

SEPTEMBER 1977



Let's Dance

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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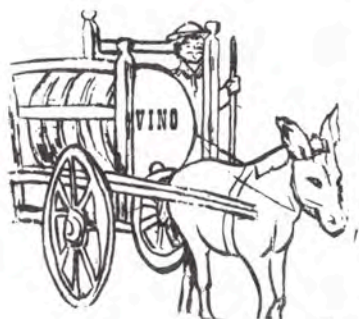
ON OUR COVER

The Mission San Francisco de Solano, established at Sonoma in 1823, was the last bead in the rosary of missions strung along the California coast. Sonoma itself is something of a Redwood Empire museum piece, for here was staged the Bear Flag revolt in 1846 which led to California's independence. (Redwood Empire Association Photo)

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In This Issue...

COME TO FIESTA DE SONOMA!	see page 1
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INTERESTED IN CLOGGING?	see page 28 and page 12
A WORD FROM YOUR VICE-PRESIDENT	see page 29
1951 DANCE POPULARITY LIST!	see page 30
...AND... If you're going to the Sonoma Festival on September 17th and 18th (and we hope you are), be sure to patronize the many advertisers in this issue of LET'S DANCE!!	



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Fiesta De Sonoma

SATURDAY, SEPTEMBER 17, 1977 - FEDERATION INSTITUTE

Veterans' Memorial Building, Sonoma, Calif.

1:00 PM - - - - - Registration

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

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

SUNDAY, SEPTEMBER 18, 1977 - FEDERATION FESTIVAL

Veterans' Memorial Building, Sonoma, Calif.

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



The Redwood Council invites your participation in our FIESTA DE SONOMA on Saturday and Sunday, September 17th and 18th. Reserve those dates.

There will be an Institute at the Veterans' Memorial Building, 126 1st Street West, Sonoma, Saturday afternoon, 1:00 registration, continuing until 4:30 PM. On Saturday evening plan to attend the Warm-Up Party, again at the Vets' Building. (Donation \$1.25). All request program starts at 8:00 PM. (Note -- different location from last year.)

Festival Sunday: Assembly Meeting 11:45 AM. General dancing, afternoon starting at 1:30, evening starting at 7:30. Line dancing from 6:30 to 7:30. Fine exhibitions afternoon and evening.

We hope you will visit us at picturesque Sonoma, designed as a Mexican pueblo by General Vallejo. The unique central plaza is bordered by many interesting shops to delight the curious. Plan to spend the weekend and tour the numerous wineries and historic buildings. We have good accommodations, good food, good drink, a variety of restaurants, cheese factories, bakeries, beautiful weather, friendly people, and last but not least -- GOOD DANCING.

*Vivian Bennett, representing
Redwood Council of Folk Dance
Clubs*

Saturday, Sept 17th
 Veterans' Memorial Bldg.
 Institute Registration.....1:00 PM
 Institute.....1:30-4:30 PM
 Warm-up Party.....8:00-12 PM
 (\$1.25 donation)

Sunday, Sept 18th
 Veterans' Memorial Bldg.
 Council Presidents' Mtng.10:45 AM
 Assembly Meeting.....11:45 AM
 General Dancing.....1:30 PM
 also 7:30 PM

Sunday Afternoon

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

SQUARES

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

EXHIBITIONS

Hora Fetelor
Paso Doble - Buraweno
To Tur
Posties Jig
La Encantada Tango
Scandinavian Polka
Street Fair
Poznan Oberek

SQUARES

Giulenadra
Somewhere My Love
Teton Mt. Stomp
Double Sixsome
Ranchera - Uruguay
Vrtielka Czardas
Milondita Tango
Hofbrauhaus Laendler

SQUARES



Mayim Mayim
Garry Strathspey
Korobushka
Amanor Waltz
Czardas Z Kosickych
Elizabeth Quadrille
Marklander
Blue Pacific Waltz

SUNDAY EVENING

Never on Sunday
St. John's River
Doudlebska Polka
Ada's Kujawiak No. 1
Sheila's Waltz
Dreisteyrer
El Shotis Viejo
Polish Mazur

SQUARES

Setnja
Thirteen Fourteen
Apat Apat
Hambo
El Gaucho Tango
Siamsa Bierte
St. Bernard Waltz
Dola Masurka

EXHIBITIONS

Sham Hareh Golan
White Heather Jig
Bal in da Straat
Mexican Schottis
Lady Asked Waltz
Grand Square
Jota Criolla
Viennese Waltz

VALLEY OF THE MOON VINTAGE FESTIVAL

On September 24th and 25th, 1977, the residents of Sonoma Valley, their guests and visitors will gather to celebrate the harvest and to acknowledge the historical contributions of the early citizens of Sonoma to the ultimate statehood of California and to the establishment of California's multi-million dollar wine industry.

The Vintage Festival celebration, 80 years old this year, will begin at 11 AM on Saturday, September 24th with the blessing of the grapes, followed by historical reenactments of the Bear Flag revolt and the Vallejo-Haraszthy wedding ceremony. On Saturday evening there will be a gala Spanish Ball at the Sonoma Mission Inn featuring a buffet dinner, refreshments and dancing. On Sunday, the historical reenactments will be repeated, followed by a traditional hometown parade with horses and costumed riders, marching bands, floats and antique cars. In addition to the festival activities, visitors may wish to explore the scenic Sonoma Valley, visit the wineries for tasting and tour and visit historical sites including the Vallejo home and Jack London State Park.

Just 46 miles northeast of San Francisco, Sonoma is the site of the most northern mission of the California chain, founded by the Franciscan fathers in 1823. It was the twenty-first and last of these historic settlements. The town was founded in 1835 by Mariano Guadalupe Vallejo, a Mexican army commandant.

Sonoma Valley is renowned as the birthplace of California viniculture. Although grape vineyards were first planted by the padres in 1824 for the purpose of making sacramental wines, the beginning of the California premium wine industry can be traced to the experimental vineyard planted by Buena Vista in 1858 by a Hungarian nobleman, Count Agoston Haraszthy. One hundred thousand grape cuttings of 140 European varieties were imported, planted and later distributed throughout the state. Today ten valley vintners produce premium wines of established quality and national reputation.



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A Word on FIESTAS in Mexico

Theoretically speaking, a fiesta is only a religious Holy Day, usually devoted to the commemoration of some saint's day, according to the Catholic calendar.

In practice, however, it is decidedly a gala occasion, and although still preserving the original idea of religious devotion, it includes a great many aspects of innocent fun-making and general entertainment, which for centuries has been the special delight of the common Mexican people. Fiestas were instituted in Mexico shortly after the Spanish Conquest, when the wise old church Fathers saw the necessity of sublimating the urge on the part of the native peoples to celebrate their former pagan Holy Days.

Elaborate costumed dances, whose choreography illustrated religious themes, were taught the natives by the Padres, and in many places in Mexico these dances are still enacted practically as they were learned some four centuries ago. Yet despite the religious base of the fiesta, considerable profane, if not pagan, influence has crept in. Perhaps that is one of the best reasons, or contributing factors, that make the present day fiesta a far more interesting event than it could have been so many years ago.

At the time of the Conquest, the Spaniards made it a practice to retain the original name of a city or village but taking on the name of a saint. This saint automatically became the patron of the specific town, and a fiesta had to be staged on the saint's day.

As in olden times, fiestas in the villages and towns of Mexico generally center around the principal parish church which is always decorated for the occasion.

Special Masses are held at which a visiting high dignitary of the Church frequently presides. Indigenous dances -- often of entirely pagan origin, occupy a large part of the out-of-doors entertainment. These dances are generally performed in costume, and are given the appearance of sanctity by the religious banners carried by some of the dancers. Some of these dances are very fine, showing the remarkable sense of choreography and rhythm possessed by the native Mexican people.

In the larger towns, bullfights, rodeos and other amusements are additional fiesta entertainment. In the evenings, at almost any fiesta, elaborate fireworks are the principal event. These fireworks are usually made and assembled by native experts at the craft and are of an entirely different character than fireworks as understood by the average foreigner. Often there is a dance that follows the fireworks, or some other form of merry-making. In some towns the fiesta is spread over a period of many days, but in all cases the last day is the more important, and certainly the most interesting.

Special markets are a dominant feature of almost every fiesta. The usual town market is greatly enlarged and commonly includes a wide assortment of handicraft articles and other goods of interest to the visitor. In fact one often can find some unusual articles at these special fiesta markets, which are seldom seen at other times.

At many fiestas in Mexico the principal feature is the enactment of a complicated religious drama, with dances and a Master of Ceremony explaining the action. These are always performed in elaborate costumes. Some fiestas enact old legends in which practically the entire town takes part.

