

February 1977



# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

65¢

## Vol 34, No. 2

OFFICIAL PUBLICATION OF THE  
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

EDITOR.....Linda Horn  
ASSOCIATE EDITOR.....Max Horn  
DANCE RESEARCH EDITOR.....Dorothy Tamburini  
COSTUME RESEARCH EDITOR.....Eleanor Bacon  
BUSINESS MANAGER.....Max Horn

### FEBRUARY CONTRIBUTORS

Stan Valentine	Dean Linscott
Mona Verzi	Ruth Miller
Genevieve Pereira	Ruth Ruling
Vera Jones	Virginia Wilder
Margaret Harrison	Max Horn

### FEDERATION OFFICERS (North)

PRESIDENT.....Raymond Olson  
24913 Fairlands Road, Hayward, CA 94541

VICE PRESIDENT.....Bruce Wyckoff

TREASURER.....Al Lisin

RECORDING SECRETARY.....Genevieve Pereira

DIRECTOR OF PUBLICATIONS.....Max Horn

DIRECTOR OF EXTENSION.....Walter Lang

DIRECTOR OF PUBLICITY.....June Horn

HISTORIAN.....Leona Faoro

### (South)

PRESIDENT.....Sheila Ruby  
5667 Spreading Oak Dr, Hollywood, 90068

VICE PRESIDENT.....Dorothy Daw

TREASURER.....Avis Tarvin

RECORDING SECRETARY.....Pat Coe

CORRESPONDING SECRETARY.....Elsa Miller

DIRECTOR OF EXTENSION.....Dick Oakes

DIRECTOR OF PUBLICITY.....Perle Bleadon

HISTORIAN.....Ruth Augustine

EDITORIAL (Advertising, Articles and  
Circulation) . . . . . Linda Horn  
6200 Alhambra Ave., Martinez, CA 94553  
Telephone: (415) 228-8598

INFORMATION SERVICE (415) 441-3049

FOLK DANCE FEDERATION OF CALIFORNIA, INC.  
1275 "A" St, Rm. 111  
Hayward, CA 94541

Telephone: 581-6000

SUBSCRIPTION RATES: \$5.00 per year  
(Foreign & Canada) \$6.00 per year



## TABLE OF CONTENTS

Festival of the Oaks.....	2
Folk Dance Popularity List.....	4
Karjola, Finland.....	6
Easy Does It!.....	8
A Little Bit About Polish Dancing.....	9
Let's Do Squares!.....	10
Which Dances are Being Done?....	12
Cottage Cheese.....	15
Dance Descriptions:	
<i>Kajo Kalino</i> (Macedonian)...	18
<i>Mazurka Goleszowska</i> (Polish)...	20
Building A Folk Dance Group.....	24
Kolo Kalendar.....	29
Echoes From the Southland.....	30
Council Clips.....	34
Calendar of Events.....	37
Classified Ads.....	40
Advertisers: 11, 13, 22, 40	

### ON OUR COVER

Ada, Jas, and Basia Dziewanowski  
(see dance description, pg 20)  
Photo by A.C. Smith

Second Class Postage paid at Hayward, California and additional entry post offices.  
All rights reserved. Any material contained herein may be reproduced with the written consent, and with due credit to, the Folk Dance Federation of California, Inc., as long as sold material is not reprinted for monetary gain. LET'S DANCE is published monthly by the Folk Dance Federation of California, Inc., with the exception of May-June and July-August issues, which are released within each 2-month period.

# LET'S DANCE

## Magazine

dance descriptions  
interviews  
customs & folklore  
folksongs  
dance histories  
costuming  
folk dance camps  
institutes  
dancers' forum



announcements  
calendar of events  
festivals  
kolo kalendar  
party places  
exhibition groups  
concerts  
book reviews  
ethnic recipes

\*\*\*\*\*  
SUBSCRIBE NOW!  
\*\*\*\*\*



NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

I enclose \_\_\_\_\_ for \_\_\_\_\_ year(s) subscription to LET'S DANCE Magazine.

Make checks payable to LET'S DANCE Magazine.

\$5.00 per year  
(10 issues)  
\$6.00 - Foreign

Mail to: LET'S DANCE Magazine, Circulation Dept., 1275 "A" St., Rm 111  
Hayward, California 94541

# Festival of the OAKS

SUNDAY, FEBRUARY 27, 1977

OAKLAND AUDITORIUM

Sunday Afternoon  
1:00 - 5:00 PM

M.C. Paul Holtz

*Mexicali Rose*

*Karagouna*

*El Gaucho Tango*

*Windmueller*

*Teton Mt. Stomp*

*La Golondrina*

SQUARES - Harlan Beard

Bill D'Alvy

M.C. Mildred La Rose

*Scandinavian Polka*

*Sauerlander Quadrille*

*Zillertaller Laendler*

*St. John River*

*Doudlebska Polka*

*Spanish Nights*

SQUARES - Walt Baldwin

Bruce Wyckoff

M.C. Al Heinrich

*Rambo*

*Cotton Eyed Joe*

*Posties Jig*

*Jota Criolla*

*Polyanka*

*Gerakina*

M.C. Joyce Uggla

*To Tur*

*Lech Lamidbar*

*Brandiswalzer*

*Mairi's Wedding*

*Senftenberger*

*Beautiful Ohio*

SQUARES - Joe Davis

Mickey McGowan

M.C. Frank Bacher

*Apat Apat*

*Grand Square*

*Krakowiak Polesky*

*White Heather Jig*

*Csardas Z Hamrov*

*Lights of Vienna*



EXHIBITIONS 2:30 PM

M.C. Millie von Konsky

KOLO HOUR 6:30 - 7:30 PM with EDITH CUTHBERT

Sunday Evening  
7:30 - 10:30 PM



M.C. Earl Wilson

*Couple Hasapiko*

*Setnja*

*Poznan Oberek*

*Elizabeth Quadrille*

*Cattle Call Waltz*

*Marklander*

SQUARES - Ray Olson

Jim Wright

M.C. Burt Scholin

*Happy Heart*

*Trip to Bavaria*

*Somewhere My Love*

*Farewell To Auchterarder*

*St. Gilgen Figurentanz*

*Polish Mazur*

SQUARES - Earl Wilson

Stan Valentine

M.C. Walt Lang

*Hambo*

*J.B. Milne*

*Caballito Blanco*

*Thirteen Fourteen*

*Corrido*

*Bela Rada/Makazice*

SQUARES - Walt Beck

Phil Maron

M.C. Rae Sakalay

*Alexandrovska*

*Ciuleandra*

*Siamsa Bierte*

*Garry Strathspey*

*Bal in da Straat*

*Russian Peasant Dance*

SQUARES\*\*\*\*\*

M.C. Ray Olson

*Pookie, The*

*Italian Quadrille*

*Tehuantepec*

*Baile de Camacha*

*Das Fenster*

*Blue Pacific*



SPONSORED BY THE FOLK DANCE

FEDERATION OF CALIFORNIA, INC.

# THE 1976

## Folk Dance Popularity List

*Compiled by Stan Valentine*

1. Hambo
2. Trip to Bavaria
3. Corrido
4. La Encantada Tango
5. Somewhere My Love
6. Gary Strathspey, The
7. J.B. Milne
8. St. Gilgen Figurentanz
9. Blue Pacific Waltz
10. Elizabeth Quadrille
11. Tzadik Katamar
12. Happy Heart
13. El Gaucho Tango
14. Doudlebska Polka
15. Sauerlander Quadrille
16. Ada's Kujawiak #1
17. Never on Sunday
18. Scandinavian Polka
19. Jota Criolla
20. Couple Hasapiko
21. Siesta in Sevilla
22. Zillertaller Laendler
23. Dreisteyrer
24. St. Bernards Waltz
25. Korobushka
26. Alexandrovskia
27. Hofbrauhaus Laendler
28. Milondita Tango
29. Lights of Vienna
30. Grand Square
31. Caballito Blanco
32. Square Tango
33. St. John River
34. Tehuantepec
35. Dance in the Street
36. Teton Mt Stomp
37. Sham Hareh Golan
38. Ranchera Uruguay
39. White Heather Jig
40. La Golondrina
41. El Shotis Viejo
42. Folsom Prison Blues
43. Polish Mazur, The
44. Setnja
45. Viennese Waltz
46. Brandiswalzer
47. Apat Apat
48. Thirteen Fourteen
49. To Tur
50. Misirlou
51. Ranchera Argentina
52. Comme Tu Es Belle
53. Beautiful Ohio
54. Ciuleandra
55. Spinnradl
56. Sleeping Kujawiak
57. Ve David
58. Livavteenee
59. Mairi's Wedding
60. Alunelul
61. Marklander
62. Amanor Waltz
63. La Cachucha
64. Russian Peasant
65. Hora Fetelor
66. Vrtielka
67. Tsiganochka
68. Neapolitan Tarantella
69. Gocino Kolo
70. Yevarechecha
71. International Waltz
72. Ivanice
73. Lady Asked Waltz
74. Miss Frenchy Brown
75. Ikariotikos
76. Poznan Oberek
77. Mr. Lucky
78. Hava Nagila
79. Gerakina
80. Kujawiak Graz

