

SEPTEMBER 1979 • 65¢

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



SAVATEJA • SINGH • 1979



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

SEPTEMBER 1979

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ON OUR COVER

A print from "Dances of Portugal" (TAP)
Sapateia - S. Miquel, Açores



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"FIESTA DE SONOMA"



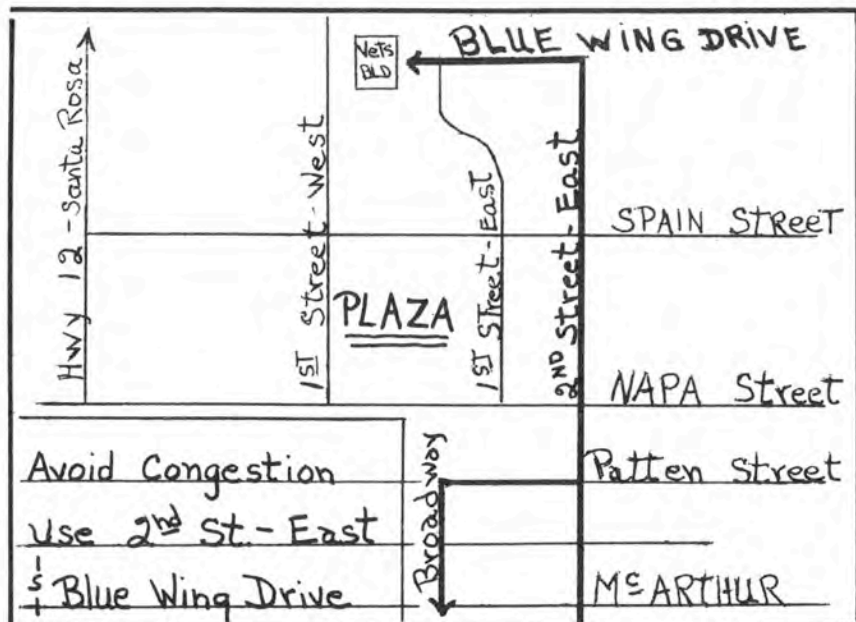
The Redwood Council of Folk Dance Clubs invites all Folk Dancers and friends to participate in our Fiesta de Sonoma on Saturday and Sunday, September 15 and 16, 1979.

There will be a Teacher's Institute at the Veterans' Memorial Building, 126 First Street West, Sonoma, Saturday, Sept. 15th, 1:00-4:30 PM. Plan to stay and attend the Warm-Up Party, also at the Veterans' Memorial Building. It will be an all request program atarting at 8:00 PM with delicious snacks served during the evening. Donations: \$1.50.

Sunday, Sept. 16th begins with the Council Presidents meeting at 11:00 AM, followed by the Federation Assembly meeting at 11:45 AM. General Folk Dancing will be from 1:30 - 5:30 PM. During the dance program Exhibitions and guest square dance callers will be featured. Admission is free.

We hope you will visit us in picturesque Sonoma, designed as a Mexican Pueblo by General Vallejo. The unique central plaza is bordered by many interesting little shops to delight the curious. Spend the weekend and tour the very old wineries and historic buildings. The Sonoma Vintage Festival is also being held on the Plaza with food and many other attractions. All the store windows will be decorated with memories of the past. We have good accommodations, good food, good drink, a cheese factory and beautiful weather, friendly people, and last but not least--- Good Dancing and Fun!

June Schaal



"FIESTA DE SONOMA"

VALLEY OF THE MOON FOLK DANCE FESTIVAL



Saturday, September 15, 1979
 Veterans' Memorial Building
 Institute Registration 1:00 PM
 Institute Instruction 1:30-4:30 PM
 Warm-Up Party 8:00-12:00 PM
 (\$1.50 Donation)



Sunday, September 16, 1979
 Veterans' Memorial Building
 Council President's Meeting . . 11:00 AM
 Assembly Meeting 11:45 AM
 General Folk Dancing . . . 1:30-5:30 PM



Alunelul
 Corrido
 St. Gilgen Figurentanz (P)
 J. B. Milne
 Square Tango
 Schuhplattler Laendler
 Erev Ba II
 Scandinavian Polka
 La Cachucha

Tzadik Katamar
 Santa Rita
 Tango Poquito (P)
 Hambo
 Zillertaler Ländler
 Trip To Bayaria
 Couple Hasápihos
 Dreisteyrer

SQUARES



EXHIBITIONS - 3:00 PM





Baztan-Dantza
 Caballito Blanco
 Teton Mountain Stomp (P)
 La Encantada Tango
 Posties Jig
 Somewhere My Love
 Čardáš Z Košických Hámrov
 Divčibarsko Kolo
 Ada's Kujawiak #1

SQUARES

Belasičko Oro
 The Saint John River
 La Bastringue (P)
 Poznan Oberek
 Elizabeth Quadrille
 Hofbrauhaus Laendler
 Milondita Tango
 Double Sixsome
 Brandiswalzer



SQUARES



Yedid Nefesh
 Sauerlander Quadrille
 Spinnradel (P)
 Vrtielka Csárdás
 Tehuantepec
 The Garry Strathspey
 Blue Tango
 Døla Mazurka
 Blue Pacific Waltz





In sunny California, from San Diego, where João Cabrilho, the Portuguese explorer, discovered our State, to the San Francisco Bay Area, to the great Central Valley, in every nook and cranny where there are Portuguese-Americans, there are FESTAS-celebrations with their dances. These festive occasions are in season for the Feast of Pentecost, commonly the festival of the Holy Ghost. These celebrations, a time of joy and thanksgiving, are held throughout the state wherever Luso-Americans live.

They originated in the Middle Ages, during the 1296 reign of Queen Elizabeth of Aragon, wife of King Diniz of Portugal, when she offered a feast to the poor of Lisbon. During the celebration of the Mass of the Holy Spirit, as an act of humility, she placed the royal crown on the head of the poorest subject present. Later the queen and her court personally served the poor.

This pious action was soon imitated and acts of charity developed around the tradition as did the general carnival atmosphere that broke the monotony of village life and provided something for everyone; for the religious, the church service and for the more energetic, young and old, the folk dancing.