By far, the most interesting fiestas are found in small towns somewhat removed from the major lines of communication. In a great many instances, the dances and other fiesta activities are celebrated exactly the same as was the custom four centuries ago.

Source: Pemex Travel Club, Mexico

Editor's Note

You may have noticed that this month LET'S DANCE has 44 pages instead of the usual 40. This was initiated for this month only because of an unusual number of advertisements from the Sonoma area, making the usual 40-page format a little too cramped for comfort!

I would like to thank Mr. Angelo Fabris for his hard work in obtaining these ads for this issue. If all the councils obtained this many ads for their prospective Festivals, LET'S DANCE could always be 44 pages long!

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Let's Do Squares!

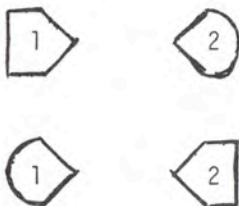
by Bruce Wyckoff

Square Thru is one of the more recent movements adopted by Folk Dancers. It is a versatile figure which fits in well with other movements. Every Fok Dancer should know it.



KEY: No. 1 man is facing #2 woman in this example.

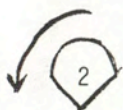
THE FORMATIONS:



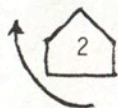
The initial formation is with couple facing couple, usually in the "squared up" position, women to the right of the man. Dancers dance by position, however, partners can be reversed or the movement can be done by four men or four women! The description will be for couple facing couple.

STARTING FORMATION
Any two couples or
four people facing.

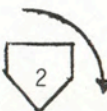
With right hands, pull by and turn one-quarter to face original partner.



Taking left hands, pull by and turn one-quarter to face original opposite person.



Again taking right hands, pull by and turn one-quarter to face the original partner.



Again taking left hands, pull by but do not turn, end back to back with original partner.



ENDING FORMATION

NOTE: All will be facing out.

You will note from the above description that each person has described a small square turning one-quarter each of the first three hands. Hands are always right, left, right, left (R, L, R, L). Men turn R (or those in the normal man's position turn R) and women turn L. Never turn around (only turn the "short" way, one-quarter). Do not hold hands too long after the pull-by.

The above description is for a Square Thru which is a movement with 4 hands. The movement can also be done with two hands (half Square Thru), 3 hands (Three-Quarter Square Thru), 5 hands (Square Thru, Five Hands), or any other number! In each case always begin R and turn one-quarter with each hand except the last hand.

Happy Dancing!



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.

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

Many folkdancing friends regret to hear of the passing of Phil Muller. A fund has been set up for a campership scholarship in his name to enable a deserving individual to attend the summer Folkdance Camp of his (or her) choice.

Checks may be sent to the "Phil Muller Memorial Fund" in care of Hazel Streeter, 950 Franklin St., No. 47, San Francisco, CA 94109.

Folkdancing was of Phil's pleasures and brought him great happiness and the opportunity to meet many wonderful people. This scholarship will be a living tribute to him.

National Conference on Dance for Educators

Teachers, this conference is for you. The first regional conference being held west of the Rockies is co-sponsored by the National Dance Association of the American Alliance for Health, Physical Education and Recreation and California State University, Sacramento, California, September 30 - October 1st.

This unique conference focuses on elementary, secondary and college-university teachers as well as those teaching in the recreational situation. In developing this conference the new and prospective teacher has also been kept in mind.

The prime concern of the teachers will be the development of basic fundamentals and teaching progressions for folk/ethnic, square, ballroom, jazz and tap dance. However, materials will also be presented in each aspect of the above mentioned dance forms for those teachers whose skills are above the elementary level.

A selection of activities will be presented by accomplished leaders and teachers. Jack Murtha, supervisor of physical education, Yuba County, has developed square dance techniques and progressions for all ages and grade levels. Jere Curry, an exponent in the field of tap, jazz, and ballroom will present not only a history of tap dance in movement form, but will teach jazz and a session on the contemporary dance forms of the 70's.

For those who wish materials in the folk/ethnic dance there will be exciting presentations in Philippine, Mexican, Polynesian and International folk dance. In order to be able to incorporate folk dance into the social studies programs, the basic sessions will encompass not only dance activity but also the heritage, culture, music, art and costume of the region or country. Bernardo Pedere, teacher in the Pittsburgh Elementary Schools and director of Filipiana, will present dances for intermediate grades. Susan Cashion will teach two sessions of Mexican dance --- dances for children, and a more advanced session on the polka and shotis of the Norte region of Mexico. Polynesian folk forms will be presented by Iris Dragon. Her emphasis will be on the background and dance of Hawaii, Samoa, and the dance of the Maori. International folk dance will be taught by Millie von Kinsky, who has been working for many years with elementary school age children, and Bruce Mitchell, principal of Kohler Elementary School and director of Camtia, an adult exhibition group.

Basic sessions on rhythm, analysis of fundamental steps, and simple approaches to the teaching of traditional and ethnic folk steps and patterns will be presented by Miriam Lidster, Professor Emeritus, Stanford University and president, National

Dance Association.

The conference will be held on the campus of California State University at Sacramento, and is being directed by Edith Gardner. Members of the planning committee assisting Edith were Jere Curry, University of California, Davis; David Walsh, Dover Elementary School, Fairfield; Jackie Lahr, American River Community College, Sacramento; Linda Ambord, Hiram Johnson High School, Sacramento; and Miriam Lidster.

Conference information may be obtained from Barbara Barte, Div. HPER CSUS, 6000 J Street, Sacramento, CA 95819. Pre-registration is encouraged.

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SOPA JULIANA CON ALBONDIGAS (Vegetable Soup With Meat Balls)

- | | |
|------------------------|------------------------|
| 1 minced onion | 1/2 lb. ground pork |
| 1/4 cup tomato sauce | 1/2 lb. ground beef |
| 3 quarts chicken stock | 1/4 cup parsley |
| 2 large carrots | 6 mint leaves |
| 1 lb. fresh peas | 1 teaspoon salt |
| 1/2 lb. string beans | pepper |
| 3 tablespoons raw rice | 1 egg, slightly beaten |

Fry onion in oil about 5 minutes, then add tomato sauce and stock. When mixture boils, add vegetables. Mix rice into meat, adding chopped parsley, mint leaves, salt, and pepper. Add egg and mix well. Roll mixture into small balls and drop into boiling stock. Cover tightly and let simmer half an hour.

Serves 6 to 8.

ENCHILADAS

- | | |
|-----------------------------|----------------------------|
| 8 tortillas | 2 tablespoons flour |
| 1/3 lb. mild cheddar cheese | 1/2 teaspoon salt |
| 1 medium onion | 2 tablespoons chili powder |
| 2-1/2 cups water | |

Grate cheese and onion together in a bowl. Heat water almost to boiling point in skillet. Blend water, flour, salt and chili powder into a smooth paste and add to hot water to make a chili gravy. Soften tortillas by placing in hot gravy for a very short time. (Tortillas may be made from piecrust mix; mixture of water, flour, and salt; or may be purchased from a market.) Remove to long, flat pan; spread cheese and onion mixture on tortillas, roll, and sprinkle with remaining cheese and onion. Cover with hot chili gravy. Serve immediately or keep warm in very low oven.

Serves 4.

GUACAMOLE SALAD

- | | |
|----------------------------|-----------------------|
| 1-1/2 avocado pears | 1 green chili pepper, |
| 1 fresh tomato | roasted and peeled or |
| 1 tablespoon chopped onion | chili powder to taste |
| 1 head lettuce | lemon juice |

Mash avocado meat with fork. Cube tomato. Chop onion and chili. Mix together and season with salt and lemon juice. Serve on lettuce.

Serves 6.

NIDO DE PAPA Y CARNE (Mexican Meat Casserole Dish)

2 cups mashed potatoes	1 cup tomato purée
1 beaten egg yolk	1-1/2 lbs. boiled beef,
1 tablespoon chopped onion	cubed
1 tablespoon chopped parsley	1/2 lb. raw ham, cubed
2 tablespoons butter	salt and pepper

Prepare mashed potatoes in usual way, add egg yolk and beat well. Fry onion and parsley in oil; add tomato purée, cubed beef, and ham. (Or all ham or all beef may be used instead of a combination of both.) Season well. In a buttered casserole put a layer of mashed potatoes, then one of meat in sauce, repeat, having top layer potatoes. Dot with butter and bake for half an hour at 375 degrees F. Serves 6.

