd. Registration, 1:00 PM. Workshop, 1:30-4:00 PM.
- OCT 30, Sat, Oakland. "Halloween Costume Party". Frick Jr Hi School. General Folk Dancing, 8-11:30 PM. Host: GEBFDC.
- NOV 14, Sun, PALO ALTO. "Treasurer's Ball". Jordan Jr Hi School, California at Middlefield. General Folk Dancing, 1:30-5:30 PM. Host: Al Lisin, Folk Dance Federation Treasurer.

NOV 25-27, Thur-Sat, SAN FRANCISCO. "Kolo Festival".
 DEC 31, Fri, BERKELEY. "New Year's Eve Party" Spenger's, 1919
 Fourth St. Folk Dancing, 9 PM - 2 AM. Midnight buffet.
 Host: GEBFDC
 DEC 31, Fri, SAN RAFAEL. "Karlstad Ball". Masonic Hall, Loot-
 en's Place. Kolo Hour, 8-9 PM. Dancing 9-12 PM followed by
 dinner and dancing till 2 AM. Tickets limited. Host: Marin
 Council
 1977
 JAN 8, Sat, SACRAMENTO. "New Year Dinner Dance".
 FEB 5, Sat, SAN FRANCISCO. "Scottish Valentine Ball".
 FEB 6, Sun, NAPA. "Sweetheart Festival".

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

SEPT 18, Sat, WEST HOLLYWOOD PLAYGROUND RECREATION HALL. "Af-
 terparty Festival". 7 PM. Host: San Diego State University
 Folk Dance Conference.
 OCT 2-3, Sat-Sun, CHULA VISTA. "Octoberfest". Hosted by Folk-
 laenders 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 Dan-
 cers 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 Auditor-
 ium.

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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.

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