The most widely practiced folk dance is the CHAMARITA. The Chamarita is a typical dance of the Azores Islands. It is also spelled Chama-rita, or Chamarrits.

The generally accepted etymology is that chama is the imperative of the word chamar (to call), plus Rita, a woman's name.

Its measure is that of a waltz or mazurka, and as performed in California and in New England, it has at least four mudancas (changes and motions), fecha (to close), cheia (full), salta (leave), and cadeia (jail), as well as four or more toms or toques (tune variations). There are variations as to speed and to pitch, namely caracol (curl), de baixo (underneath), de meio (from the middle), and de cima (on top). The musical theme is always about the same. There are variations of the Chamarita from every island of the Azorean group.

To any lover of the dance the exotic rhythms of these Portuguese folk dances have an irresistible fascination. These traditional dances have with their intricate figures, sudden leaps, and turns in the air, endless variety and improvisation. This is exemplified in another dance of the Azores, a specialty of São Miguel. It is called PEZINHO (little foot). This is a round dance in 4/4 time. A similar dance in 8/8 time, also a specialty of São Miguel, is the FURADO (pierced or penetrated). In this dance a line of women break through a parallel line of men. The men hold each others hand, then raise their arms and the women slip through underneath.

Dancing and singing play a prominent part in the life of

the Portuguese people. The remote villages of this land are the sources where traditions are still fresh and living, with the vira in the North to the complicated waltz of the Tagus fishermen.

Almost every village has its terreiro, or dance floor of beaten earth, and a band. It must be noted that the Portuguese traditional songs are of a slower rhythm than the Spanish, but the melody is robust and generally lyrical. The usual popular instruments are the gaita or bagpipe, commonly used in the north for dancing, the pipe, the fiddle and drum.

The gaita has been ousted to some extent by the accordion, but the Portuguese guitar, the viola, is popular.

Genuine popular ballads are still composed and recited to celebrate or commemorate local events. The Fado, a ballad of love and passion, is still very popular.

One of the most popular folk dances is the Vira. There is the Vira do Minho, Vira da Murtosa, and others. It is sometimes danced in waltz rhythm, but more often in 4/4 time. The women move in the inner circle, that is bater ao centro, and the men the outer one, that is to bater ao lado, or vice-versa.

Costuming adds to the dance with color variation and tailoring. In the Minho the women wear high, leather boots with wooden soles, go barefoot, or use wooden-soled mules.

The fisherfolk use wooden soles for everyday use, but on days of festas they wear dainty leather or velvet mules embroidered in sequins or in colored wools and threads.

In the mountain districts heavier footwear is needed. In the Tagus district where the cowboy dances are held on threshing-floors of beaten earth, leather shoes are worn. Stamping is characteristic of these campinos, where their style contrasts with that of the barefooted fisherfolk.

The kerchief is an important part of the costume. Wearing it makes the wearer hold up her head. The many ways of wearing the kerchief, each with its own charm, maybe knotted under the chin, folded so that three ends are on top of the head, crossed under the chin and brought around at the back of the head. It may be crossed under the chin and the ends well-tucked in or simply hanging down at the back from the top of the head. Each dance determines the style of kerchief.

The most colorful and showy costume of Portugal is that of the Minho. It is worn only in the villages around Viana do Castelo and in the Spanish Galician frontier. The Lavradeira consists of a homespun striped linen skirt, the general effect being splashes of red. The dress is made at home by its wearer, so each differs slightly from the next. Skirts have a broad band of red or black according to the village; some are embroidered in bright wools and sequins. Aprons are so thickly woven with multi-colored flowers that they feel like carpets. On the waist gathers a word is embroidered, 'Amor' or 'Maria', or the place 'Viana'. The chemise is linen, embroidered at neck and cuffs and on the shoulders. Tradition demands floral designs in blue.



The bodice is always of two colors, red above, black below, but a pale purple, wine, paleblue or olive green may be substituted. Back and front are generously embroidered like the skirt, with wool and sequins. A bright red kerchief with contrasting woven roses and fringes is often worn over the shoulders, and crossed over the breast. The color of head and shoulder kerchief changes in each village. This is called the Red dress. The Blue dress is similar in cut, chiefly black except for the apron with colored flowers, but the kerchief must have a dark-blue or purple ground.

Stockings for both costumes are knitted in open lacy patterns in white thread. As much gold as possible is worn, chains around the neck, gold filigree hearts, crosses and earrings to match. The hanging pocket is a veritable jewel of miniature embroidery.

The men's costume around Viana and Braga is usually black or dark-blue with velvet waistcoat to match. The jacket is lined with red flannel, trimmed with solid silver buttons down the front and on the cuffs, sewn on in a curve.

In the Tagus district, Vila Franca da Zira, the Campinos dress is worn. The girls wear stiff white petticoats and probably a red flannel one as well, over her linen chemise. The short apron may be of any color; bright colors for the head kerchief which may be tied at the nape of the neck, under the chin, or on the top of the head. In winter a huge, dull-colored shawl serves as a cloak. As many gold chains as possible are worn around the neck.

The Campino wears tight-fitting dark breeches, a white shirt, sometimes fitted, and a double-breasted, scarlet fronted flannel waistcoat, with the monogram of the proprietor for whom he works embroidered on the left side. It is he who wears the Berrete Verde, the green stocking-cap, which gives its name to the famous festival of Alcochete. When not dancing he carries over his left shoulder a black, or very dark-blue, short jacket of Andalusian cut. This costume is kept for feast days and will only be seen on those occasions. To protect him from the rain which sweeps in from the Atlantic, he wears the split-up sheepskin apron and long-tailed jacket of Alentejo, or a modern version of the traveling cape of about 1800, called Capa Alentejana. His masters, the landed proprietors of this riverine district, wear the Andalusian costume of short jacket, tight-fitting trousers and wide Cordoban hat.