BUÑUELOS

2 cups flour	1/2 teaspoon baking
1 teaspoon salt	powder

Mix ingredients well, then add water until dough is well mixed. Form into small patties, and stretch until paper-thin. Fry in deep shortening. Serve as bread. Delicious with cocoa.

MARQUESOTE (Fiesta and Wedding Cake)

2 eggs, separated	2-1/2 tablespoons corn-
1/2 teaspoon anise seed	starch.
1/4 cup confectioners' sugar	

Beat egg whites until stiff; continue to beat and add anise seed and sugar. Beat yolks until pale yellow and add corn-starch. Add yolk mixture to egg whites, stirring constantly, adding a pinch of salt and, if desired, vanilla flavoring. Pour into greased pan, filling about half full, and bake at 350 degrees F. about 40 minutes.

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Easy Does It!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers



SLOVAK CZARDÁS

Offered here are some notes on the Slovak Czardás as it has been taught by Professor Anatol Joukowsky. He researched the ethnic dance of Czechoslovakia (among many others) and brought us a set of dances. Three of these have remained quite popular. Professor Joukowsky, affectionately called "Mr. J", was born in the Ukraine. A short biography appears in the preface of his book, "The Teaching of Ethnic Dance". (Published by J. Lowell Pratt and Co., N.Y.).

According to "Mr. J", the steps in the Slovak Czardás are more vigorous and free than the Hungarian from which they are adopted. In the *Vrtielks Czardás*, it is noted: "Throughout the dance, bend knees on each closing step of the Czardás and the Bokazo". In both the *Vrtielka* and the *Czardás z Kozických Hamrov*, the forward CZARDÁS STEP should not look like an ordinary TWO-STEP. The style requires a vigorous extending of the leading foot. After the close with the trailing foot, bend the knees on "count and". Also in the *Czardás 2*; there are two figures inspired by the Slovak horsemen. In imagination the partners take turns in driving "the horse".

The *Horehronsky Czardás* is also from Slovakia, but being a girl's dance it is more gentle and graceful - less vigorous. Style note from the syllabus: "Knees straighten on the beat and relax on the off-beat. Not too staccato." This makes it different from the other two and more like the Hungarian. The *Horehronsky Czardás* even has a Rida step.

Since we are privileged to have had these dances presented in their original ethnic form, it behooves us to dance them in the style with which they were originally presented. Let us not permit them to deteriorate into the hodge-podge of characterless dance.



Desert sands

You Missed It?

Perhaps you just didn't want to be reminded of the water shortage. Well. . .really . . . it wasn't all that bad. Of course the Sunday program started off with MAYIM, MAYIM and one of the outstanding exhibitions of the afternoon was the desert dancers (Rikudoms).

But before that: Saturday afternoon, the teacher-dancer institute at Mill Valley. We registered at 1 PM, received our syllabus of dances to be taught and with music furnished by Frank Bacher we learned several dances under the able teaching pf Millie & Vern von Konsky and Dean & Nancy Linscott.

As is always the case, dances selected to be taught at the teacher-dancer institutes are thought to be outstanding dances, either recently introduced or in need of review.

This institute was outstanding. Two dances will surely become very popular (if enough records can be made available.). Tango Mannita, taught by Millie & Vern von Konsky, is a round dance or Made Up Tango, done to the same record as Tango Azul which we learned a number of years ago. This dance has lots of Tango styling and is interesting even though not a true "Folk Dance".

The other exceptional dance presented at this institute was the Swedish Scotis fra Bingsjo. This is a dance that the



Swedish ethnic groups in the Bay Area have been doing for some time and was introduced formally to Folk Dancers last year in an institute at Stanford. At that time the record that was used, although satisfactory, was not particularly appealing. The Linscotts had a record that was exceptionally good but there were only about 4 copies made available. If more copies can be had this will become a very popular form of the schottisch.

*DEAN & NANCY LINSCOTT
present "Schotis fra
Bingsjo". Note the
modified ballroom po-
sition.*



Following the Saturday afternoon institute many dancers had dinner at friends' or at one of the restaurants advertising in LET'S DANCE and attended the party at Park School in Mill Valley.

Sunday morning is time for Federation meetings culminating in the assembly meeting. Those attending were provided a light lunch by the Marin Dance Council so they would not miss the afternoon program.

And then the Festival. Dancing started as usual at 1:30 PM. The program was good with a heavy sprinkling of dances indigenous to the Marin Council Clubs. At 3 PM, Exhibitions:

*RIKUDOM - Israeli
dancers directed
by Allen King -
presented a medley
of dances typical
of these desert
people. (The men
danced, too.)*





*KOPACHKA - Women Dancers
directed by Nancy Linscott
present Hungarian dances
in full (and beautiful)
costumes.*



*KOPACHKA - Men Dancers
directed by Dean Linscott
present Morris Dances
with the help of
the Kopachka Band.*

The evening program was broken at 8:30 for exhibitions. Full costumes make these exhibitions well worth watching. Folk Dancers are DOERS but a little watching can sharpen your own styling and those costumes add a lot to the meaning of the dance.

NOW, if you missed it, you missed a good show. Don't miss the next one. The festival at Sonoma should prove to be a good one. Plan to spend a little extra time in Sonoma Valley. This is one of the most interesting places in California historically and due to the quality of the table wines produced there and in Napa Valley.

In the Sonoma Valley are lots of good restaurants and interesting shops. (See the advertisements in this issue of LET'S DANCE)

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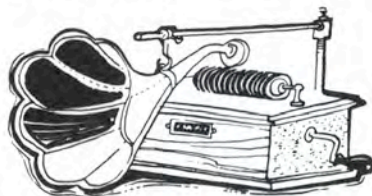
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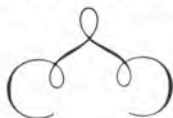
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STRUMICKA PETORKA

(Macedonia)

Strumicka Petorka (STROO-meech-kah PEH-tor-kah) is a choreography of Macedonian steps by Bora Gajicki. It was presented by him at the 1976 University of the Pacific Folk Dance Camp.

MUSIC: Records: Borino Kolo Folk Emsemble #576, Side 2, Band 4; Jugoton LP YVS-60941. Rhythm is 5/8 meter (1,2--1,2,3) counted 1, 2 or Q-S for the dancer, where the second count is longer than the first one.

FORMATION: Lines of dancers (may be segregated or mixed) with joined hands held at shoulder level.

STEPS: Basic Pattern (3 measures):
Meas 1: Lift R in front of L leg while bouncing on L (ct 1); step on R (ct 2).
2: Lift L in front of R while Bouncing on R (ct 1); step on L (ct 2).
3: Step on R (ct 1); step on L (ct 2).
Bounce: With weight on one or both feet, raise heels (upbeat). Lower heels (downbeat). Walk*.

*Described in Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., Hayward, California.

MUSIC 5/8

PATTERN

Measures

INTRODUCTION

No introduction (or wait 16 meas -- one time through the dance).

I. BASIC WITH TURN

- 1-3 Facing diag R of ctr and moving in LOD, dance 1 basic pattern fwd.
- 4-6 Still facing LOD, dance 1 basic pattern moving bkwd in RLOD. During meas 4, ct 1 lift R beside L leg instead of in front. Turn to face ctr on last ct.
- 7 Raise R in front of L while bouncing on L (ct 1); hold (ct 2).
- 8 Release hands and turn once CW with 2 steps, R (ct 1); L (ct 2).

II. BASIC WITH STEPS IN PLACE

- 1-7 Repeat action of Fig I, meas 1-7.
- 8 Swinging arms fwd and down, step on R beside L (ct 1); step on L in place (ct 2); On last beat of ct 2 raise arms in preparation to repeat dance from beg, or leave them low for the interlude.

INTERLUDE

- 1-4 With arms still down, face and move in LOD with 8 walking steps in rhythm (Q-S), beg R. When stepping on R, roll fwd from heel to toe. When stepping on L, accent slightly by coming down flat on L and by bending and straightening L knee.

Sequence of the dance: Do entire dance through twice, then the 4 meas interlude. Repeat dance 5 more times plus the interlude. Then repeat dance 5 more times.

AZUL CIELO

(Mexico)

Azul Cielo (ah-SOOL see-AY-loh) is a Mexican Schottische from Northern Mexico. It was presented at the 1976 University of the Pacific Folk Dance Camp in Stockton, California by Sra Alura Flores de Angeles of the University of Mexico. As with many currently popular folk dances performed in their indigenous setting, the dance is done differently in different locations. Another version of this dance (using the same music) was introduced by Al Pill in 1966.