- |                             |                               |
|-----------------------------|-------------------------------|
| 81. Changier Quadrille      | 101. Ali Pasa                 |
| 82. Tango Poquito           | 102. Cumberland Square        |
| 83. Oslo Waltz              | 103. Lech Lamidbar            |
| 84. La Quadrille Parisienne | 104. Slovenian Waltz          |
| 85. La Chilena              | 105. Schuhplattler Laendler   |
| 86. Sugar                   | 106. Paso Doble Philippine    |
| 87. Mayim Mayim             | 107. Csardas Z                |
| 88. Oklahoma Mixer          | 108. Polka Mazurka            |
| 89. Døla Masurka            | 109. Ship O' Grace            |
| 90. Postie's Jig            | 110. Ta'am Haman              |
| 91. Tino Mori               | 111. La Joyeau de Xavier      |
| 92. Bela Rada-Makazice      | 112. Belasicko                |
| 93. Polyanka                | 113. Cielito Lindo            |
| 94. La Gratteur des Cordes  | 114. Od Buczka do Buczka      |
| 95. Tant' Hessie            | 115. Erev Ba                  |
| 96. Lepa Anka Kolo Vodi     | 116. Vranjanka                |
| 97. Dirlada                 | 117. Bees of Maggie Knockater |
| 98. Polharrow Burn          | 118. Country Two Step         |
| 99. Italian Quadrille       | 119. D'Hammerschmiedg'selln   |
| 100. Salty Dog Rag          | 120. Mexicali Rose            |



Here, for those who are interested, are the top ten dances from last year:

1. Hambo
2. Trip to Bavaria
3. Corrido
4. St. Gilgen Figurentanz
5. Somewhere My Love
6. La Encantada Tango
7. Ada's Kujawiak
8. Elizabeth Quadrille
9. Happy Heart
10. Tzadik Katamar



# Karjola, Finland

*Article and Drawings by Eleanor Bacon*





Recently, at an United Nations Cultural Festival in San Jose, California, I was fortunate to meet a charming woman from Finland, now residing in my area. It has been difficult locating information about Finnish costumes, and here before me was a lovely Finnish woman in her own ethnic costume. She was from Karjola, which she said was now under USSR rule.

The ensemble was of wool and cotton, and of red, blue, and white. The white linen blouse did not have a collar, had a six inch (approx.) slit opening in the front that was held closed with a large silver disk-shaped brooch. There was a "yoke" around the neck and slit that was finished with some hemstitching, typical throughout the Scandinavian countries. The sleeves were plain, but there was an inset of lace on the shoulder area.

The bodice was of a dark, but not deep, blue, edged with red braid. It was interesting to note that the bodice design was not the same on each side. The design on the right side was of a red braid and three small round pompoms of yellow wool, while the left side had silver buttons and red and yellow rick-rack. The waist closed with a large decorative metal hook sewn onto a red leaf or petal design. The armhole as well as the neck and lower edges of the bodice were finished with the red braid.

The dark blue wool skirt was pleated into small accordion pleats and the hem was edged at the bottom and lower sides with lace. There was an inset of matching lace that had red and blue embroidery yarn woven through it. There were three red embroidered lines, one immediately below the lace, one about an inch below the above one and one at the lower hem edge. There was also a heavier broken line at the lower part of the apron. The apron was not very full and hung smooth and straight. A small knife was, at one time, an essential part of the costume, and hung from the waist. It is still worn as a decoration.

The headband for the single woman was an interesting piece of adornment and was also designed to help keep ardent suitors at their distance. (It was easily removed if need be, she remarked during our conversation.) It had metal spikes attached to the red and blue band. It was worn across the forehead, and tied in the back. A married woman would wear a white scarf that would hang freely in back of the head and shoulders.

She showed me some woven flat reed slippers that were worn at one time with her costume.



Ribbon head band



close-up  
of spike



Woven Slipper

*Ed. note: Due to holiday confusion, this article didn't reach the desk of the editor in time for the January issue. Therefore, it is being printed now. Our apologies to Eleanor for this mixup.*

# EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE  
courtesy of Berkeley Folk Dancers



## THE POLKA I

The POLKA, according to some sources, originated in Bohemia about 1830. It began as a folk dance but soon invaded the ballrooms and even the ballet. It became popular all over western Europe with each nationality contributing its own style and flavor.

The basic step is similar to the TWO-STEP, except that it adds a very quick preliminary "up-beat". The step begins with a hop on this "up-beat". The meter is 2/4 with each beat divided. the rhythm is: "a/1-and-2 (and) a/1-and-2 (and)" . . done as: HOP/STEP-CLOSE-STEP --- HOP/STEP-CLOSE-STEP ---...with a rhythm of a/quick-quick-slow -- a/quick-quick-slow --.

Various styles of POLKA include: Polish, Czeck, Russian, Scandinavian, Lithuanian; Estonian, Scottish, Mexican, and many others. Some of the variations of the POLKA are: cross-polka, polka turn, running polka, heel-toe polka, face-to-face and back-to-back (as in *Tuljak*) and many more. And then there's the dance we call Scandinavian Polka which is neither Scandinavian nor a polka.



A LITTLE BIT ABOUT

# Polish Dancing

Within the researched material of the Folk Dance Federation of California, Inc. are a number of Polish dances. Over the years these have been quite popular although not universally popular.

Many of these Polish dances can be recognized by their name, Mazur, Mazurka, Krakowiak, Kujawiak, and Oberek being the most easily recognized as Polish. It is interesting to note that most of the dances we do have come from only a few regions or areas within the region as a whole. To be sure, the Kujawiak, the Krakowiak, the Oberek and the Mazur are recognized as the essence of Polish Dancing, but there are many more basic dances from the same regions and from other regions that should become part of the repertoire of the Polish Dance enthusiast.

Polish dance covers the gamut of activity from the stately Polonaise to the Zbojnicki with its leaps and ground slapping. Most Polish Folk Dances are choreographed for couples. In their original forms many of the dances were done primarily by the men but within recorded history the trend has been for both men and women to dance together or opposing with the ending most often involving both dancers together as partners. In contrast to the dances of many cultures, the Polish dance tends to treat the woman as a partner of the dance team rather than a supportive member. To be sure the man may show off and perform fantastic leaps and heel clicks in the Goralski (Brigands Dance) but in most other forms of Polish Dancing the woman is allowed plenty of time to show her prowess as a dancing partner.

We have been fortunate over the years to have excellent teachers in the field of Polish Dancing. Most recently we have received much new material from ADA DZIEWANOWSKI and her partner and son JAS. For the Polish Dance enthusiasts a week at summer camp with this talented team is a must.





# Let's Do Squares!

by Bruce Wyckoff

## So, You Want to be a Caller

The subject of calling cannot be covered adequately in a short article. However, following are a few of the more important aspects.

1. First, last and in between, learn rhythm! Put on a hoedown record and repeat each word or syllable to one beat of the music as follows:

Now is the time \_ \_ \_  
For all good men \_ \_ \_  
To come to the aid \_ \_ \_  
Of their party \_ \_ \_

Continue in this fashion; the idea is to say the words in time to the beats of the music. Extra beats without words are OK.

2. You will notice that the hoedown record is in phrases of eight beats. Each line of your saying or nursery rhyme should begin on the beginning of the phrase. This is good practice for phrasing. If you cannot locate the musical phrase, choose a different activity.

3. Learn to call in tune with the music (sing with the music). If you are tone deaf you can still call but singing calls are out for you -- this is a handicap.

4. Get some square dance information and learn the makeup of a square, the movements, and patter which goes between the movements.

5. Prepare to put a lot of money into a variable speed phonograph, which will accept a microphone, and a stack of records.

6. Concentrate on patter calls at first if you are a serious caller. Singing calls are easy and can give you success soon but it is hard later to go back to patter calls.

7. There is no substitute for calling to a live square. Persuade your Folk Dance group of some good friends to let you call.

It need not take much time. At first, your mistakes will be immediately obvious!

8. Disregard all of the above unless you are willing to either  
a) Take a callers course or b) Get help from an experienced caller and definitely, c) Practice, practice, practice.....  
Good luck!



AUGUST 7-13, 1977

## Feather River Family Camp

A VACATION FOR THE ENTIRE FAMILY!