The girls in and around Coimbra, known as Tricanas, wear a sober costume. The distinguishing mark of the Tricana is the large blanket-shawl worn in a manner peculiar to the district. A scarlet kerchief sometimes brightens the effect, and the elegant patent-leather mules bear a design in white thread. In Coimbra itself they wear a black head kerchief gathered on a thread around the back of the neck, and a black velvet ribbon under the chin, with a quite seductive effect. The man's costume is seldom seen around Coimbra, though further north it is

FANDANGO

RIBATEJO



fairly common: double breasted waistcoat edged with black braid and lined with red flannel, tight-fitting cloth trousers, wide at the bottom; in summer the striped cotton suit without a tie with an embroidered shirt.

Fisherwomen and peasant women wear very wide skirts, and their dances seem to have developed into Viras (which means turns), in order to show off the top-like skirt in the constant spins of the dance. In the Tagus Ribatejo district where skirts are not so wide, the dancers rely on stamping and figures for their effects, rather than on turns, while again toward Castelo Branco the thick woolen and pleated skirts engender an endless succession of turns in the dances. The coastal districts of Minho are also noted for wide skirts and turns, of which the Vira Corrida is full, the top couple working its way down the lines of dancers who stand vis-a-vis, turning perpetually to right and left, skirts billowing wide with a lovely spinning effect.

There is no single dance or costume to represent the whole country of Portugal. From Tras-os-Montes simple rhythms and figures are evident. The weather being cold in winter, high jumps providing warmth, are included in the dances.

As one goes further south, the dance becomes smoother, The chief characteristic is 3/4 or 6/8 step, sometimes as a Waltz step, sometimes as a Pas de Basque.

Long dances are found chiefly along the northern coast, but the Round is the favorite.

In the Minho Province, one finds the Minho Vira, the Gota, the Pretinho, the Pai do Ladrao. The Verdegaio, the Green Parrot, the Chula, the Passacalle, to name a few of the main dances.

Near Oporto, the men use little sticks between the first and second, second and third fingers clicking them like castanets. These sticks are called chulas.

The Fandango is one of the oldest dances in the Peninsula, found all over Portugal in varying forms. There are dances for every province, town and village.

One need not go to Portugal to see these folkdances. There are several Portuguese Folklore Dance Groups in the San Francisco Bay Area. San Pablo is the headquarters for two such groups. The Rancho Folclorico Portugal Na California, directed by Mr. Manuel Brita, (P.O. Box 721, San Pablo, CA 94806, (415)232-1641 is one group. The other group is the Rancho Folclorico Centro Social Portugues de San Pablo, directed by Mr. Manuel C Rodrigues, (709 Jackson St., Albany, CA 94706, 526-2927). Santa Clara and San Jose have Portuguese dance groups also.

The Luso-American Education Foundation, Oakland, CA., has a youth dance group, as well as the UPEC of San Leandro. The Bilingual Education Departments of the San Leandro and Hayward school districts have student dance groups which perform at various functions. Contact anyone of these groups for an exposition of Portuguese Folklore Dances.

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The writer is indebted to Mr. Paul Rezendes of San Leandro, CA, for the use of his extensive library of Portuguese books, and his cooperation in the writing of this article.

Earl Carl Motta



A Moment of Concern ~ ~ ~

STATEWIDE IN SAN DIEGO

Those from the North who went to Statewide '79 in San Diego will surely recognize that the South went "all out" to make the North feel welcome. The program was specially chosen to be suitable to both North and South. I believe the number of squares on the program was, at least in part, to make the North feel "at home".

Unfortunately, the gas crunch appeared just before Statewide and, although there was NO problem anywhere, many canceled their reservations. Those who did cancel missed out on a good time. Statewide '79 "A Whale of a Time", was well organized and efficiently run. "Hats off" to Chairperson Vivian Woll and all her committee people.

Statewide Festivals can be great fun! Plan now for Statewide 1980 in Fresno, "Crossroads of the World".

Bruce Wyckoff, Federation President

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Food in the Portuguese Manner



The Portuguese have a special talent for making many variations out of the same basic food.

Dried cod is a common food of the Portuguese, although many kinds of fresh fish are served on the Portuguese tables. Fish is usually accompanied by boiled eggs, mustard shoots and potatoes.

Olive oil is the basis of most cooking. Rice, beans and fruits are popular.

Minho's *caldo verde*, or green broth, is to Portugal what onion soup is to France. The deep green kale is superb and the richness of the soil produces excellent potatoes.

A bright corn bread, called *broa*, is served with the soup. Often times slices of garlic pork sausage, *linguiça*, or *chouriço*, are placed at the bottom of a bowl and the soup is poured over it. Another version is to simmer slices of smoked ham in the soup mixture.

CALDO VERDE

(Potato and Kale Soup with Sausage)

- | | |
|---|--|
| 1/2 pound fresh kale or collard greens | 6 cups water |
| 4 ounces garlic-seasoned smoked pork sausage | 2 tablespoons salt |
| 3 medium-sized potatoes, peeled and sliced into 1/4-inch-thick rounds | 1/2 cup olive oil |
| | 1/4 teaspoon freshly ground black pepper |

Wash the greens under cold running water. With a sharp knife trim away bruised or blemished spots and strip the leaves from their stems. Bunch leaves together and shred them into the finest possible strips. Set aside.

Place the sausages in a small skillet and prick them in two or three places with the point of a knife. Add enough water to cover them and bring to a boil over high heat. Reduce the heat to low and simmer for 15 minutes. Drain the sausages on paper towels, slice into 1/4-inch rounds, and set aside.

Combine the potatoes, water and salt in a 4 to 5 quart saucepan and bring to a boil over high heat. Reduce the heat to moderate and cook uncovered for 15 minutes, or until the potatoes can be easily mashed against the sides of the pan. With a slotted spoon, transfer the potatoes to a bowl and mash them to a smooth purée with a fork. Return the potatoes to the liquid in the pan, stir in the olive oil and pepper and bring to a boil over high heat. Add the greens and boil uncovered for 3 to 4 minutes. Then drop in the reserved sausages and simmer for a minute or two to heat them through. Serve at once, accompanied by a plate of *broa*.