MUSIC: Record: RCA Victor 75-9624, Express Azul Cielo

FORMATION: Couples in closed position with M with back to center of the hall and facing ptr.

STEPS: Walk*, Grapevine*, Step-hop*.

STYLING: The dance should be performed utilizing typical Mexican styling including rocking shoulder movements and exaggerated knee and ankle movements. Directions are described for the M, W does counterpart.

*Described in Volumes of Folk Dances from Near and Far, Published by Folk Dance Federation of California, Inc., Hayward, CA.

MUSIC 4/4

PATTERN

Measures

4 meas INTRODUCTION No action.

I. GRAPEVINE

- A 1 Move to M L (LOD). Step to L on L ft (cts 1-2) (slow step); step on R ft across behind L (cts 3-4) (slow step).
- 2 Step to L on L ft (ct 1) (quick step); step on R ft across in front of L (ct 2) (quick step); step to L on L ft (cts 3-4) (slow step).
- 3 Step on R ft behind L (cts 1-2) (slow step); step on L ft to L (cts 3-4) (slow step).
- 4 Step on R ft across in front of L (ct 1) (quick step); step on L ft to L (ct 2) (quick step); stamp R ft beside L (cts 3-4) (slow step).
- 5-8 Repeat action of meas 1-4 with opp ftwk in opp direction.
- 9-16 Repeat action of meas 1-8.

II. STEP-HOPS

- B 1 Assuming Butterfly pos (opposite hands joined and held out to sides at shldr level), M step-hop in place on L ft (cts 1-2); step-hop on R ft (cts 3-4). Turn CW on step-hops, as much as M desires.
- 2-3 Repeat action of meas 1 (Fig II) two more times.
- 4 Stamp L, R, L (cts 1, 2, 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4 (Fig II) but using opp ftwk and turning in opp direction.
- 9-16 Repeat action of meas 1-8 (Fig II) and end in Butterfly Pos but both facing LOD.

III. HEEL AND TOE

- B 1 Keeping leading hands low, place L heel fwd with toe pointed LOD (cts 1-2); place L toe across R ft with heel pointing RLOD (cts 3-4).
- 2 Walk LOD, L, R, L (cts 1, 2, 3); hold (ct 4).

- 3 Place R heel fwd with toe pointed LOD (cts 1-2); place R toe back with heel pointing RLOD (cts 3-4).
- 4 Walk LOD, R, L, R (cts 1, 2, 3); swing L ft around twd ptr, face RLOD, lower hands pointing RLOD (ct 4).
- 5-6 Repeat action of meas 1-2 (Fig III) in opp direction but do not cross R ft with L on meas 5 (cts 3-4).
- 7-8 Repeat action of meas 3-4 (Fig III) in opp direction but cross L ft with R on meas 7 (cts 3-4).
- 9-16 Repeat action of meas 1-8 (Fig III) but end in closed dance pos.

IV. GRAPEVINE

- A 1-16 Repeat action of Fig I but end with both hands joined straight across, arms extended downward.

V. ROCKING STEP

- C 1 Step L behind R ft (ct 1); hop on L (ct 2); step R behind L (ct 3); hop on R (ct 4).
Note: It will be necessary to move fwd slightly on the hops in order to avoid moving away from ptr.
- 2 Step L behind R ft (ct 1); rock fwd on R (ct 2); rock bkwd on L (ct 3); hold (ct 4).
- 3-4 Repeat action of meas 1-2 (fig V) using opp ftwk.
- 5 Holding hands twd LOD low, slide in LOD with L ft (ct 1); close R to L ft (ct 2); repeat action of cts 1-2 (cts 3-4).
- 6 Slide in LOD with L ft (ct 1); lower trailing hands, turn to face RLOD and stamp R ft beside L (ct 2); stamp R beside L (ct 3); hold (ct 4).
- 7-8 Repeat action of meas 5-6 (fig V) using opp ftwk and direction.
- 9-32 Repeat action of meas 1-8 (Fig V) 3 times, 4 times in all.

VI. GRAPEVINE

- A 1-16 Repeat action of Fig I.



PUBLICATIONS

For your Folk Dance library -- 2 new publications during the past few months.

The syllabus for the 1977 Teacher Training Program conducted by your Federation under the able leadership of Millie von Konsky.

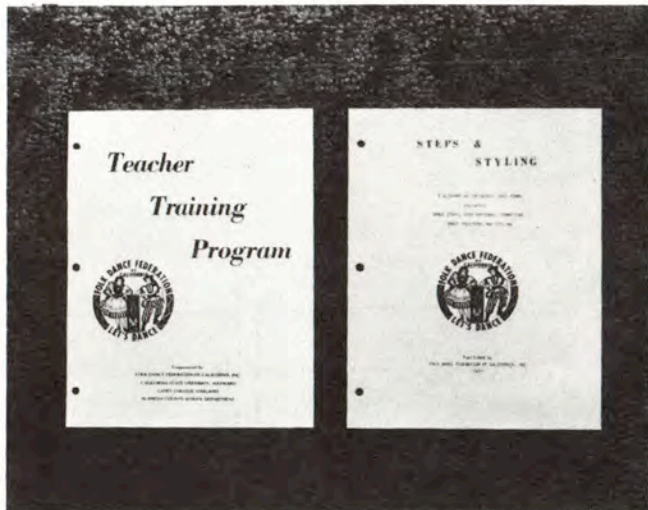
From your Dance Research Committee -- the core for building your binder of dance

write-ups. This Steps & Styling volume contains the glossary of steps and definitions as used by the Federation Research Committee with sections on Styling for each of several regions of interest to all International Folk Dancers.

Historically, the Publications Committee has released various combinations of books and write-ups with some Steps & Styling information in the front of the volume. These volumes have been valuable in your Folk Dance library as basic technique sources. We have felt for many years that most teachers kept their write-ups from LET'S DANCE Magazine and other sources in a 3 ring binder which could be easily carried to class. Now you can build your 3 ring binder from the front, just the way you will need it.

As we go to press with this issue of LET'S DANCE we are preparing for a meeting of all persons interested in publications for August 28. Watch for more information from your publications committee next month.

---Your Publications Committee



Clogging? Sounds Familiar...

Clogging, at least the definition if not the actual steps, should be part of every folk dancer's repertory. After all, it is part of our American Dance History. Clogging is a descendant of many dance steps, styles and patterns. It has something of Irish Step Dancing, Scottish Sword dancing and various African Tribal Dances. Traditional patterns come from Quadrilles, Kentucky Running sets and Big Circle dancing. It originated along with Square dancing from common roots. It was not until the thirties that taps were added to the shoes as a trend away from the old farm style "clod hoppers".

Clogging is alive and well in the San Francisco Bay Area. The Diablo Mountain Cloggers, started in 1974 by Violet Marsh, are still teaching and performing, even though the originator was transferred to Houston, Texas. Our Diablo group predominantly practices precision clogging as contrasted to Mountain style. Precision style is characterized by set patterns with the dancers generally all doing the same step at the same time.

This year the Diablo Group has performed widely in California with a high point on July 23 & 24, when we put on a total of eleven performances at Mariott's Great America.

As in any living art, Clogging is continually growing and changing. When watching the Diablo Cloggers you can pick out patterns and movements from many other dance forms. To compliment the traditional patterns we use ideas from Square dancing, round dancing, Charleston, Swing and even a little rock but all done Blue Grass Style. The group always encourages beginners or visitors to their practice sessions. It's a great way to familiarize yourself with clogging and get a little exercise to boot.

O.J. Erickson

For FUN in September:	<u>VALLEY of the MOON FESTIVAL</u>
COME TO SONOMA!	September 18th
Jerry and Theresa Kappes	Welcomes Folk Dancers!
Petaluma	"Santa Rosa Folk Dancers"
International Folk Dancers	Party every 3rd Saturday
Welcome you to	S.R. Jr Hi, Santa Rosa
<u>FIESTA De SONOMA!</u>	Welcome, Folk Dancers
2nd Sat. parties at Kenilworth	THE NAPA VALLEY FOLK DANCERS
Jr Hi, Petaluma	Tuesdays: Kennedy Park
	(3rd Tuesday Parties)
	Thursdays: Shearer School

Federation Information

As Federation Vice-President one of my jobs is to preside at the Council Presidents Committee meetings. The Council Presidents Committee acts in an advisory capacity to the President and coordinates the activities of the various councils. It really is a communications forum, informing the councils -- and through them the clubs -- of Federation activities and carrying the wishes of the clubs and councils to the Federation. There is also an opportunity to discuss common problems and, hopefully, solutions.