- \* *Daily instruction in Folk Dancing*
- \* *Dancing for Fun each evening*
- \* *Special workshops in Round, Kolo, & Fad Dance*
- \* *Fishing, Hiking, Horseback riding, Swimming,*
- \* *Tot lot*      \**Reasonable Family Rates*

Moonlight Festival      Saturday Night, August 13th

INSTRUCTORS: **Millie & VERN VON Konsky**

FOR INFORMATION & RESERVATIONS

(for Full Week or Moonlight Festival Weekend)

Contact: Office of Parks & Recreation

1520 Lakeside Drive, Oakland, CA 94612

Telephone: (415) 273-3896

## *Which Dances are Being Done?*

Once again it is Dance Popularity List time. Each year Stan Valentine, with the able assistance of Helen Masterson, tabulates the dances from the programs which are sent to him and puts them in the order of frequency in which they appear.

This year the list has new meaning to us. With the tabulation of the reader interest survey we are finding a number of people who think this list of popular dances is worthless. On analysis of who is saying that, we find it usually is someone from a group that believes the dances they are doing are what every club should be doing. These are also the clubs that seldom send in their lists. Even if they did send the lists, their dances probably wouldn't get on Stan's Popularity List. It takes a great number of clubs doing a particular dance several times in order for it to even appear on the list.

Look at the list. See what the top ten dances are. Think how often you see these dances on the various programs. Chances are that those top ten dances are on almost every program reported to Stan. Several of those top ten are dances we have been seeing around for years. Once in awhile a stranger will show up in the top ten but it will soon be replaced again by one of the old popular dances. That is what the average dancer wants.

The real value of the list is in making up a program that will please the largest number of dancers. There are many exceptionally good dances that will never make the list and just as many reason why they will not.

The main reason a dance doesn't make the list is that it hasn't been taught around to the various clubs. A teacher will learn the dance, teach it to their own group and no other group and the record is not generally available. Few other dancers will have access to it. Also, we find a large number of dances being taught by itinerant teachers who also sell a few records to those who learn the dance, no other records are made generally available and there is no substitute music. The dance is done by only one or two groups in the area.

The dances that do make the list will be taught at an institute where many teachers can learn it, the record will be made available through normal outlets for Folk Dance music and it will be requested by the dancers more than a few times. There are exceptions to this; J.B. Milne (No. 7) is the most recent example. We expect that before the end of 1977 this dance too will fall way down the list.

We hope that those who object to Stan's list will rethink their values, find out what they are looking at and why they feel their own brand of dancing is so much better than what the other clubs are doing. If it is so much better, why not teach the other clubs a few dances?

Perhaps we should remember that Folk Dancing is traditionally what the people (folks) have done over the years. We should not be catering to the itinerant teacher who makes up new dances from whole cloth as fast as he can find music to work with. A real Folk Dance is not a patentable commodity. We need to study and learn the traditional dances. Then we would all be together and could share our love for the music and the rhythm of the real FOLK DANCE.

!!!!LET'S DANCE!!!!

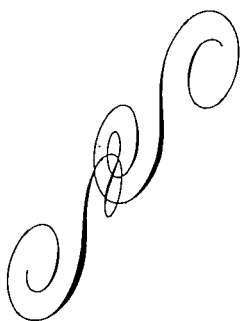
## Editor's Corner



...The April issue of LET'S DANCE will be IRISH! Therefore, if you have any articles, information, photos, recipes, etc about Irish customs, costumes, music, dance, food, etc., please feel free to submit them for consideration before March 1, 1977 to:

LET'S DANCE Magazine  
6200 Alhambra Ave.,  
Martinez, CA 94553

If so requestea, all original photos, articles, etc will be returned to sender after use. ☐



FOR FOLK DANCING IN THE OLD TRADITION

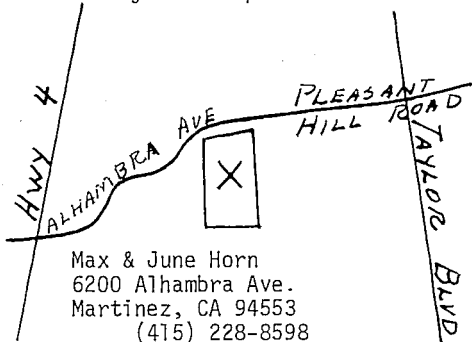
*Max & June Barn*

We are restoring a 100 year old farm near Walnut creek and want to share it with all Folk Dancers.

NOW REVIEWING THE TOP 120 FEDERATION DANCES:

Monday class - 8 to 10 P.M.

Friday workshop - 8 to 10 P.M.



Max & June Horn  
6200 Alhambra Ave.  
Martinez, CA 94553  
(415) 228-8598

JUST SUPPOSE:

EVERYONE worked as hard as you...  
did as well as you...  
attended as many meetings as you...  
served on as many committees as you...  
worked on as many projects as you...  
treated new dancers and guests like you...  
brought in as many new faces as you...  
paid their way as fully as you...  
was as tactful and understanding as you...  
was as friendly, thoughtful, considerate, and  
appreciative as you...  
was as dependable, conscientious, enthu-  
siastic and willing as you...  
had as many alibies as you...

JUST SUPPOSE everyone followed your example...

What kind of an organization would this be?

ANON

## FOLK DANCE CAMPS

*Editor's Note: This list will be increased as we receive additional information, which we hope will, be promptly.*

### Camp Sacramento

June 24-26, Fri-Sun. Sacramento

### Idyllwild Folk Dance Weekend

June 24-26, Fri-Sun. Idyllwild.

### Idyllwild Folk Dance Workshop

June 24-July 1, Fri-Fri. Idyllwild.

### Mendocino Folklore Camp

June 25-July 2, Sat-Sat. Mendocino Woodlands.

### San Diego State University Folk Dance Conference, Teacher/Leader Weekend

August 5-7, Fri-Sun. San Diego State University.

### San Diego State University Folk Dance Conference

August 7-14, Sun-Sun. San Diego State University.

### Stockton Folk Dance Camp

July 24-30, Sun-Sat; and July 31-August 6, Sun-Sat.

University of the Pacific, Stockton.



# Cottage Cheese...

...comes in a plastic carton at your local grocery. It is a true folk food and very little has been done to change it to a production item.

When nearly everyone had a cow and there was no refrigeration, the milk was set in a large pan in a cool place and in a few hours the cream was skimmed off the top. For this chore there was a large seashell-shaped metal "skimmer", about 6 inches in diameter with small holes in the bottom through which the milk could drain but the cream could be scooped into another pan or bowl.

The cream was used for cooking and butter and all the other good things cream was used for.

The skimmed milk was used for drinking, and a lot of milk was drunk in those days, and there was milk left over. That went to the cat, or to the goats and hogs. Of course, some was fed to the chickens. Sometimes the skimmed milk would be mixed with mash for the chickens or for the calves, but often there was more than could be used.

When too many curds were accumulated, they could be cooked a little and that would make them a little firmer so they could be kept a little longer. This is where cottage cheese comes in.

All this happened (it is said) in cottages, so this end product was named "cottage cheese". Among the Pennsylvania Dutch it is known as smearcase, the Italians call it ricotta, and in Scotland it is known as bonny clabber. In fact it is just unripened, soft curd cheese.

There are a number of ways to make this folk food at home. They all amount to the same thing. You can try your own variation but here is the way it has been handed down in our family:

Allow the skimmed milk to set until it has formed a soft clabber. Break up the clabber with a "Clabber Fork" or by running a knife through it in both directions until it is all cut into small cubes. Salt the whey and stir gently to distribute the salt well throughout. Allow to set a few more hours at room temperature to get the salt well distributed and soaked into curds.

Set the whole pan on a medium to slow stove (we had a large wood stove and the clabber was just set on the back while making supper). When the curds and whey come close to the simmer point, remove from the fire and drain. A fine colander works well, but the way we did it was in a cheesecloth sack. The curds and whey were dumped into this sack and the whole thing was hung on the porch with a pan on the floor to catch the drippings.

The whey was used to mix with chicken or other animal foods

and the curds in the sack were kept for cottage cheese.

The natural curds can be stored by freezing in plastic containers. When ready to use, add a little cream to make it more moist (dry cottage cheese is really DRY). Don't add the cream before freezing because it will separate when thawed. After thawing or when you want to keep it out, treat it as you would any milk product. Three or four days in the refrigerator is about the normal life span unless you add preservatives as the commercial manufacturers do.

There are many versions to cottage cheese. You can add a few chives and let set for 2 or 3 hours before using. Mix with crushed pineapple for a delightful spread. Try some chopped pimento or olives, and don't forget mushrooms and simply some spices. Mix with honey as an afternoon spread for the childrens' snack. Grate some cheddar cheese and blend with the cottage cheese as an extender.