Serves 4 to 6

BROA
(Portuguese Cornbread)

To make one 9-inch round loaf:

1-1/2 cups yellow cornmeal, pulverized in a blender	1 package or cake of active dry or compressed yeast
1-1/2 teaspoons salt	1 teaspoon sugar
1 cup boiling water	1/4 cup lukewarm water
1 tablespoon, plus 1 teas- poon olive oil	1-3/4 to 2 cups all-purpose flour

In a large mixing bowl combine 1 cup of cornmeal, the salt and boiling water and stir vigorously until smooth. Stir in 1 tablespoon of the olive oil, then cool to lukewarm. In a small bowl, sprinkle the yeast and sugar over the lukewarm water. Let it stand for 2 or 3 minutes, then stir to dissolve the yeast completely. Set the bowl in a warm draft-free place, such as an unlighted oven, for 8 to 10 minutes, or until the yeast doubles in volume.

Stir the yeast into the cornmeal mixture. Stirring constantly, gradually add the remaining 1/2 cup of cornmeal and 1 cup of the flour. Gather the dough into a ball, place it in a bowl and drape a towel over it. Set it aside in the draft-free place for about 30 minutes, or until it doubles in bulk.

With a pastry brush, coat the bottom and sides of a 9-inch pie pan with the remaining 1 teaspoon of olive oil. Turn the dough out on a lightly floured surface and punch it down. Then knead it by pressing it down with the heel of your hand, pushing it forward and folding it back on itself repeatedly for about 5 minutes, meanwhile adding up to 1 cup more flour to make a firm but not stiff dough. Pat and shape it into a round flat loaf and place it in the greased pan. Drape a towel over it and set it aside in the draft-free place for about 30 minutes, or until it doubles in bulk again.

Preheat the oven to 350°. Bake the bread in the middle of the oven for 40 minutes, or until the top is golden. Transfer it to a rack to cool.

Source: *Foods of the World, "The Cooking of Spain and Portugal, Time/Life Books.*



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WELCOME TO

FIESTA de SONOMA



VALLEY OF THE MOON

FOLK DANCERS

Party - 1st Saturday

Schaal Hall, Vineburg



OCTOBERFEST



An Octoberfest on October 7, 1979 is being planned at Murphys on Highway 4. Taking Highway 49, after Angels Camp, turn left on Highway 4 instead of going on to Sonora.

The residents in the Murphy area are very proud of their historic area and well they can be. A walking tour takes you from the hotel built in 1855, past the "new pokey" (1915) to the park with picnic facilities, and a babbling brook where gold miners in 1848-49 made a deep cut that is considered a major engineering feat.

The Old Timers Museum contains many treasures and the wall of plaques is most unusual. For refreshments, the peppermint stick ice cream cones are really a nostalgic treat.

All of Main Street will be blocked off to auto traffic and 100 booths will line the streets. Several other entertainers are scheduled and we Folk Dancers will appear twice on the program starting at 11:00 AM until about 5:00 PM. Plans now indicate we will dance 45 minutes at two different times during the day.

Camper and trailer facilities are available nearby at Big Trees State Park or at Columbia State Park which is on the right just before you reach Murphys. Melones Dam is not far away.

Start planning now, an interesting weekend, or Sunday in the Mother Lode. Don your favorite folk dance costume and join in the festivities.

For further information contact: Kellis Grigsby, 2800 Wisseman Drive, Sacramento, CA 95826 (916) 383-3362, or Elmer Riba, P.O. Box 555, Pine Grove, CA 95665 (209) 296-4970.

IN MEMORIAM:

Joe Davis, Folk Dancer and Square Dance caller in Sacramento

Bob Schweers, Square Dance caller in Sacramento.

NAPA VALLEY
WOMEN'S FOLK DANCERS
Welcome YOU to
"FIESTA de SONOMA"
September 15-16, 1979
Veterans' Memorial Building

 **Petaluma**
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Welcome You To
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Parties: 2nd Saturday
Kenilworth Jr. Hi., Petaluma

"FIESTA de SONOMA"
September 15-16, 1979
WELCOME FOLK DANCERS
"Santa Rosa Folk Dancers"
Party every 3rd Saturday
Santa Rosa Jr Hi, Santa Rosa

WELCOME TO
"FIESTA de SONOMA"
THE NAPA VALLEY FOLK DANCERS
Tuesdays: Kennedy Park
(3rd Tuesday Parties)
Thursdays: Shearer School



A COMPARISON OF FESTIVALS



By Pat Lysin

Recently we had the opportunity to attend and participate in the "Festival of Nations" held in St. Paul, Minnesota, an affair which has been held only every three years, sponsored by the International Institute of Minnesota. Ensemble International had been invited to represent the Swiss and the French clubs by performing dances of those countries at the Folk Spectacle concerts held twice daily for three days. We were impressed by the many different ethnic cultures represented and the ways their cultures were displayed through food booths; (how many different meat turnovers there are, from piroshki to empanadas to Cornish pastries!) exhibits and demonstrations; (have you ever observed the carving of wooden shoes or the hewing of logs for a cabin?) bazaars; (oh those imported blouses!) instrumental performances; (what a sound from those Trinidad oil drums!) and of course, dance presentations. Each ethnic group presented dances of their own culture, some simple and ordinary, some spectacular and highly choreographed, as the Ukrainian and Polish groups. The Festival was extremely well attended and we observed packed houses for all concerts. There is obviously a great pride throughout the community in the ethnic cultures of the area.

We could not help but compare this type of festival with our own California festivals. Although there is a great love of folk dance there, each group does its own national dances primarily. The people attending this festival were participants in food and drink, however when it came to dance, they were observers. How fortunate we are here to be able to attend festivals frequently, to participate by dancing, and to do dances of all nations rather than just those of our own ethnic background.

Much has been said and written lately about our own regional and statewide festivals. True, programming could be improved in many cases. However, if we appreciate what a marvelous opportunity we have, to attend these festivals and to join in the dancing, festivals would improve simply by greater attendance.

DEADLINE FOR LET'S DANCE MATERIAL

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November 1st for December

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INVOCATION

STATEWIDE BRUNCH - May 27, 1979

By Sheila Ruby

We are gathered here today to acknowledge the services that have been rendered and to prepare for a new year of fruitful activity.

To serve well and truly is an exacting profession. Our greatness is guaranteed by an immense responsibility, and our responsibility finds its expression in service. The test of the worthwhile life is the breadth and width of its involvement with our fellow man. As folk dancers we ascend with the ideal of all humanity.