At the last Council Presidents Committee meeting in Kentfield on July 10, President Burt Scholin of the Greater East Bay Folk Dance Council brought up a matter of concern in his council. They observed that there was a lack of uniformity in the list of dances taught throughout the Council. It is not much fun to go to parties if the host club does different dances than you do. In response to this problem, all the clubs in the East Bay were polled and the results tabulated. What teacher would not want his dancers to learn the most popular dances? The winners are as follows:

8 clubs	Posties Jig
6 clubs	Garry Strathspey
6 clubs	Tzadik Katamar
5 clubs	Sheila's Waltz
5 clubs	Sicilian Tarantella
5 clubs	Walczyk Lubelski

Discussion brought out that his problem was also recognized in two other councils! On the Peninsula some of the teachers have met, although sporadically, for several years. The teachers have chosen several new dances and several old favorites which have been taught in most classes. People in this council think that this effort has promoted uniformity in the dances taught in the area and improved parties for most people.

Evan Sprague reports that in Redwood Council some time ago the teachers chose dances to teach. This effort worked well but was not continued.

If three of our seven councils have independently recognized this problem, there must be something to it. Let's take it one step further. If dancers experience a problem dancing with other clubs in their own Council, do they experience more of a problem going into other Councils? Would it also be desirable to coordinate the dances taught among the Councils?

I would be interested in receiving comments on the above. You may send opinions to me or your Council President.

*Bruce Wyckoff
1215 Chesterton Ave.,
Redwood City, CA 94061*

There has been and always will be much controversy over the annual "Dance Popularity List". The following was sent to me by Mr. Gene Fuller (Gene's Dance Library). It is the "Popularity List" of 25 years ago. From Gene's accompanying letter: "The Hambo, of course, and the Corrido are still in the Top 10 category. Our old favorite Blue Pacific Waltz is still with us, and has been in and out of the Top 10 for several years. The other 8 dances in the 1951 Top 10 have dropped behind but are still on the 1976 list. It appears that some 30 dances that we enjoyed doing 25 years ago are still very popular today.

"I noticed that about 10 Scottish dances are on the 1976 list, but again not a single Irish dance made it. Also there were no Irish dances on the 1976 Statewide program, yet we would have enjoyed doing Stack of Barley, Siamsa Bierte or the Irish Waltz, or some of the other 40 or more excellent Irish dances introduced in the Magazine or at Stockton Camp."

Without further ado, then, here is the...

1951 Folk Dance Popularity List

- | | |
|---------------------------|----------------------------|
| 1. Hambo | 31. La Mesticita |
| 2. Marklaender | 32. Black Hawk Waltz |
| 3. Corrido | 33. Square Tango |
| 4. Zillertaller Laendler | 34. Dutch Foursome |
| 5. Caballito Blanco | 35. Meitschi Putz Di |
| 6. Italian Quadrille | 36. Schuhplattler Laendler |
| 7. Dreisteyrer | 37. Senftenberger |
| 8. To Tur | 38. Polyanka |
| 9. Korobushka | 39. Tsiganockha |
| 10. Oklahoma Mixer | 40. Vienna Two Step |
| 11. Cotton Eyed Joe | 41. Road to the Isles |
| 12. Ranchera | 42. Canadian Barn Dance |
| 13. Spinning Waltz | 43. Kohanochka |
| 14. Neapolitan Tarantella | 44. Viennese Waltz |
| 15. At the Inn | 45. International Waltz |
| 16. Amanor Waltz | 46. Las Altenitas |
| 17. Russian Peasant Dance | 47. Hopak |
| 18. Hava Nagila | 48. Tango Waltz |
| 19. Royal Empress Tango | 49. Kreuz Koenig |
| 20. Waltz of the Bells | 50. Danza Puertorriquena |
| 21. Tuljak | 51. Blue Pacific Waltz |
| 22. Skaters Waltz | 52. Beseda |
| 23. Laces and Graces | 53. Donella Tango |
| 24. Mexican Schottische | 54. Altai Polka |
| 25. Beautiful Ohio Waltz | 55. Eva Three Step |
| 26. Silencio Tango | 56. California Schottische |
| 27. St. Bernard Waltz | 57. Maxina |
| 28. Fascination Tango | 58. Down the Lane |
| 29. Scandinavian Polka | 59. Backwards Contra |
| 30. Shuddle Bux | 60. Mexican Waltz |

- | | |
|-----------------------------|--------------------------------|
| 61. Polka Mazurka | 91. Eide Ratas |
| 62. Sicilian Tarantella | 92. Swedish Figure Schottische |
| 63. Cumberland Square | 93. Sudmalinas |
| 64. Romany Mood | 94. Ladies Whim |
| 65. Circle Schottische | 95. Stack of Barley |
| 66. Alexandrovskia | 96. Triple Schottische |
| 67. Boston Two Step | 97. In My Garden |
| 68. Philippine Mazurka | 98. Tennessee Waltz |
| 69. Polish Mazur | 99. Mockingbird Hill |
| 70. Rumanian Kolo | 100. Kamarinskaya |
| 71. Fantasia Michoacan | 101. The Roberts |
| 72. Sicilianella | 102. Tango Poquito |
| 73. Der Wolgaster | 103. Tarantella Montevergine |
| 74. Susan's Gavotte | 104. Jota Aragonesa |
| 75. Varsousianna Prog. by 3 | 105. Bold Merchant |
| 76. Fado Blanquita | 106. Misirlou |
| 77. Spanish Schottische | 107. Grand Square |
| 78. Mayim | 108. Peek-a-Boo Waltz |
| 79. Bialy Mazur | 109. Glow Worm |
| 80. Iti M'Lvanon | 110. Patty Cake Polka |
| 81. Irish Waltz | 111. Snurrebocken |
| 82. Bruder Lustig | 112. Sher |
| 83. Krakowiak | 113. Spanish Circle Waltz |
| 84. Fiesta Schottische | 114. All American Promenade |
| 85. Jarabe Tapatio | 115. Varsouvienne Quadrille |
| 86. Kol Dodi | 116. Swedish Varsouvienne |
| 87. La Raspa | 117. Turner Schottische |
| 88. Cielito Lindo | 118. American Schottische |
| 89. Doris Waltz | 119. Ping Pong Schottische |
| 90. Three Step (Moonwinks) | 120. Santa Barbara Contra |



Copper Enameling

Edgar and Patricia Cheatham

(Permission to reprint this article has been granted by the editor of Montgomery Ward Auto Club News, Michael J. Connelly, and by the authors. Ed.)

Vivid and contemporary as it is, the art of copper enameling has been known since the ancient Romans and Celts. Although it appears sophisticated, a beginner can find the craft to be immensely rewarding.

Several years ago, Gus and Maggie Masters left California for the southern Appalachians and a brandnew venture as crafters in copper enameling. Now nationally esteemed, their work has been exhibited at the Smithsonian Institution. They encourage aspiring enamelists to seek the many creative horizons which this distinctive craft offers.

COPPER ENAMELING is a process by which enamels (finely powdered glass) or lumps and threads of glass are applied to the surface of copper, which is then heated, fusing the enamels to the copper. Pieces of jewelry, wall plaques, small plates and bowls, ashtrays, tiles for table tops, lamp bases, and decorative murals are some of the projects of this craft.

After you become proficient in basic enameling procedures, you'll probably shape your own pieces, cutting from copper sheets with a jeweler's saw. To get started, though, work with the pre-cut copper shapes available in shops.

You will also need a small inexpensive kiln that can handle projects up to 4-1/2 inches in diameter. A small kiln costs around \$20. and comes with basic instructions. For about \$10 more you can buy a kiln which comes with a variety of enamels and 18-gauge copper shapes. A larger kiln, 8" x 8" x 4-1/2", costs around \$80.

Before beginning, select a small piece of copper and clean the surface with emery cloth or steel wool; be careful not to fingerprint the clean surface. (Oil from your fingers will leave marks on the clean copper) Coat the reverse side of the copper item with a coating of salt water (1 tsp. salt to 4 oz. water) to prevent burning or scaling.

After the piece dries, place the copper, clean side up, on paper and coat surface with a thin layer of gum tragacanth or a similar commercial solution. Select a powdered enamel color with which to experiment, sifting through an 80-mesh sieve to the thickness of a dime. Cover edges thoroughly. Experiment further by placing with tweezers an enamel lump or threads gently on top of the powdered surface. Lift copper piece from the paper with a spatula and place it on the firing rack of the kiln, preheated to 1500 degrees.