One use that has been developed for cottage cheese in the past few years is as a replacement for creamed cheese. Just run it through your blender or whip it with the electric mixer until creamy. From there on it's up to your imagination!

Cottage Cheese is simply coagulated protein of non-fat milk. Therefore it is high in protein. This is about 1/3 of the average adult daily requirement. When creamed it will contain even a higher amount of protein.



*A note from Ada Dziewanowska tells us that she and her son Jas will be giving a workshop the weekend of April 29-May 1, 1977 in Tampa, Florida. For more information, contact: Judith Baisan, 2503 Palm Dr., Tampa, Fla. 33609, Telephone (813) 257-0001.*



Kajo Kalino - con't (page 2)

SONG

Arnauti baš rakija  
a ergeni rujno vino

Samo edno ludo mlado  
nitu jade nitu pije

Samo mene pogleduva  
so oko mi namignuva

Translation

Siptars drink brandy;  
young Macedonian men drink wine.

But one foolish young man  
neither eats nor drinks.

He only looks at me;  
he winks his eyes at me.

## KAJO KALINO

(Macedonia)

This version of Kajo Kalino (KAH-yoh kah-LEE-noh) is revised from L and D. Janokovic's description. Bora Gajicki introduced it at the 1976 University of the Pacific Folk Dance Camp.

MUSIC: Record: Borino Kolo Folk Ensemble #576, Side 1, Band 5.  
Rhythm is 9/8 meter (1, 2--1, 2--1, 2--1, 2, 3) counted 1, 2, 3, 4 for the dancer, where the 4th count is longer than the others.

FORMATION: Lines of dancers with joined hands held at shoulder level.

STEPS: Walk\*, Hop\*, Leap\*.

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

MUSIC 9/8

PATTERN

Measures

8 INTRODUCTION (Instrumental)  
No action

### I. WALKING PATTERN (Vocal)

1 Facing diag R of ctr, beg R and take 4 walking steps fwd in LOD (cts 1, 2, 3, 4 -- During the last ct the complete shift of wt is delayed one beat so that it actually comes on cts &, ah)

2 Repeat action of meas 1

3 Take 3 more walking steps, turning to fact ctr on last step (cts 1, 2, 3). Touch ball of L slightly twd ctr, or you may raise L in front of R (ct 4).

4 Repeat action of meas 3 with opp ftwk and direction.

5-16 Repeat action of meas 1-4 three more times.

### II. HOP-STEP-STEP PATTERN

1 Lower joined hands and face diag R of ctr. Hop on L (ct 1). Step on R in LOD (ct &). Step L in LOD (ct 2). Repeat action of cts 1, &, 2, meas 1 (Fig II) (cts 3, &, 4).

2 Face ctr and dance a small leap on R sdwd to R (ct 1). Leap on L across in front of R (ct 2). Leap on R back in place (ct 3). Hop on R in place, raising L in front of R (ct 4).

3 Repeat action of meas 2 (Fig II) with opp ftwk and direction.

4 Repeat action of meas 2, (Fig II).

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

Repeat dance from the beginning two more times (3 times total).

SONG:

KAJO KALINO

(repeat each verse once)

Kajo Kalino Devojice  
viši viši crni oči

Viši viši crni oči  
na visoko na siroko

Kade turci kafe pijat  
arnauti baš rakija

Translation:

Kaja (girl's name) Kalino (her last name), young girl, raise your dark eyes.

Raise your dark eyes;  
look up, look around.

When the Turks drink coffee,  
Siptars (Moslem) drink brandy.

Mazurka Góleszowska -- con't (page 2)

III. FWD, BKWD, ELBOW HOOK

- 1 Resume open ballroom pos, move in LOD with one Fwd Mazurka Step.
- 2 Continue in LOD with 3 light, smooth steps. Check fwd motion of body by bending supporting knee slightly on 3rd step to prepare for meas 3.
- 3 Move in RLOD with one Bkwd Mazurka Step.
- 4 Release ptr and make one full turn in place, M CW stepping R, L, R; W CCW stepping L, R, hold (to free L ft).
- 5-6 Hook R elbow with ptr, raise straight L arm diag fwd and up, palm faced in, torso erect, make one full CW turn with 2 Fwd Mazurka Steps, both beg L ft.
- 7-8 Bend fwd from waist with straight L arm diag bkwd, palm twd floor, continue turning another full CW turn with 6 light, smooth steps. W take only 5 steps tp free R ft.
- 9-16 Repeat action of meas 1-8, Fig III.  
  
Repeat dance from the beginning.

# MAZURKA GOLESZOWSKA

(Poland)

Mazurka Goleszowska (mah-ZOOR-kah goh-leh-SHAWF-skah), a couple dance in 3/4 meter from Góleszów in Śląsk (Silesia), the southwestern area of Poland, was presented at the 1976 University of the Pacific Folk Dance Camp by Ada and Jaś Dziewanowski. They learned it in Cieszyn, Poland, from Janina Marcinkowa, a noted Silesian folklorist. It was first introduced by them in the Fall of 1975 at a workshop with Barnard Folk Dance Club in New York City and with Marianne and Conny Taylor's group in Cambridge, Mass.

MUSIC: Tańce Śląskie 7167 and 713, "Polish Folk Dances From Silesia". S-A, B-1.

20

FORMATION: Cpls in a circle in open ballroom pos, facing LOD. M L and W R hands joined and extended in LOD about shldr level.

STEPS: Fwd Mazurka Step (1 meas). In this dance this step always begins with the outside ft. Bending very slightly fwd from waist, step fwd on outside ft with a slight accent (ct 1); straighten body and step fwd on inside ft (ct 2); hop on inside ft, lifting bent outside knee fwd, ft relaxed (ct 3). Step on ct 2 is fwd of, not next to, outside ft; and free ft is not cut back twd supporting ft on ct 3. Step repeats exactly.  
Bkwd Mazurka Step (1 meas). In this dance this step always begins with the inside ft. Step bkwd on inside ft (ct 1); step on M L, W R ft near inside ft (ct 2); bend slightly fwd from waist and hop on M L, W R moving slightly bkwd; lift inside leg bkwd from hip with a reaching motion, knee straight (ct 3).  
Each Fig begins with a Fwd Mazurka Step.

STYLE: The dance moves swiftly and lightly, skimming over the floor.

MUSIC 3/4

PATTERN

Measures

1-4 INTRODUCTION - no action.

## I. FWD AND IN; BKWD AND TURN TO LOD

1 Move in LOD with one Fwd Mazurka Step.

2 Turn 1/4 CCW and with 3 light, smooth step move twd ctr of circle. Beg M L, W R.

3 Move away from ctr of circle with one Bkwd Mazurka Step.

4 With 3 light, smooth steps turn 1/4 CW in place to face in LOD.

5-16 Repeat action of meas 1-4, three more times (4 in all).

## II. FWD AND SOLO TURN; FWD AND CIRCLE PTR

1-2 Move in LOD with 2 Fwd Mazurka Steps.

12 3-4 Release ptr, put hands on own waist, fingers fwd, thumbs back, and with 6 light, smooth steps turn in place one or two times, M CW, W CCW. Beg M L, W R.

5-8 Resume open ballroom pos and repeat action of meas 1-4, Fig II.

9-10 Repeat action of meas 1-2, Fig II.

11-12 Release hold of inside hands and keep them down at sides; raise joined hands (M L, W R) above heads, and with 6 light, smooth steps ptrs move around each other CCW, always facing LOD. M beg by moving behind W, W by moving in front of M.

13-16 Resume open ballroom pos and repeat action of meas 9-12, Fig II.

The City of Oakland, Office of Parks and Recreation presents:

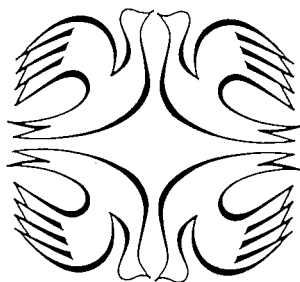
*Feather River Family Camp's  
Folk Dancers' Reunion*

Folk Dance Party

Saturday, February 26, 1977 at Frick Jr High School Multi-Purpose Wing, 2845 6th Ave. at Foothill. Everybody is invited! FREE! Dancing, 8:00 - 11:30 PM. Entertainment. Small donation for coffee &.....