We address ourselves not to the WISHBONES--wishing that somebody would do something about it; not to the JAWBONES--doing all the talking but nothing else; not to the KNUCKLEBONES--that knock everything--but to the BACKBONES that carry the load, do the work and make the Folk Dance Federation, North and South, what it is.

WE ARE AS GREAT AS THE DREAMS WE DREAM..AS GREAT AS THE LOVE WE BEAR..AS GREAT AS THE HAPPINESS WE SHARE..AS GREAT AS THE THOUGHTS WE THINK..AND AS GREAT AS THE LIFE WE LIVE.

What is a person? A person is a unique entity in need of appreciation. We should not be taken for granted. To be at one with another is to extend the life that is our own. What is called for is a generosity of the spirit, and this we can find, for it is like goodness.

We live at any moment with our total past. Every sunset we have ever seen has formed our sense of the beautiful. Every bar of music we have listened to, every dance we have danced, is included in our response to the melody which now rings in our ears. That is why it is so important to make the most of each day. It will stay with us always--as will sorrow which comes to us all. We have lost some very, very dear friends.

At the rising of the sun and at its going down we remember them. When we are sick at heart, we remember them and when we have joy we wish to share--we remember them.

As long as we live--they too will live for they are now a part of us--as we remember them.

Dear Spirit--Creator of the Cosmic Universe--we are eternally grateful for the spark of Thy Divinity which Thou hast placed in every creature. Give our new leaders the strength and courage to work in our behalf. We are gathered together in friendship and camaraderie--with love and benevolence and the joy of music and dance.

May we all, every one of us, keep well and meet again and again in an interchange such as this, with open arms--open minds--and open hearts.

Amen

AUSTRIAN FOLKLORE GROUP - APPEARANCE



The SALZBURGER STIERWASCHER, an Austrian folklore group direct from Salzburg, will visit the Bay Area in mid-September. Consisting of 28 dancers, singers, and musicians, the group will present a varied two-hour program of exciting folk dancing, plattling, country-style games, dance music, hackbrett music, zither and yodeling solos, a folksong choir, and a men's quartet.

Each summer in Salzburg from June until the end of August, they entertain three evenings a week at the Hall of Arms in the fortress, Hohensalzburg. In addition throughout the year they give numerous other performances for conventions, meetings, folkloric evenings in Mirabell Gardens, radio and television appearances, and they have made several excellent records.

In 1976 they were featured guests on the Perry Como Show, "Christmas in Austria." They have also performed on tour in many parts of Germany, in France, Belgium, Sweden, Spain, Lithuania, Switzerland, Italy, and East Asia. In 1974 they toured America, but did not come as far west as California, so this will be their first time in this area.

The group was founded in 1967, has 50 members, 80 supporting members, and their manager is Josef Holzleitner of Salzburg. Ages of the touring members range from 15 years to 40.

The name of the group, SALZBURGER STIERWASCHER, which means "bull washers", comes from a colorful legend. "Stierwascher" is in fact a nickname for all Salzburg citizens and goes back to 1525 when rebellious farmers and miners from the nearby Gastein-Valley besieged the Castle of Salzburg, at that time the residence of the King and Archbishop Matthaus Lang, and they were quickly joined by a large group of discontented citizens of Salzburg. The besieged rulers, wanting to demonstrate that they still had enough to eat, painted the only steer they had left every day in a different color and displayed him on the wall of the fortress. This trick, of course, required that the poor animal had to be washed daily to take on a new coat of paint! This cunning ruse allegedly worked, and the rebels withdrew--but the name, "Salzburger Stierwascher", henceforth remained with the citizens of Salzburg.

The group will appear at the Sunnyvale Community Theater on Sunday, Sept. 16, 1979 at 3:00 PM, and possibly other locations. A potluck supper with a music and dance party following is being arranged. Members of the group will be staying with host families in the Sunnyvale-San Jose Area. For additional information call (408) 356-8026.



Ned and Marian Gault

Malhão

(Portugal)

Malhão (mah1-OW) was learned by Dean and Nancy Linscott from films of a group directed by Manuel Duarte Pereira Vale, from Vila Nova de Gaia in northwest Portugal. The dance has been preserved in essentially the same form for more than 100 years, and the song that goes with it tells about a lazy character (the malhão) who never worked, but led an easy life of singing, dancing, eating and drinking. It was presented by Dean and Nancy Linscott at the 1978 Mendocino Folklore Camp.

MUSIC: Record: Festival (EP) 501

FORMATION: Cpls in longways, hands relaxed and free at sides.

STEPS and Swing hands and arms up naturally to clap own hands together at about face level and then swing down free at sides when finished.

STYLING: Steps are described for M; W dance mirror image.

MUSIC 2/4

PATTERN

Measures

Upbeat + 4 INTRODUCTION Stand in place. Beg dance after 1 1/2 cts of vocal.

I. FORWARD and BACKWARD

- 1 Step fwd on L (ct 1); step slightly fwd on R, clap hands (ct 2); step on L in place. clap hands (ct &).
- 2 Step bkwd on R, clap hands (ct 1); step bkwd on L, lower hands (ct 2); step on R in place (ct &).
- 3-8 Repeat action of meas 1-2 three more times (4 total).

II. TURN

- 9-10 Bring arms up so that hands are about head level and elbows are about shldr level and straight out to the sides. Beg by stepping on L across in front of R, turn once CW in place with 4 steps L,R,L,R (cts 1,2,&,1); lower hands to sides and step bkwd on L away from ptr (ct 2); step on R in place (ct &).
 - 11-12 Repeat action of Fig I, meas 1-2.
 - 13-16 Repeat action of meas 9-12 (Fig II).
- Repeat dance from beg (4 times total). End with 2 slow claps on the last 2 beats of music.



Baztan-Dantza

(Spain)

Baztan-Dantza (BOSS-tawn DAWN-saw) is a traditional men's social dance from Navarre's Baztan Valley in the Basque region of Spain. Today women are sometimes allowed to join in. Many versions of this dance exist. This one was learned in Spain by Candi deAlaiza who presented it at the 1978 Mendocino Folklore Camp. In January of 1979 Dean and Nancy Linscott presented it at the Federation Institute in San Jose.