Load the kiln with a firing fork from an angle, instead of

directly from the front, to avoid a drop in temperature. Firing process should take 1-1/2 or 2 minutes. Open the kiln door and when the enamel surface looks smooth and shiny, remove the rack from the kiln and place it on an asbestos tile. After the fired copper object cools, clean the bottom side with an emery cloth; file any burnt edges.

You'll soon try some variations. Block out part of a copper form with a piece of paper while sifting enamels; then sprinkle a second color over the blocked-out part. Prepare the copper and fire a one-color solid coat on its surface, let it cool, then coat it with gum tragacanth. Place design cut from paper over enameled surface and sift another enamel color over it. Remove the paper stencil and fire.

Still another alternative: Fire a solid color enamel on another copper shape, then coat with gum tragacanth after it has cooled. Dust a solid layer of another color over the surface. Then, using a dowel or toothpick, scratch a design through to the base coat. Place in kiln and fire.

Interesting results can also be obtained by using 20-22 ga. round or square copper wire in designs. Bend the wire to create interesting shapes and spaces. Position so that wire is flat on the surface of the copper shape to be fired. Dust with flux, a transparent, colorless enamel, and fire. If you find that the wire has not fused tightly to the copper surface, you can re-flux and fire again. The CLOISONNES - shapes formed on the surface -- may now be filled with enamel colors in a combination of powder and water. Pack in with a small tool, then return to the kiln and fire.

It is fairly easy to learn to shape copper objects from sheet copper with a jeweler's saw. Start by designing an uncomplicated shape on paper, cut it out and cement to surface of sheet copper. Place copper on a bench pin, holding firmly. The saw blade is sharp but delicate, so position it so that it can be moved up and down vertically with only the slightest pressure of the blade against the copper sheet. Follow design outline, and, after cutting, smooth edges with a needle file. Holes may be punched into copper with a hole-punch.

To shape the copper into a bowl, hollow out the end of a wooden block, place a piece of round copper over the hollow, and beat with a ball pein hammer.

If the back, or bottom, of a piece will be visible, enamel both sides to achieve the best appearance possible. Follow same basic instructions as for enameling, only use a trivet instead of a firing rack to support the piece in the kiln.



ECHOES FROM THE SOUTHLAND

By Perle Bleadon

WEST VALLEY FOLK DANCERS

It wasn't just installation time again for the West Valley Folk Dancers. On a recent Saturday in June, outgoing president Helga O'Brien of Woodland Hills turned over the gavel to new president Bill Lamb of Van Nuys. With the gavel goes the memories of the last few months when the club participated in a big way in the "Seaside Statewide '77" festival in Santa Monica over the Memorial Day Weekend. Bunny Hogan of Reseda did the decorating of the Civic Auditorium and Donna and Art Hurst of Woodland Hills handled the registration.

Paul Walker of Woodland Hills, exhibition chairman, organized the Club's participation in "Youth Day '77" in May at Pierce College and "Arts on the Move" at Warner Ranch in June. The club did exhibitions and taught several dances.

The installation was held in the Garden of Michael and Beverly Faban in Woodland Hills. Dinner was followed by outdoor dancing. New officers are Bill Lamb, president; Mike Emch of Reseda, vice-president; Sy Seid of North Hollywood, Secretary; Gloria Kohn of Canoga Park, Treasurer; and Fran Rosen of Santa Susana, Membership chairman.

Club membership is open to the public for both instruction and international dancing. Regular dancing takes place Friday evenings at 7:30 for instruction and dancing at 8:00 PM. Location: Canoga Park School, Topanga Cyn. Blvd. at Cohasset St., Canoga Park. For further information, please call 782-3281 or 881-4092.

(Submitted by Michael Faban)

WESTWOOD CO-OPERATIVE FOLK DANCERS

We very recently learned that one of our "life" members, Leonora Young, celebrated her 83rd birthday. Sorry we didn't know earlier but better late than never. HAPPY BIRTHDAY LEONORA & CONGRATULATIONS!

The members of Westwood Council and the members at large extend our sincere thanks to all of the outgoing appointed officers for their hard work and service to the Club this past year -- thanks also to all the new appointed officers --- and lots of luck. Our new program persons are Gerry Gordon and Eileen Mellman, Social; Rhea Schauben and a Committee of seventeen to help; Scholarships, Betty Ceplair; Refreshments, Marilyn and Jim Pixler; Historian, Karen Wilson; Bulletin, Fran Slater; Beginner Class, Ila Holmes; Public Relations, Perle Bleadon; Membership, Linda Slater-Hansen and Jane Spitzer; Costume, Gerry

Gordon; Decorations, Sol Gura; Attendance, West Perkins; Parliamentarian, Barry Korn; Dance Cards, Louise Schonberg; Indexing, Perle Bleadon.

Westwood welcomes Sally Chriss, Alice Eldred, Donn Hall, Phil Jones, Bobby Ruth Mann, Ruth Sheppard, Phyllis Takahashi, Florence White and Silvia Young as new members. Happy Dancing.

SAN DIEGO AREA NEWS

The San Diego Folk Dance Club will celebrate October 1st & 2nd their 30th anniversary and will have an Oktoberfest as well. "Double your pleasure, double your fun..." at our upcoming Double Feature -- 30th anniversary party and Oktoberfest. Would you like to be in on the celebration from the beginning? Volunteer your help to Max Engelhard NOW!

Flora Cannau is subbing for Hillma Lenshaw, editor of San Diego Folk Dance Club's Newsletter while Hillma went to visit her brother in Nanaimo, B.C. She'll be back in time to edit August's newsletter. Alice and Archie Stirling teach the Beginners, Intermediate classes on Wednesday from 7 to 10 PM. Ray Garcia teaches advanced Intermediate on Monday from 7:30 to 10 PM in the Balboa Park Club.

Hillma mentioned in an earlier bulletin - "I wish you could have heard our Peasant dance (Shining Moon) played on the Soviet luxury lines, LERMANTOV when it was in San Pedro recently." There was a 10-piece balalaika orchestra playing it. The dance we do is not known in Russia, as it was composed in San Francisco by Sergei Temoff, a Russian ballet master, who is still active up there.

(Flora Cannau for Hillma Lenshaw)

The Cabrillo Folk Dance Club presents its slate of officers for IDA 1977. President, Karl Kochishan; Vice President, W.F. Kukuk; Treasurer, Pat Coe and Secretary, Mildred Shofner. AMONG OUR FRIENDS: Andy and Walter Moffitt are off to Europe for three weeks. Ed Smokena was on a business trip to Fresno and did two nights of folk dancing while there. Walt and Neta Rephun from Lancaster, California visited and danced with us recently. Walt used to teach folk dancing in Balboa Park from 1951 to 1956 together with Evelyn Prewett. Newlyweds Etan and Eileen Scherzer are relatively new to San Diego. They stopped by one evening and liked the folk dance scene here. Etan performed with an Israeli exhibition group in Los Angeles. And welcome to Alanson S. Ingersoll, Etan and Eileen's friend.

It was a last minute decision to hold a party for the incoming - out-going officers of the Cabrillo Club. The new party chairperson did a wonderful job -- thank you Gloria Clemens! The Ukrainian Sunday lawn program was excellent this year, with five exhibition groups participating; from Toronto and Winnipeg, Canada, from Phoenix, Ariz., Los Angeles, CA and Denver, Colo.

(ECHO, International Folk Dancers Newsletter)

IDYLLWILD FOLK DANCE WORKSHOP

The new location of the Workshop - Desert Sun School - has proven to be an excellent move. Vivian Woll and her willing & ever-ready to please staff, provided us with a wonderful experience. Yaakov Eden, Alura de Angeles, John Filcich, Vyts Belajus and John Hancock were always willing to dance some more. Sheila Ruby, Evelyn Prewett, Bob Brown, Pat Coe, Elma McFarland and Sam Schatz were there to keep everything running smoothly. The huge gym certainly gave us plenty of room to dance. The food was just wonderful and plentiful. The sleeping accommodations were very good. The location of the school is just beautiful -- among the pines and in the hills. The future of the workshop looks great at Desert Sun School. It was our privilege to watch Vyts do his famous Camel dance. We hadn't seen it for many years.

SCOTTISH DANCE EMSEMBLE

We were very fortunate to have in our midst Betty Thompson who came here from Toronto with husband and son for vacation at several gatherings and impromptu classes. Betty has been an Executive Member of the Teacher's association of Canada and director of its annual summer school since its inception in 1973. Betty is no newcomer to clinics and institutes of Scottish Country dancing, having been on staff at Pinewoods several times and teacher at the summer school in 1973. Betty was also one of our guest teachers at Santa Maria in 1976; she has also taught at Vancouver, Washington, D.C. plus numerous local events in the Toronto area. The Thompsons were guests at an Open House hosted by James Lomath at Miles Playhouse in Santa Monica and were guests for a short visit at Vanessa and Oberdan Otto's. During their visit in Southern California they went to Knott's Berry Farm, Disneyland and many other places on their itinerary. They then drove up to San Francisco (rental car) and stopped en route at Hearst Castle, Alisal, Monterey and all the beautiful scenic spots.