Host: Millie & Vern von Konsky

(& the ever-helpful Ed & Hester Biggs)



## Folk Dance Record Shops

### **SAN FRANCISCO**

#### FESTIVAL RECORDS

(Ed Kremers & John Fillich)  
161 Turk Street  
San Francisco, CA 94102  
Phone: 775-3434

### **LOS ANGELES**

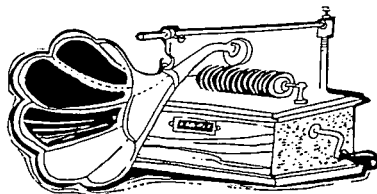
#### FESTIVAL RECORDS

(John Fillich)  
2769 West Pico (Near Normandie)  
Los Angeles, CA 90006  
Phone: 737-3500

### **OAKLAND**

#### PHIL MARON'S FOLK SHOP

(Phil Maron)  
1531 Clay Street  
Oakland, CA 94612  
Phone: 893-7541



# Building a folk Dance Group

*(The following outline was presented by Dean Linscott to a Teacher Training Committee, for inclusion in a program a number of years ago. However, the suggestions are as important today as they were at that time. Ed.)*

## I. THREE MAIN TYPES OF BEGINNING FOLK DANCE GROUPS

### A. School Class

1. Captive audience
2. All girl class
3. Finite time

### B. Repeating-type group, starting over every 6-12 months

1. Leave "graduates" to shift for themselves
2. Feed "graduates" into a class on next higher level of instruction

### C. "One-shot" group intended to advance progressively to intermediate, advanced and perhaps to exhibition level.

## II. BASIC REQUIREMENTS

### A. Good Sound Equipment

1. Continuously-variable speed phonograph
2. Don't try to teach with tape-recorder

### B. Good Hall

1. Adequate ventilation, especially in summer
2. Floor: Smooth, not slick; concrete is undesirable; pillars in dance area are dangerous.
3. Adequate size but not too large; not long and narrow.
4. Water fountain
5. Kitchen facilities
6. Storage facilities helpful
7. Not too close to residences (noise problem at night)
8. Cost reasonable for number of people expected; sometimes can get help by being sponsored by recreation department, etc.



## BUILDING A FOLK DANCE GROUP (continued)

### III. RECRUITMENT

- A. Local papers (use photo of dancers, if possible).
- B. Posters in stores, schools, recreation departments, churches, libraries, other dance groups.
- C. Announcements at festivals, dance exhibitions (especially informal ones); use sign-up list to get names and addresses.
- D. Assistance through local folk dance councils.
- E. Word-of-mouth: through personal contact by other folk dancers; very important.
- F. Very helpful to have a basic nucleus of people who know each other, especially if they have some dance experience.

### IV. LET'S DANCE!

- A. Start with dances that are simple, but NOT DULL, and teach and dance with ENTHUSIASM! If you are bored by what you're doing, you won't fool the others. Good music is a great help. Whoop and holler when you feel like it - it's contagious.
- B. Use a number of non-partner dances, and some mixers. Remember, it is no accident that the greatest number of young and enthusiastic dancers are usually found in groups that stress Balkan and Israeli dances!
- C. Make use of the great variety there is among folk dances.
- D. Don't teach steps, teach dances. When you teach a basic step or movement, always follow it with one or two dances incorporating that step.
- E. First, demonstrate the dance; then teach it while standing in front of a line of dancers, all facing the same way as you are, if this is possible. Later, when doing the dance in a circle, the teacher (and preferably someone else opposite him) should dance toward the center, where all can see.
- F. When teaching without music, be very careful to maintain the correct rhythm, even when going very slowly. If possible, hum or sing the tune as you go along. Then, either gradually increase the tempo as the step is practiced, so that when the music is put on the dancers can keep up with it, or else start slowly with the record and gradually speed it up until the proper tempo is reached. (With a tricky step this may take 2 or 3 sessions).
- G. Don't be afraid to play the same dance again later in the evening, especially during the first few months of the class.

## BUILDING A FOLK DANCE GROUP (continued)

- H. Have a bulletin board on which you can write the name of each dance as it is taught, and on which you can put the dance program for the evening. This helps people to learn the names of the dances more readily.

## V. MAINTAINING AND BUILDING GREATER INTEREST AND ENTHUSIASM

- A. Always have a social time as well as a dance time so that people may get to know one another, and YOU. The best way is to have punch and cookies (provided each week by a different person, or two) after dancing, before going home. Name cards also are a help.
- B. Learn to sing the songs that accompany some of the easier dances, such as Erev Ba, Vranjanka, Makedonka.
- C. Mimeograph prompt notes for such songs, and for dances with several patterns.
- D. Always start dancing exactly at the appointed time. If the teacher is on time right from the beginning, you'll avoid a big headache later on. If dancers know they may miss their favorite dance if they're 10 minutes late, they won't often be late.
- E. Encourage everyone to dance with several partners each evening. When a difficult step or figure is being taught, have people move up around the circle and try it with several different partners.
- F. If a dance has a large number of patterns, don't teach them all one night! Teach 3 or 4 or 5, then next time review those and add 1 or 2 more, etc. This helps make the step sequence easier to remember.
- G. Arrange to do an occasional dance exhibition for others, be it only for a local service club or art festival. This will give your dancers incentive to learn certain dances extra well, and to start thinking about a costume. It may also provide you with new recruits if you are interested.
- H. Keep a check-list of all dances taught, and mark it each time you do them. This way you won't forget to put certain dances on the program, and everyone will keep up with all the dances all the time.
- I. Once in a while give people an opportunity to indicate which dances they like the most, and which ones the least. Then you can do certain ones more often, and perhaps consider dropping others.
- J. When your dancers have learned the basic essentials of a dance, then offer them some pointers on style. Some will be interested, others won't, but try to get them to dance with at least some of the proper style and feeling that are part of nearly every real

## BUILDING A FOLK DANCE GROUP (continued)

- folk dance.
- K. In the matter of styling, women dance teachers have to be particularly careful in teaching Balkan dances, because very frequently there is a sharp difference between the masculine and feminine dance styles. Your male dancers must be encouraged to use the large leg movements, etc., that are proper, while the women must be feminine at all times.
  - L. In this regard it is often stimulating to bring in an outside teacher now and then; someone with particular competence in dances from a particular area. Have them give an intensive workshop, or better yet, arrange for a whole week-end with such an individual, learn the songs that go with some of the dances, etc.
  - M. Give a special dance party now and then, and invite other dancers to come.
  - N. Subscribe to LET'S DANCE!, and encourage your people to check out and read the magazine and to attend festivals.
  - O. When you observe that people are forgetting a particular dance, schedule a short review stressing the troublesome step or steps, and the proper style. If only a few people are having trouble, have them come early some night and review the dance with them alone, avoiding repetition for the whole group.
  - P. Allow time on the program for requests whenever possible, drawing from dances that have already been taught.
  - Q. Take particular care about your music. Always play records at a comfortable speed for dancing. Replace chipped or noisy records. If several records are available for the same dance, arrange to listen to them and buy the most appealing one. Sometimes the music can make or break a dance!
  - R. In general, don't teach a dance you don't like. Your lack of enthusiasm will help to kill it for the others.

## VI. MAINTAINING MEMBERSHIP

- A. Any group that fails to take in any new members will sooner or later dwindle and die. At first, adding new members is no problem - if they come, you take them in and they learn along with the rest.
- B. But after two or three years, a potential new member will be intimidated by the large number of seemingly difficult dances done by the group unless he is either one of those rare "natural-born dancers" that

## BUILDING A FOLK DANCE GROUP (continued)

learns a dance the first time through, or else has had considerable dance experience elsewhere. People of this calibre will probably be few and far between.

- C. Thus, you may be faced with the problem of trying to start up a new beginning class to feed into the main group when they are ready. This works out best when the same teacher is teaching both groups, for several reasons, and when both groups meet in the same or nearly the same geographical area.
- D. Expect to spend at least 8 to 10 months teaching a new class before they will know enough dances to feel at home in the regular group. Teach them the basic steps, such as waltz, polka and schottish and dances utilizing these steps, as well as the other dances done by the regular group.
- E. Prepare them for "switching over" to the regular group very carefully - otherwise you may find that they want to continue as a separate group. Invite them to the regular group a few times, making sure they are not snowed-under by seeing a lot of fast, difficult dances they don't know. Also, have some of the regular group come to the beginning group, when possible, so that they begin to get acquainted with one another. The main problem is a fear that the beginners (who are really no longer beginners, after 8-10 months of weekly meetings) will have, that the regular group is so much better, that they will just be a handicap to the regular group.
- F. In the same way, it is important for the regular group to realize it will have to make certain adjustments for the newcomers, and if they are not willing to make these adjustments, the beginner class should never have been started in the first place. These adjustments include a friendly willingness to dance with the less experienced dancers and to help them progress; a slowing of the pace at which new dances can be learned; more repetition of simpler dances that may be "old hat" to the older members of the group; and efforts on the part of everyone to make the newcomers feel that they are unqualifiedly full-fledged members of the group.
- G. It may be useful for awhile, during the process of assimilation, to designate certain dances on the program (which are difficult and which the newcomers have not yet had a chance to learn) as "only for those who know them." However, as rapidly as possible, such dances should be re-taught.