MUSIC: Record: Westwind WI-3332, S-A, B-9 2/4 meter

20 FORMATION: Dancers in an informal circle facing LOD, hands down at sides. In order to have freedom of movement, dancers need not be directly one behind the other but may spread out a little.

STEPS and Steps are done lightly on balls of ft; heels do not touch the floor. Only in Fig V are steps taken on the full ft.

STYLING: Step-hop: (2 to a meas): Step on ball of R ft (ct 1); hop on ball of R ft (ct &). Repeat action with opp ftwk (cts 2,&). On all step-hop turns, the free ft is brought in front of the supporting ft with an accent (ct &).

Finger Snaps: Raise hands to sides about head height, elbows bent and snap fingers. On all turns moving in LOD (CCW or CW) fingers are snapped on the hop (ct &) of each step-hop. During the rest of the dance, hands are naturally at sides.

MUSIC 2/4

PATTERN

Measures

3 beats INTRODUCTION No action

I. TRAVEL IN LOD

- 1 Moving fwd in LOD, step R, L, R (cts 1,&,2); hop on R (ct &).
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Beg R ft make 1 CW turn with 2 step-hops, still moving LOD. Snap fingers on each hop.
- 4 Moving fwd in LOD, step R, L, R (cts 1,&,2); hold with small flex of R knee (ct &).
- 5-8 Still moving in LOD, repeat action of meas 1-4 with opp ftwk. Turn CCW on meas 7.

II. SHORT TURNS

- 1-2 Repeat action of Fig I, meas 3-4.
- 3-4 Moving in RLOD, repeat action of meas 1-2 (Fig II) with opp ftwk. Turn CCW on the step-hops and end facing ctr. Hands remain at sides; no finger snaps.
- 5-8 Turning to face LOD, repeat action of meas 1-4 (Fig II).

III. NO TURNS

- 1-2 Repeat action of Fig I, meas 1-2.
- 3 Beg R and moving bkwd in RLOD, dance 2 step-hops.
- 4 Moving bkwd in RLOD, step R, L (cts 1,&); small step fwd on R in LOD (ct 2); hold with small flex of R knee (ct &).
- 5-8 Repeat action of meas 1-4 (Fig III) with opp ftwk.

IV. LONG TURNS

- 1-3 Beg R and moving in LOD, make 3 CW turns with 6 step-hops. Fingers snap on each hop.

Baztan-Dantz - con't (page 2)

- 4 Moving fwd in LOD, step R, L, R (cts 1,&,2); hold with small flex of R knee.
- 5-6 Repeat action of Fig II, meas 3-4.
- 7-12 Repeat action of meas 1-6 (Fig IV). At end, step on R turning to face LOD (ct &).

V. BRUSH AND CLAPS

- 1 Step on L (full ft) in place (ct 1); do a small "brush" of the R ft fwd (ct &); stepping R, L in place, turn 1/4 CCW to face ctr (cts 2, &). On the "brush" the ft does not touch the floor but just clears it.
- 2 Turning 1/4 CCW to face RLOD, step R (ct 1); do a small "brush" of L ft fwd (ct &); step L beside R (ct 2); hold (ct &).
- 3 Clap hands 3 times at chest level (cts 1,&,2); hold (ct &).
- 4-6 Repeat action of meas 1-3 (Fig V) with opp ftwk and turning CW to face LOD.
- 1-42 REPEAT ACTION OF FIGS I-V.

VI. ENDING

- 1-2 Make a 3/4 turn CW to face ctr by crossing L ft over R and pivoting on balls of ft. Finish with ft together. DO NOT BOW.

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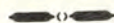
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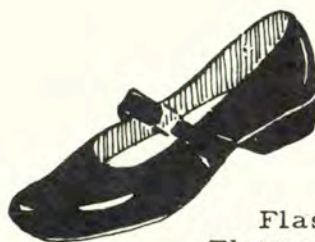
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Fado



THE SONG AND DANCE WHICH REFLECTS

THE SPIRIT OF THE PORTUGUESE PEOPLE.

The Portuguese are like all coastal peoples, sobered by a long past of struggle with a tireless sea. In the midst of hardships or sadness they have a gift for happiness. They can enjoy the smallest pleasure even with the heaviest of heart.

The Portuguese poet Jaime de Carvalho says:

"Ha sempre tanta tristeza
no coração de quem sente
que até a alegria as vezes
tem pena de estar contente"

Translation:

There is such sadness always
within a sensitive heart
at times even joy itself
feels ashamed to be content.

This sweet sadness mingled with "If God wills" is termed "saudades". No other nation in the world has a word for this expression of the Portuguese character. It is more than an emotion, and somewhat less than a way of life. Other people are homesick, or have "Weltschmerz" or feel nostalgic, but the Portuguese has "saudades" or a kind of wistful yearning. The fado is the purest expression of "saudade".

The fado is a unique song which is a typical musical expression of Portugal. It is a musical way of life which expresses the feelings, the hopes, the fears, the pleasures of both singer, dancer and audience.

The words and music sing of love, envy, nostalgia, and at times of sadness. There are fados full of melancholic emotion, others express happiness, and still others, as the "corridas": and the "corridinhos", are quick running gay dance tunes.

It is difficult for the foreigner to grasp the spirit of the fado even when the words are translated.

Like jazz, the fado is a living musical form, changing subtly with the times while retaining a basic form. The form is the result of a blending of musical styles until something was produced that perfectly mirrors a predominant feeling within the country. Just what these elements are that were blended to produce the fado, no one seems to really know. Some say the influence might have come from the Arabs (Moors). The Moors ruled Portugal for sometime, and certainly the music has a definite Arabic quality of chanting. Others say the music came from sub-Saharan, Africa, specifically from the Congo and its "lundum", although the explanation of how that obscene dance travelled so far and transformed its character, is rather vague.

Another theory of origin is that the fado originated from the sad survivors of the Battle of Alcazar Quiver. Because of the severity of losses in this battle, Portugal lost its influence on the world.