HOLLYWOOD PEASANTS

The installation (of new officers) dinner at the Highland was delicious! The Hollywood Peasants have a motto; FOLK DANCE, A GREAT WAY OF LIFE. We did just that at the dinner. The new president is Florence Goldman; Vice-president, Jeanette Targow; Treasurer, Emily Burke; Recording Secretary, Dottie Havanias; Corresponding Secretary, Sonia Schatz; Delegate Henry Ruby; Alternate, Roy John and Program Chairman, Ruth Oser. Council consists of Essie Auerbach, Al Drutz, Nat Day, Ruth Margolin, Morrie Otchis, Jesse Oser, Sheila Ruby, Sid Sunderland, John Weidmann and Nichole Kligman.

Walpole Cottage - just recently taught at Seaside Statewide by Ned and Marian Gault -- was being taught by Morrie Schorrow, Jota Criolla, a couple dance from Argentina was being taught by Ruth Oser and a review of Hasaposerviko by Sid Sunderland.

COUNCIL CLIPS

SAN FRANCISCO FOLK DANCE COUNCIL

The Gate Swingers held a surprise party April 2 for Ella and Bill Ballou honoring their Golden Wedding Anniversary. There were 125 people present, and some came from as far as Virginia and Seattle, Washington and many parts of California. They were very thrilled to have this wonderful celebration, as they have been dancing together for 51 years. They met in 1926 at a Polish Hall in St. Paul, Minnesota, and also danced at other ethnic halls before they came to San Francisco in 1936. They have three married children and 11 grandchildren, and now live in Pacifica. Every week they attend classes at their club which meets at the YMCA on Thursdays at 333 Eucalyptus. Bill Ballou is well-known among the early folk dancers. During Ed Kremer's terms in 1943-44 as President of the Folk Dance Federation, Bill became the business manager for Let's Dance and transformed it from a mimeographed bulletin to an Official Magazine. The mast head was designed by Paul O'Brien.

The Council will host their annual Fall Folk Dance Festival at the Recreational Arts Bldg, 50 Scott St. near Duboce on Sunday, October 16 from 1:30 to 5:30 PM, chairman is Harlan Beard. All dancers are invited to attend.

The Council was proud to award a partial scholarship to Stella Alvarado of the Fun Club. She attended the Stockton Folk Dance Camp. The new officers for 1977-78 are planning a great year for the San Francisco Council and urge members of the local groups to support all the activities and club parties and invite our many friends in folk dancing to visit our clubs and attend our dances as often as they can.

Lee Fifer, 1701 22nd Ave., San Francisco, CA 94122

SACRAMENTO FOLK DANCE COUNCIL

Our new president, John Alfaro, planned a summer program full of variety for the Folk Dancers of Sacramento.

The third weekend of June we traveled to Camp Sacramento in the high Sierras for a weekend of dancing. The weather was perfect, the food excellent, and three of our instructors each taught a new dance. We departed on Sunday morning, after enjoying a fun-filled weekend, to the warm Sacramento Valley.

The Fourth of July was celebrated with the opening of summer evening dancing on the Village Green at Land Park. We danced six nights a week, omitting Sunday, with varied dances each night to please everyone's tastes and desires. You do the choosing.

The third weekend in July many of the dancers drove over to the coast, Stillwater Cove. They actually danced in a barn which has to be cleaned before any dancing takes place.

Jim & Irene Oxford are providing an evening of instruction at Camp Sacramento in Folk & Square Dancing. After work they drive up each Tuesday night to teach and they are sponsored by the City Recreation Department.

On Sunday, September 4, we dance at the California State Fair. Wear your prettiest Folk Dance outfit and bring your Membership Card to be admitted free to the Fair. Enjoy your State Fair during the day, and then renew friendships and acquaintances at 8:30 PM at the Plaza Stage. Hope to greet you at the Fair.

Winona S. Perry, 1361 Vallejo Way, Sacramento, CA 95818

PENINSULA FOLK DANCE COUNCIL

Zora Mae Torburn, teacher at Palo Alto Folk Dancers, organized an anniversary party for the club June 18. It turned out to be a 38th year anniversary! (Are there any other Peninsula clubs claiming to be older?) The hall was crowded with dancers who enjoyed the program of oldies-but-goodies and newer dances. Host Roy Torburn recounted some of the history of the Club and then turned the mike over to Jack Ballard, one of the Club's early teachers, who told how it all started back during the war years as a "singles" group. Jo Buttitta, who taught the Club for 10 years, was introduced. Jo is still very active teaching folk and social dancing in Santa Clara and Palo Alto.

Dinner at Strawberry....dancing at Vineburg....brunch at Healdsburg. That's what 20 Docey-Doers did to help "Valley of the Moon" folk dancers celebrate their "Christmas in July" party. Next morning Barbara and Walt Buckholt entertained with brunch at their place on the Russian River.

With a sad heart Docey-Doe lost a faithful and old-time member of the club. Hugo Vindal died of a heart attack while vacationing in Switzerland. Hugo was a member of the club for 30 years.

Bruce and Mary Wyckoff, teachers of Redwood City Folk Dancers, welcomed a large crowd of dancers to their annual "Everybody's Birthday Party" August 12. Table decorations, ice cream and cakes were provided for each sign of the zodiac. (Some people even claimed more than one birthday so as to sample the various delicious cakes!)

The Palomanians have installed new officers for the coming year. President is Art Piunti, Vice-president is Ron Bueno, Treasurer is Ray Bacon, and Secretary is Grace Ganley. Palomanians hosted a very successful 5th Saturday party for the Council on July 30th.

Dian Langdon, P.O. Box 1080, Palo Alto, CA 94302

REDWOOD FOLK DANCE COUNCIL

Redwood Council has the following officers for the year 1977-78: President, Evan Sprague; Vice-president, Frank Bacher; and Secretary-Treasurer, Mona Verzi. Their problem is no doubt shared by other councils -- that it is next to impossible to inspire more dancers to participate at the council level; this

year they are trying less frequent meetings, with the officers and delegates making a special effort to bring other dancers with them to the meetings. Hopefully, new ideas and new enthusiasm will result. We who do continue to work at this level agree that "we get more out than we put in"; but even this philosophy is hard to sell to already-busy people today.

Angelo Fabris is one of our rare Folkdancers with real dedication; we understand he has now sold more ads for LETS DANCE in this issue than ever before have been sold for an issue; this has taken much time and effort by him and surely is appreciated throughout the Federation as well as here in our council where we are indeed proud and pleased. Perhaps it may inspire more effort in other areas to help defray the costs of publishing our fine magazine by selling more ads. We also concentrate on patronizing the advertisers throughout the year. Angelo also extends his aid to his own deaf granddaughter and to many others with the same handicap; he has contributed regularly to the folk-dancing group of deaf youngsters in the East Bay. Along with all this he had his annual Sunday picnic and dancing at his hill-top Sonoma home for folkdancers with the usual good attendance.

Members of the Santa Rosa Folk Dance Club, with the able assistance and music of Dee Rossi and Wendall Schaal, are frequently dancing at various convalescent and retirement homes in Sonoma County; the residents are responding with all kinds of appreciative applause and messages. It is great to have today's especially busy dancers give of their time and energies for the pleasures of others as well as dancing for our own pleasures. Dee is in Europe where we know she is having a great time; we look forward to hearing about her travels at Fiesta de Sonoma! We look forward to the usual delightful weather and the Veterans' Memorial center full of Fiesta de Sonoma folkdancers, with all dancing on hard-wood floor --- Saturday, September 17, afternoon Federation Institute and evening party; and Sunday, September 18, morning Federation meeting and afternoon and evening dancing.

Mona Verzì, 30 Corte Precita, Greenbrae, CA 94904

MARIN FOLK DANCE COUNCIL

Jim Rasetta is the new Council President, a second time around. Member groups have diminished so there will be adjustments as well as refreshing and new ideas --- Jim's speciality. Dates to circle on your calendar are the annual camp-out at Blue Lakes, Sept 10 & 11, Scholarship Ball on Oct 8th at Park School, and also on Sept 10th a Kopachka-Dolina party at Park School. Classes & Club parties will continue on the same nites -- same places. There will be a Beginner Class starting on Sept 14, Park School, 7:30 PM, Selma & Leon Pinsker at the helm.