# КОЛО КАЛИНДАР



## BERKELEY

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

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

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

## LAFAYETTE

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

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

## LIVERMORE

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

## LOS GATOS

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

## MILL VALLEY

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

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

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

## MONTEREY

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

## OAKLAND

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

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

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

## PENINSULA

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

TUES, 7 PM/B, 8 PM/I, Menlo 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.

## SACRAMENTO

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

## SAN FRANCISCO

MON, 7 PM, Minerva Cafe, 136 Eddy; Anna Efstathiou, Greek.

TUES-THUR, 8 PM, Mandala, 603 Taraval; Neal Sandler.

TUES, 8 PM, First Unitarian Church, Geary & Franklin.

WED, 7:30 PM, Ner Tamid, Quintara & 22nd Ave; Ruth Gundelfinger

WED, 8 PM, Jewish Comm Ctr, 3200 California; Gary Kirschner.

FRI, 8 PM, Mandala, 603 Taraval, Turkish & Armenian.

SAT, 9 PM, Cafe Shalom, 3200 California; Ruth Gundelfinger.

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

## SAN RAFAEL

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

## SANTA CRUZ

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

# ECHOES

FROM THE

# SOUTHLAND

By Perle Bleadon

## THE VIRGILEERS

Once again, on Tuesday evening, December 21st, Josephine Civello's Virgileers and her Friday Nite Group celebrated the Holiday Season with their annual pot-luck folk dance party. The evening began with a most delicious supper prepared by the many fine cooks in the groups. Approximately 60 dancers then enjoyed the folk dancing that followed in our festive school Auditorium.

We were delightfully entertained by the lovely and talented Spanish dancer, "Roxanne," who has danced for us on previous occasions. She danced three beautiful dances, *Leyenda*, *Tempranica* and *Manzanilla*, all in her own distinctive style. We were also entertained by a folk dancer from the Friday Nite group--- what talented folk dancers we have!! George Shochat sang three charming folk songs for us -- two Swiss songs and one Italian song. He accompanied himself in true troubadour style on a beautiful stringed instrument. (George's son dances with AMAN.)

Josephine and Tony were presented with a gift from each group, in appreciation for the unselfish devotion they have given us over the past many years. We were happy to have Federation President, South, Sheila Ruby and her husband Henry; and Perle Bleadon and Past Prez Ed Feldman to share in the festivities with us. Also, we were delighted to have (past prez) Al Dobrinsky and his Kay with us again for the holidays.

We would like to wish our many folk dance friends everywhere a very Happy New Year filled with lots of Happy Dancing in 1977.

*(Submitted by Inez Taylor)*

## SAN DIEGO FOLK DANCERS

Eight years ago December, 1976, Hillma Rose Lenshaw put out the first bulletin for the San Diego Folk Dance Club and called it the News Letter. Some notes from that issue show the Cygan Dancers giving an exhibition at the Russ Auditorium (before Las Pulgas was born). The ground breaking ceremonies for the Casa del Prado had just taken place and as loyal citizens we danced on wet oozy grass! One of the articles in the first bulletin was in memory of Boris Abramson. He was of Russian Jewish origin and came to the United States about 1920 during the revolutionary turmoil. He came out the usual route, Harbin-Shanghai-Singapore-San Francisco and settled with the other Russians in a colony in the Fillmore district. He had, for some 12 years, been a dance teacher in an officers military academy in the then St. Petersburg during the reign of Czar Nicholas. The French

language and elegant dancing were musts for officer training, not to mention a splendiferous uniform to match the gowns of the ladies.

The Russians in San Francisco formed a club and had a meeting place with a small hall, which was rented to Changs International Folk Dancers in 1938. Of course, Boris became our Russian dance teacher and he gave us Kohanochka, Vengerka, Pad Espan (an offshoot of Pas d'Espan). He also taught an exhibition group a Mazurka Royal which has been lost. From his own Jewish background he taught us the Scherr, which he did in the old Jewish style, slow and dignified with no Hopak gimmickery in the center of the ring. The Vengerka was imported from Hungary. The Espans were from Spain as the name indicates and in neither dance did the Russians hold the hands high in the air. Because of the elegant costumes, the women held the hand just touching the skirt gracefully and the men held arms akimbo with military style. Neither is there supposed to be see-sawing with the arms, just a balance to and from and cross over. Even Madelynne Greene did not find the Pas d'Espan done in Spain, so we guess the Czar bought it with a peace treaty. Alexandrovskia was in honor of Alexander III, whose wife was Danish. Boris Abramson died in 1945 from lung cancer.

Something we must ask you: the San Diego Folk Dance Club needs a bulletin editor. Someone in college who wants to be a journalist? Someone who wants to start a career in writing below the bottom rung of the ladder? Maybe just for a service to folk dancing. There must be someone! Contact Alice Stirling if you are interested and Hillma promises to help.

The San Diego Folk Dancers had a real treat in January -- they experienced the teaching and dances of the charming teacher -- Bora Gajicki. The Wednesday Beginners Class meets every Wednesday from 7 to 10 PM in the Balboa Park Club in San Diego. Alice & Archie Stirling teaching.

The San Diego Folk Dance Club will host a Federation Festival March 5th & 6th in beautiful Balboa Park, all in the Balboa Park Club. Saturday, March 5th in the afternoon an institute will be held with James Lomath --- institute sponsored by Cabrillo Folk Dancers. Saturday evening there is to be a big folk dance party, from 7 to 10:30 PM. Sunday afternoon, a Festival from 1:30 to 5 PM (preceded by a Federation Council meeting). Come and enjoy the weekend in beautiful San Diego.

A new class meets on Friday nights in Chula Vista from 7:30 to 10 PM at the Youth Center, 385 Parkway, near 4th, taught by Alice & Archie Stirling.

#### "FRANKLIN AND ELEANOR, THE WHITE HOUSE YEARS"

How does it feel to be a movie extra? At seven in the morning recently, twenty-four folk dancers met at the ABC Studios located on the lot of Twentieth Century Fox. Cynthia "Sam" Tarvin (Sam worked there), had organized the affair and she was on

hand early to direct the participants toward the wardrobing bungalow. We were handed authentic costumes, circa 1933. That was the year Mrs. Roosevelt, wife of President Franklin Roosevelt, visited the extremely depressed and poor area of the Appalachian mountain people. In the movie, "Franklin & Eleanor, the White House Years," a celebration in her honor was featured. We were there to perform a square dance.

The dresses were long, shapeless and drab in color. "Do you feel poor, now?" the wardrobe girls asked us. I felt extremely so, especially after a short session with the hair dresser who arranged my hair in a loose wave flat upon my skull which entirely changed my usual facial expression --- so much so, my own husband did not immediately recognize me when we met outside. My feelings were not helped when Avis Tarvin, with a straight face, asked me, "Have you been to wardrobe yet?" and there were shrieks of laughter from the others even though no one else looked any better. The men in their costumes looked just as seedy and poverty-worn and there were jokes about whether clothes made the man.

Soon we were all assembled beside a bus in which we then were driven some miles to a normally respectable neighborhood of wide lawns and stately trees near the Wilshire Ebell. The bus halted before a wonderful old mansion which certainly dated back to the days of gas lights and horse carriages and that was to be the setting for our performance. First, however, we were invited to have breakfast of bacon and eggs, doughnuts, coffee, etc. at a fine catering truck which had preceded us to the location. Photographers, directors, cameramen, technicians with lights and every other kind of equipment were everywhere around us.

Eventually, the action was started. We were lined up on the walk leading to the steps of the mansion's elegant front porch and, after numerous practice runs, we were photographed shaking hands and saying hello to Mrs Roosevelt and Harry Hopkins who were stationed on the porch to receive us. For those of us old enough to remember, they looked startlingly familiar, especially Eleanor with her smile and her hair carefully groomed into a beautiful soft marcel...such a contrast to the hillbillies coming up the steps to meet her and Harry Hopkins. The women shyly held her hand, each in turn, and the men deferentially took off their hats as they approached. In a way, it was quite touching.