It is also said that the roots of the fado go back to the troubadours of the middle ages and to the Portuguese sailors who returned to Lisbon from Africa and Brazil bringing with them southern rhythms and feelings of nostalgia.

Whatever its origins, the fado spread and became accepted as the national expression of "saudade". Even today the fado is still growing adapting new modes and new sentiments.

A fado singer is called a "fadista". This term refers to either a man or a woman. The "fadista" is accompanied by two stringed instruments, an ordinary guitar and a Portuguese twelve stringed guitar. The "fadista" dresses in black, and the woman "fadista" adds a black shawl. The voice of the "fadista" need not be elegant, brilliant nor beautiful. But he or she must sing with great sentiment and must touch the soul of the audience. The audience must be totally silent while the "fadista" sings.

One of the most famous of all "fadistas" is Amalia Rodrigues. She has sung in the United States and on one of these tours gave a concert in the Hollywood Bowl.

I feel it can be said that the fado bares the Portuguese soul and reflects their philosophy of life.

Alice Simas

Little Switzerland



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* * * * LONG-RANGE STUDY COMMITTEE REPORT * * * *

Comments this month are on the subjects of Federation organization, publicity and membership. The last installment of comments received in reply to our questionnaire will appear in next month's issue.

FEDERATION ORGANIZATION

"The Federation is necessary if we are going to maintain and promote folk dancing, but there are always shortcomings and difficulties."

"Reorganize so that it is a Federation of Folk Dance Clubs rather than folk dancers. Briefly, have the clubs financially support the Federation. Confine institutes to club teachers only, and assess all clubs for the cost."

"Eliminate Assembly meetings as a free-for-all. Confine them to club representatives only, with pre-prepared questions."

"I have been going to Festival meetings for the past 12 years or more and the same people are giving the same report on the same committee. After a while you get so you do not listen anymore."

"Federation could effect a getting together with the younger generation, or could suggest more interchange between clubs."

"Younger folks should be in administrative positions."

"Not so much change, but a continuation of listening to the members of the folk dance community and their wants."

"Encourage younger more progressive people in the management."

"Drop the 'What's wrong with us' theme, etc., and accent the accomplishments. Be interested in others - not antagonistic (Dance research and costume research, etc.)"

"Less meetings, less committees."

"Big change in many officers and counselors."

"...for 12 years I have taught folk dance here and sent news to Dance Scene and Let's Dance. Not once has a Federation officer written or phoned or asked why our club is no longer a Federation member...Perhaps Federation needs a committee whose job it is to reach out.Or even personal contact or visit urging us to become Federation members. Or a committee at festivals whose job it is to socialize with strangers - an hour's hosting would not ruin a festival for someone; take turns so there are, say 10, every hour, who talk to and dance with strangers."

"Not enough cooperation among folk dance clubs."

"It is well organized and usually does an efficient job."

"It does not represent a large enough segment of folk dance clubs."

"It is sometimes locked into procedures, which need changing."

"More contact with the ethnic organizations and interaction with them."

"The folk dance movement outside the Federation is at least as large as that part which is inside. The outsiders are growing, while the insiders are shrinking and still pulling in different directions."

".....In my opinion the Federation today is a dying organization due to either inertia or inability to change with the times."

"There is too much concern over diversity of groups. I think it is perfectly acceptable if clubs pursue their own special interests-round dances, squares, line dances, or whatever. They should all fit into the framework of the Federation. As to goals and purposes, we should all agree to allow for fun and recreation, exercise and promote physical well-being. At a certain level there should be agreement between all clubs. General dances should be taught in a uniform manner...."

"Same people running it all the time. Rehash the same problems without ever trying any solutions."

"I would like to see the Federation better serve the folk dance community by eliminating independent factions."

"Stop trying to pull all groups together-enjoy the differences. Allow people to belong to the kind of group they like and stop worrying about it."

"If one is a member of the Council, one should automatically be a member of the Federation, even if Council dues have to be increased a bit."

"The leadership is doing a commendable job in my judgement."

"Let the average dancer take a more active role in the Federation. Send out more questionnaires. Let the average dancer select dances for Federation Festivals. Put out more information on how to join the Federation."

PUBLICITY - MEMBERSHIP

"Not enough young dancers, too much inertia."

"I think one of the main purposes of the Federation should be to promote folk dancing to the general public. ..It seems to me that real promoting of folk dancing through radio, television

and newspapers, with an experienced promoter in charge, is the only way to bring folk dancing before the public, even if Federation dues have to be increased to achieve this."

"Need more public exposure to draw new dancers - new blood-new ideas. Am highly in favor of current soul-searching and current administration spreading activities in several areas."

"Need greater publicizing of folk dancing to the general public."

"More publicity among the folk dancers as to the benefits of the Federation."

"Better publicity at club and council level, coordinated with Federation, from all clubs, councils, ages, ideas, ethnic groups."

"More energy spent on publicity for folk dancing."

"Encourage participation in Federation sponsored activities."

"The means and cost of joining the Federation are not well enough publicized. Perhaps if this were made known and encouraged through the individual clubs, the membership would increase."

"Too little publicity about other groups, Federation or non-Federation. Too much emphasis on 'ours' is 'the group' '."

"Younger dancers are not coming into the program."

"More attention to the recruitment of younger dancers, and input from them on events."

"..The aim is to attract more people and clubs into the Federation."

"Need more effort to get younger people involved."

"Cater to the dance needs of young people."

* "There is a lack of help and not enough encouragement to new folk dancers."

"If there were not two independent factions, we could work together to have a joined folk dance community and get more workshops in all areas, better parties, and possibly an end to the faction business. There is a lot of spirit in the Federation, as there is in many folk dance groups, and there are also a lot of very fine people in both. It would be fantastic to unite these two groups instead of having one faction of radical young folk dancers who believe the Federation is boring and for older people (which it really isn't) and another faction of Federation dancers who think that all the 'other' folk dancers do is all the latest line dances (which is also not the case). The Federation is in an excellent position to help unite the folk dance community for our mutual benefit..."

"..Are we being accepting of youthful dancers from various colleges and clubs, regardless of their affiliation with the

Federation? They will be the life blood of folk dancing in the future. What are we offering them now? And how? I do not really have any answers, but we need to acknowledge what is going on outside the Federation and try to coordinate."