Two Yugoslav workshops were given during the summer and before long, several new Serbian dances will be on the most popular list. Teachers were Yvonne & Segar Despotovich, two extremely delightful people who are both magnificent dancers. It was a

real summer love affair for those fortunate enough to attend the classes.

Some months ago, Catherine Bardell tripped off to Europe and now she is the happy bride of Tuire Kovac of Hungary. Both are fine dancers - unfortunately the Bay Area will soon bid them farewell as they must return for Tuire's "service" stint. Catherine's family gave a never-to-be-forgotten reception for the couple, complete with dance band as well as the Kopachka orchestra.

Other news briefs: Hawaii was the destination of Pat & Jerry Kerby, Nancy Linscott, the Melvilles and the Carpenters. (Dancing is in the Quarry at the University with Omega, Paula & George teaching on separate nights. Be sure to brighten their lives & classes with Mainland participation.) Joan & Fred Sweger toured the major cities of Europe -- only Marinites we know of to visit the Continent this summer. The Balkan class had their annual picnic at Stinson Beach, complete with dancing on the sand & swimming in a 64 degree ocean.

Most discussed subject has been ways to maneuver one's water allotment. Somehow the people are surviving, if not our plants.

Claire Tilden, 9 San Pedro Rd., San Rafael, CA 94901

GREATER EAST BAY FOLK DANCE COUNCIL

At our July Council meeting, the first conducted by our new officers, our new president, Burt Scholin, announced his goal for the year: to bring in and keep new dancers. We're all with him -- and will cooperate to the fullest.

Our efforts to achieve more uniformity in dance teaching in the various clubs have already shown positive results, and so we will continue this activity via our Dance Coordination program. Eventually we would like to share with other area Councils. More on this in future issues.

In June, the Oakland Folk Dancers performed for an enthusiastic audience of about 150 Senior Citizens at Live Oak Park in Berkeley. Congratulations for a job well done. On July 16th, Millie von Konsky showed films of the recent tour she conducted to the South Pacific Islands. Dancers from many clubs, as well as tour members who attended, thoroughly enjoyed the beautiful scenery, the lovely dancing, and the interesting native people of the islands. We understand that Millie might teach some of the dances she learned at the Feather River Camp.

Activities coming up:

- BERKELEY FOLK DANCERS' "Night on the Town", Oct. 8th at Dominic's Restaurant in San Rafael. For information: Carol Wenzel, 525-5135
- PANTALoonERS' "Annual Picnic", Sun afternoon Sept 11, noon to 4 PM. Montclair Recreation Center, 6300 Moraga Ave., Oakland. Info - Marge, 533-7316.

- WALNUT WHIRLERS, "4th Sat Party", Setp 24th, Alamo Women's Club in Alamo. Information, George, 933-1263.
- OAKLAND FOLK DANCERS, "5th Thursday Party", Sept 29th, Hawthorne School, 1700 28th Ave., Oakland, 8 PM. Stan Valentine will call.
- SWING 'N CIRCLE, "4th Wed Party", John Swett School, 4551 Steele St., Oakland (Couples only).
- RICHMOND-SAN PABLO, "1st Sat party", Oct 1st, Downer Jr High, 18th & Wilcox, Richmond.

EAT, DANCE AND BE MERRY! ALL DANCERS AND FRIENDS MOST WELCOME AT THESE EVENTS.

IN MEMORIAM: GEBFDC was saddened by the deaths in recent months of Phil Muller, of the Berkeley Folk Dancers, Jim de Paoli, of the Swing 'N Circle Club, and Lila Van Roekel, of the Richmond-San Pablo Club. We extend our sympathies to their families and friends. We shall miss them.

Ray Sakalay, 1475 167th Ave., #18, San Leandro, CA 94578

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CALENDAR OF EVENTS

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Louise Flannery 218 E. 1st St., Napa, CA 94558

- SEPT 4, Sun, SANTA ROSA. "Post Games Dance." Veterans' Memorial Hall, across from fairgrounds. Scottish dancing, 7:30 PM. Dancers, \$3.50; Spectators, \$2.50. Host: Royal Scottish CDS.
- SEPT 10-11, Sat-Sun, BLUE LAKE, LAKE COUNTY. "Marin Dance Council Annual Campout." Le Trianon Family Resort. Dance program on Saturday night. Accomodations may be reserved. Host: Marin Dance Council.
- SEPT 11, Sun, OAKLAND. Pantalooners' "Annual Picnic", noon to 4 PM, Montclair Recreation Center, 6300 Moraga Ave., Oakland. Info: Marge, 533-7316.
- SEPT 17-18, Sat-Sun, SONOMA. "Fiesta de Sonoma." Veterans' Memorial Building, 126 First Street West. Sat: 1:30-4:30, Institute; 8-12 midnight, Warm-up Party. Sun: 11:45 AM, Assembly Meeting; 1:30-5:30 PM, International Folk Dancing; 6:30-7:30 PM, Non-partner dancing; 7:30-10:30 PM, International Folk Dancing. Host: Redwood Council.
- SEPT 24, Sat, ALAMO. Walnut Whirlers' "4th Sat. Party." Alamo Women's Club, Alamo. Information: George, 933-1263.
- SEPT 28, Wed, OAKLAND. Swing 'N Circles' "4th Wed Party." John Swett School, 4551 Steele St., Oakland (Couples only).
- SEPT 29, Thurs, OAKLAND. Oakland Folk Dancers' "5th Saturday Party." Hawthorne School, 1700 28th Ave., Oakland 8PM. Stan Valentine will call.
- SEPT 30-OCT 2, Fri-Sun, PACIFIC GROVE. "Asilomar-Scottish Weekend Institute." Asilomar Conference Grounds. Host: Royal Scottish Country Dance Society. Contact: Eugene Bissel, 101 Via Lucia, Alamo.
- OCT 1, Sat, RICHMOND. "1st Sat Party". Richmond-San Pablo, Downer Jr. High, 18th & Wilcox, Richmond.
- OCT 2, Sun, VALLEJO. "Harvest Moon Festival."
- OCT 8, Sat, MILL VALLEY. "Marin Dance Council Scholarship Ball."
- OCT 8, Sat, SAN RAFAEL. Berkeley Folk Dancers' "Night on the Town" at Dominic's Restaurant in San Rafael. For information Carol Wenzel, 525-5135.
- OCT 22-23, Sat-Sun, FRESNO. "Fresno Folk Dance Festival." Sat: Institute 1:30-4:30 PM; Dancing 8-11:30 PM; After Party 11:30 to 1:30 AM. Sun: 1:30 to 5:30 PM Dancing; 8 to 11 PM Closing Party. Holmes Playground, First & Huntington Streets; Danish Hall, Yosemite & Voorman (Closing Party) Host: Fresno Folk Dance Council - Central Valley Folkdancers (Closing Party).
- OCT 29, Sat, SACRAMENTO. "Associate Membership Ball."
- OCT 29, Sat, REDWOOD CITY. "Peninsula Council Scholarship Ball"

8-11:30 PM, Veteran's Memorial Building, 1455 Madison Ave.,
Redwood City. Halloween theme, costumes Halloween or ethnic.
Host: Peninsula Council.

DEC 31, Sat, SAN RAFAEL. "Karlstad Ball."

DEC 31, Sat, BERKELEY. "New Year's Party."

DEC 31, Sat, SONOMA. "New Year's Party." Valley of the Moon
Folk Dancers.

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

SEPT 17, Sat, SAN DIEGO S.U. "San Diego S.U.F.D. Conference
'Afterparty'".

OCT 1-2, Sat-Sun, SAN DIEGO. "San Diego Folk Dancers' Oktober-
fest." Sat, pre-party 7:30-11:30 PM; Sun, Festival 1:30-5 PM.
All events at the Balboa Park Club, Balboa Park, San Diego.

OCT 7-9, Fri-Sun, "Camp Hess Kramer Institute."

NOV 12, Sat, "Treasurer's Ball".

1978

JAN 22, Sun, GLENDALE. "Festival" Hosted by Pasadena Co-op at
Glendale Civic Auditorium.

FEB 10-12, Fri-Sun, "Festival" hosted by the Laguna Folk Dan-
cers.

FEB 11, Sat, "Valentine Party" hosted by the San Diego S.U.F.D.
Conference.

APR 30, Sun, CULVER CITY. "Festival" hosted by Westwood Co-op
Folk Dancers at Culver City Veterans' Memorial Auditorium,
1:30-5:30 PM



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

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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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.

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