The scene, as it was then set up inside the house, was the spacious living room. At the far end there was a table with refreshments laid out...various cakes in generous slices, punch in a tub consisting of an old fashioned galvanized iron wash boiler. On the landing of a stairway going upstairs, a man with a fiddle and another with a banjo were stationed to play for the square dancing. The room was large enough for three tight squares. Although a choreographer instructed us in extremely



simple figures...nothing more than advance and return, with bows, and then grand right and left and promenade and a couple other comparable turns -- we were put through our paces some eight or ten times before "...lights!...camera!...action!..." and then a couple times or so more with the lens and sound tracks working before the director and all the assistants were adequately satisfied. We were commanded over and over... "You are all very happy! You are having the time of your lives! Whoop it up!" Obliging, of course, we came through with lusty hand clapping, some good stomping and assorted hoots and screeches. The professional actors, Eleanor and Harry, also took a few turns with us as the cameras did their work.

Altogether, it was an extremely interesting experience and great fun. I am grateful for the chance to have been part of this unique event.

Vera Vanderwall

*Photo below: The folk dancers that participated in the square dance scene of the "Franklin & Eleanor" movie -- Left to right: Ira Wolf, (unknown), (unknown), Dave Cohen, Marvin Vanderwall, Ed Feldman, Claire Cohen, Vera Vanderwall, Paul Pritchard, "Grandpa" Evanchuck, Dan Matriciano, Avis Tarvin, Morrie Schorow, Karen Atkins, Vince Evanchuck, Glen Stevens. Front Row: Daphne Sturrock, "Sam" Cynthia Tarvin, Anne Ashcroft, (unknown).*



#### WESTWOOD CO-OPERATIVE FOLK DANCERS

Westwood has been very busy of late with our various projects. We had a wonderful last-nite-before-New Year's Eve -- we had the pleasure of having Bora Gajicki and his orchestra with us. It was practically a New Year's Eve Party all by itself. President Rachelle Marcus and Ed Feldman and Perle Bleadon filled in with other favorite dances (on records) while Bora and friends rested. Rena Nadler held forth with refreshments and Jane Spitzer was in charge of decorations.

Our next large project will be our annual festival which takes place in April.

# COUNCIL CLIPS

## MARIN FOLK DANCE COUNCIL

The next big Marin happening will take place on Saturday, February 12th --- the annual Mendocino Memories Party and Flea Market. The flea market opens at 7:30 at Park School on E. Blithedale in Mill Valley, and all are invited to bring in costumes or costume parts no longer being used, or records, folk artifacts, etc. to be offered for sale. Contact Joan Sweger at 388-6790 for further flea market details. The dancing will start at 8:00 PM (also at Park School), and if past parties are anything to go by, then I can promise this will be worth attending.

Dancing for an appreciative group of patients from the Napa Hospital recently were some of the Kopachka dancers. Credit for arranging and organizing this annual event goes to Honora Clark.

Kopachka member Jerry Kerby was given a nice gift recently by fellow club members in recognition of the terrific job he does as club treasurer-tuition to the dance camp of his choice. Jerry has been the treasurer of the club for several years now and a more efficient and capable treasurer would be hard to find.

Out of town for this past Christmas and New Year were the Linscotts -- they were teaching at Alura Flores de Angeles' institute in Mexico City.

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

## FRESNO FOLK DANCE COUNCIL

Dancing is at low ebb until the Square Rounders Traditional New Year's Eve party, which will be long past ere you get this (but that's the speed with which my whole year went!). I guess the Teeners were busiest with a dozen programs during December-as many as 4 in one day. I was not only present at those, but Carol Walker's 6th grade class danced on Channel 30 when their Manchester School was featured on Al Radka's Children's Showcase. (That's the 2nd group of "my" kids to be so honored this term) I took a 4th grade class from Centennial School to Clovis to dance at the AARP Christmas party (their first excited performance ever) and they did themselves proud. I saw Ken and Eva Wight in the audience there. A 6th grade class from Aynsworth School entertained during a Christmas luncheon at Senior Citizen's Village where young folk are much appreciated. The Teeners also danced twice for Senior Citizen's Village, where I saw John Elcano and Sally Fiuren among the resident spectators. Both are former folkdancers.

Latest letter from Marci Phelan in Romania shows that she's not letting any grass grow under her feet! She expects to be teaching an Embassy iceskating class in January, has been invited to teach US folkdances in Pitesti, and is tutoring a MR child of an Embassy member, all in addition to practicing folk music on her new Italian accordion, and working on the costume research for which she went!

On a Saturday morning at 7 AM, I was dispatched to "kidnap" the Teeners for a surprise breakfast at Sambo's --- a "treat" for them and all the other members of the Teen Exchange who give so many hours of their time every month for the pleasure of the elderly. Not all their time goes to hospitals. They danced to usher Santa in at the Moose Lodge, the Eagles Lodge, the Edison Social Club, the Veteran's Christmas Party, the Verdi Club -- you name it; we were there! Our feet hurt! Goodbye.

(P.S. - Don't forget our March 19th party. It's a humdinger -- what with a potluck dinner, white elephant auction and folkdancing!)

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

#### REDWOOD FOLK DANCE COUNCIL

By now most dancers must know that Lu Irico and Lewis Park met at folkdances, became an attractive dancing couple, and are now a happy Mr and Mrs Park. For some time, however, we shall not see them at parties and festivals. He is making a good recovery after his recent surgery; and they are honeymoon-mobile homing throughout our own United States. We look forward to occasional messages from them and hope they have success in finding folkdancing affairs at attend as they travel around, with their costumes pressed and ready to wear any time at a moment's notice. We send along our best wishes and congratulations to them!

Petaluma International Folk Dance Club had a delightful Italian Christmas party, planned and hosted by Frank Bacher and his excellent assistants; this club is one of the oldest in the area and has experienced both large and very small memberships. During the last couple of years several new and enthusiastic dancers have joined, giving the club a real "shot in the arm," and making Frank very proud and happy. Henriette Usaurou has been in the hospital with pneumonia and complications, but her doctor has told her she may resume dancing in a limited way; would she ever know what is meant by "limited dancing?"

Valley of the Moon Club's third annual New Year's party was great --- good food, good music, good decorations, good people; those who missed it should begin planning to attend next year.

The Napa dancers are expecting a large crowd for their Annual Sweetheart Festival. To get the year-end holidays over and then plunge immediately into festival preparations takes some real doing, and those people really show us how it is done! Their decorations are always outstanding and their program and

music well-planned; new dancers should be encouraged to attend this fine first festival of the year, where the hosting folks will show them what real hospitality is.

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

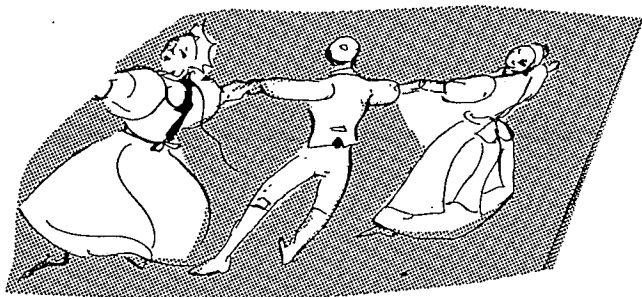
#### GREATER EAST BAY FOLK DANCE COUNCIL

Bill Clark is the new President of the Berkeley Folk Dancers. Serving with him will be Merrelyn Sheehan, Vice Pres; Cordelia Jacobs, Secretary; and John Wadman, Treasurer. The club had a "fantastic" year under its retiring President, Bryce Anderson, and are dancing five nights each week. With such able officers, 1977 should be equally "fantastic."

The GEBFDC is including in its minutes a list of dances being submitted by all the East Bay Clubs. More than one club is teaching the same new dances. This month's list has improved. Please cooperate; it is for your fun that Ray Sakalay is doing all this work. Send your representative or more than one to the meeting each month on the first Tuesday evening at 8 PM at the John Swett School, 4551 Steele St., Oakland. President Paul Holtz will welcome your opinions.

The Council has established a Scholarship Committee consisting of Louise Schillare, Ray Sakalay and Burt Scholin who will submit nominations and request that the clubs and teachers propose deserving individuals to receive a scholarship consisting of one-half of the camp fee to attend one of the Folk Dance Camps this summer. Names and supporting statements should be submitted to any member of this committee. The person selected will be obligated in some way for some teaching of dances learned at camp. All Council reps will be busy this month with the February Festival on the 27th and serving coffee and doughnuts at the Teacher Training Courses. Ask if you can do your part.

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



# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

---

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

---

- FEB 5, Sat, OAKLAND. "Teacher Training Program" 3rd session. Laney College. Sponsor: Folk Dance Federation of Calif.
- FEB 5, Sat, SAN FRANCISCO. "Valentine Ball." United Irish Cultural Center, 2700 45th Ave. Host: Royal Scottish Country Dance Society.
- FEB 6, Sun, NAPA. "Sweetheart Festival" Napa Fairgrounds Pavilion, 575 Third Street. International Folk Dancing, 1:30-5:30 PM. Host: Napa Valley Folk Dancers & Women's Napa Valley Folk Dancers.
- FEB 12, Sat, MILL VALLEY. "Mendocino Memories Party" Park School, 360 E. Blithedale. Flea Market, 7 PM. International Folk Dancing, 8-12 midnight. Flea Market -- sell or buy, 20% to Madelynne Greene Memorial Mendocino Scholarship Fund. Movies, activities, and dances related to camp, plus general dancing. Host: Mendocino Folklore Camp and Kopachka Dancers.
- FEB 13, Sun, SAN FRANCISCO. "Warm Up Party." Kezar Pavilion, Stanyan and Waller. International Folk Dancing, 1:30-5:30 PM. Host: San Francisco Folk Dance Council
- FEB 26, Sat, OAKLAND. "Teacher Training Program." 4th session. Laney College. Host: Folk Dance Federation of California.
- FEB 26, Sat, OAKLAND. "Feather River Camp Reunion." Frick Jr Hi School, 64th Ave & Foothill. International Folk Dancing, 8-11:30 PM. Host: Oakland Parks & Recreation Dept.
- FEB 27, Sun, OAKLAND. "February Festival." Oakland Auditorium 10 Tenth St. International Folk Dancing, 1:00-5:30 PM and 7:30-11 PM. Host: Greater East Bay Folk Dance Council.
- MAR 12-13, Sat-Sun, SACRAMENTO. "Camellia Festival". Memorial Auditorium, 16th and J Streets. Host: Sacramento FD Council
- MAR 19, Sat, FRESNO. "White Elephant Sale". Danish Brotherhood Hall, Yosemite and Voorman Streets. Sale, 6:30 PM. Host: Fresno Folk Dance Council.
- MAR 20, Sun, OAKLAND. "Children's Citywide Folk Dance Festival." Oakland Municipal Auditorium, 10 Tenth Street. Festival, 1:30-3:00 PM. Host: Oakland Recreation Department.
- APR 2, Sat, MILL VALLEY. "President's Ball." Park School, 360 E. Blithedale. International Folk Dancing, 7:30 - 11:30 PM. Host: Marin Dance Council.
- APR 3, Sun, OAKLAND. "3rd Annual Beginners' Festival." Skyline HS Gymnasium, 12250 Skyline. International Folk Dancing, 1:30 - 5:30 PM. Host: Folk Dance Federation of California, Inc. and Greater East Bay Folk Dance Council. Wear soft soled shoes where possible.

APR 3, Sun, SEBASTOPOL. "Apple Blossom Festival." Veteran's Memorial Building, High Street. International Folk Dancing, 1:30 - 5:30 PM. Host: Redwood Folk Dancers.  
 APR 16, Sat, SACRAMENTO. "Installation Ball". El Dorado School 5255 J Street. Host: Sacramento Council.  
 APR 17, Sun, SAN FRANCISCO. "Blossom Festival". Recreation Arts Building, 50 Scott Street. International Folk Dancing, 1:30 - 5:30 PM and 7:30 - 9:30 PM. Kolo Hour, 6:30 PM. Host: San Francisco Council.  
 APR 30, Sat, OAKLAND. "Fifth Saturday Party". Frick Jr High School, Foothill Blvd and 64th Ave. International Folk Dancing, 7:30 - 11:00 PM. Host: Greater East Bay Council.  
 APR 30, Sat, SACRAMENTO. "Scholarship Ball." Host: Sacto. Council.  
 APR 30, Sat, PENINSULA. "Fifth Saturday Party."  
 MAY 14, Sat, SACRAMENTO. "Whirl-A-Jigs 30th Anniversary Dinner-Dance."  
 MAY 15, Sun, SANTA ROSA. "Rose Festival."  
 JUN 4, Sat, FRESNO. "Fresno Folk Dance Installation Pot Luck."  
 JUN 5, Sun, OAKLAND. "Picnic at Dunsmuir House Games."  
 JUN 12, Sun, PETALUMA. "MDC Annual Picnic."  
 JUN 24-26, Fri-Sun, SACRAMENTO. "Camp Sacramento."  
 JUN 24-26, Fri-Sun, SAN LUIS OBISPO. "5th Annual Israeli Inst."  
 JUN 24-JUL 1, Fri thru Fri, IDYLLWILD. "Idyllwild Folk Dance Workshop."  
 JUN 25-JUL 2, Sat-Sat, MENDOCINO WOODLANDS. "Mendocino Folklore Camp."  
 JUL 4, Mon, SACRAMENTO. "Opening of the Village Green."  
 JUL 4, Mon, OAKLAND. "July 4th Festival."  
 JUL 9, Sat, MILL VALLEY. "Institute and Warm-Up Party."  
 JUL 10, Sun, KENTFIELD. "Fun in Marin."  
 JUL 24-30, Sun-Sat, STOCKTON. "Stockton Folk Dance Camp."  
 JUL 30, Sat, OAKLAND. "Fifth Saturday Party."  
 JUL 30, Sat, PENINSULA. "Fifth Saturday Party."  
 JUL 31-AUG 6, Sun-Sat, STOCKTON. "Stockton Folk Dance Camp."



# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

---

DOROTHY DAW, 12527 Chadwell St., Lakewood, CA 90715

---

- FEB 11-13, Fri-Sun, LAGUNA BEACH. "Pre-party, Institute, and Festival." Fri: Institute (8 PM) & Pre-party (10 PM); Sat: Institute (1 PM), Afterparty (11:30 PM); Sun: Concert (1:30 PM) & Festival (3 PM); hosted by the Laguna Folk Dancers at Laguna Beach High School Girls' Gym.
- FEB 12, Sat, LAGUNA BEACH. "Valentine Party." San Diego SUFD Conference. Laguna Beach High School Girls' Gym. 7:30 PM.
- MAR 5-6, Sat-Sun, SAN DIEGO. "Folk Dance Weekend and Festival." Host: San Diego Folk Dancers. Sat, 7:30 PM and Sun, 1:30 PM Institute, Sat, 1-4 PM. Balboa Park Club.
- MAR 20, Sun, LOS ANGELES. "Regional Festival." Host: Gandy Dancers. International Institute, 435 Boyle St. Donation of \$1 for International Institute, a United Way Agency.
- APR 2-3, Sat-Sun, SANTA MARIA. "Regional Festival." Sat, Institute; Sun, Festival - 1:30 PM. Host: Santa Maria FD.
- APR 17, Sun, CULVER CITY. "Festival." Memorial Auditorium, 1:30 PM. Host: Westwood Co-op folk dancers.
- MAY 1, Sun, EAGLE ROCK. "Idyllwild Baccanal." Eagle Rock Playground, 1-5 PM. Donation: \$1.50.
- MAY 6-8, Fri-Sun, LAS VEGAS, NEVADA. "Regional Festival." Host: Las Vegas Folk Dancers.
- MAY 27-30, Fri-Mon, SANTA MONICA. "Statewide."
- JUN 5, Sun, LOS ANGELES. "Springtime in the Meadow." Griffith Park.
- JUN 24-26, Fri-Sun, "Idyllwild Folk Dance Camp, Weekend."
- JUN 24-JUL 1, Sun-Fri, "Idyllwild Folk Dance Workshop."
- JUL 4, Mon, "4th of July on the Slab." Host: Santa Monica Folk Dancers. 12 noon to ?
- AUG 5-7, Fri-Sun, "San Diego State University Folk Dance Conference, Teacher/Leader Weekend."
- AUG 7-14, Sun-Sun, "San Diego SUFD Conference."
- NOV 12, Sat, LOS ANGELES. "Treasurer's Ball."

---

For information concerning folk dance activities in Southern California, contact the

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH  
13250 Ida Avenue, Los Angeles, CA 90066  
Telephone: (213) 398-9398

---

# CLASSIFIED ADS

*(\$1 per issue for one (1) line)*

- 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.
- DANCERS INTERNATIONALE -- OAKLAND RECREATION CLASS -- WELCOME!  
Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th Ave., Oakland. Millie and "Von" Instructors.
- FUN CLUB invites you to their popular folk dance class - Mons., 7:45-9:45 PM, Eureka Valley Center - Collingwood off 18th, S.F. Bob & Virginia Hardenbrook instruct -- 824-0339.
- 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
- 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.

## LOS ANGELES

- 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.

### FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

#### **FOLK DANCE SCENE**

Lists Special Events, Items of Interest, Beginner Classes, Club Teaching Schedules, Festival Dates, Cafe Society, Display Advertising & Classifieds.

11 issues: Price \$4.00 per year

Contact: Folk Dance Scene, Circulation Department  
3455 Loma Lada Drive

Los Angeles, California 90065  
For Southern California Folk Dance Information,  
phone (213) 398-9398