"If you want the younger generation to participate, then some of the older ones are going to have to be willing to accept their likes and dislikes."

"The spark plugs are growing older and younger participants have not been cultivated as leaders."

"I would like to see more young people attend Festivals. To attract them, we have to offer dances on the program they enjoy. Once they come, they might even discover the excitement of the couple dances we learned when we were young."

"There is too much apathy shown by a large number of individual club members, officers, and teachers in Federation activities. A lot of people do not know or care what goes on in the Federation, let alone attending, supporting and participating in festivals, etc. We need a new and expanded interest engendered in folk dancing among an uninformed public."

"Most groups are cliquish and standoffish; hard to join a new group and feel welcome; also, too many dances come around..."

"There are too many older dancers trying to prevent change. Lack of attraction for younger, more active dancers."

"I would like to see more of the younger generation; they are the future."

Frank Bacher, Vi Desheimer, Al Lysin

ERRATA:


Imotz Ibarreko Esku Dantza - July/August issue- Let's Dance

Fig II CHORUS - measure column change -

5-12 to 5-16

Fig IV CHORUS - measure column change -

5-12 to 5-16



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APTOS

FRI 7:30, Cabrillo College Gym, 6500 Soquel Drive, A Daoud.

BERKELEY

SUN 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Ruth Brown.

MON 8 PM, Ashkenaz, 1317 San Pablo; Greek, Ted Sofios.

MON 8 PM, Hearst Gym, U.C. Berkeley Rm 234; David Chang.

MON 8 PM, John Hinkel Clubhouse, Southhampton & San Diego in Hinkel Park; Vance & Pauline Teague.

TUE 8 PM, Ashkenaz, 1317 San Pablo; Neal Sandler.

TUE 8 PM, Hillel Jewish Student Ctr. 2736 Bancroft Way; Isr.

FRI 8 PM, International House, U. C. Berkeley. W. Grothe.

BOULDER CREEK (Santa Cruz Mountains)

PLANINA, Balkan Folkdance Weekend Campouts. For details call (415) 494-1631 or write Church of Planina, 3498 South Court, Palo Alto, CA 94306. Weekend dates-Sept. 1-3.

EL CERRITO

WED 7 PM, El Cerrito Com. Center, Moeser Ln; Balkan-Israeli.

THU 1:30-2:30 PM, El Cerrito Com. Center, 7007 Moeser Lane.

LIVERMORE

TUE 7 PM, Veteran's Hall, 5th & L Street; Wes Ludemann.

LOS ALTOS

MON 7:30, Foothill College, Moody Rd; Balk-Isr.; M. Vinokur

TUE 7:30, Balkan Village, 4898 El Camino Real; Greek & Arm.

MONTEREY

WED 7 PM, Monterey Youth Ctr, El Estro Prk; Line; A. Daoud.

MENLO PARK

TUE 7 PM, Menlo Prk Rec. Ctr, Alma at Mielke; Marcel Vinokur

WED 7 PM, Menlo Prk Rec. Ctr, Alma at Mielke; Marcel Vinokur

MILL VALLEY

MON 7:30, Mill Vly Rec Ctr, near Camino Alto & E Blithedale.

WED 7:30, Almonte Hall off Miller on Almonte; N. Linscott

WED 7:30, Park School, E. Blithedale.

FRI 8 PM, Park School, E. Blithedale; Kopachka; D. Linscott

PALO ALTO

SUN 7 PM, Stanford Old Clubhouse, Stanford Univ; Israeli

MON 8 PM, Masonic Temple, 461 Florence; Stan Isaacs

THU 7:30, Fair Meadow School, 500 E. Meadow; Sierra Singles

THU 7:15, Stanford Univ, The Clubhouse, Old Union; Nicopara

FRI 7:30, Stanford Univ, Tresidder Union deck

OPA!

Kolo Kalander

SACRAMENTO

FRI 7 PM, American River College

FRI 8 PM, Cal. State Univ. South Dining Hall.

SAN FRANCISCO

SUN 7:30, Rikudom, Mandala, 603 Taraval; Israeli

MON 7:45, Eureka Valley Center, Collingwood & 18th.

MON 8 PM, Mandala, 603 Taraval; Greek; Stan Passy

TUE 8 PM, Mandala, 603 Taraval; Israeli; Yoram Rachmany

TUE 8 PM, First Unitarian Church, 1187 Franklin.

TUE 12:00 U.C.S.F., Parnasus Street; Dean Linscott

WED 8 PM, Jewish Com. Ctr. 3200 California, Gary Kirschner

WED 8 PM, Mandala, 603 Taraval; Neal Sandler & K. Gidwani.

WED 7:30, Nertamid, 1250 Quintera at 22nd; Israeli.

WED 7 PM, S.F. State University Gym.

THU 1:30, Jewish Community Center; Jack Green.

THU 8 PM, United Presb. Church, 1021 Sanchez Street.

FRI 8 PM, Mandala, 603 Taraval; Neal Sandler & M. Nixon.

SAN JOSE

THU 7:30, Jewish Com. Ctr, 2300 Canoas Gd. Rd.; Israeli

FRI 7:30, San Jose State College, 7th & San Carlos.

SAN MATEO

MON 7:30, Temple Beth El., 1700 Alameda de las Pulgas; Greek

TUE 8 PM, Central Rec. Center, 5th & El Camino Real.

SAN RAFAEL

THU 8 PM, San Rafael Com. Center, B Street; Claire Tilden

SARATOGA

First weekend of month, Marcel Vinokur's Saratoga Weekends
Call Kathy Vinokur at (415) 327-0759 for details.

SONOMA

THU 7 PM, Sonoma State College Fieldhouse, Aux. Gym.

SOUTH SAN FRANCISCO

THU 7:30, Orange Memorial Park Rec. Bld; Eileen Mitchell

SUNNYVALE

MON 7 PM, Hollenbeck School, 1185 Hollenbeck near Fremont Ave

*For additions and/or corrections to the Kolo Kalander, Phone
Jim Emby (415) 327-8115 evenings or (415) 497-2054 days or write
Rev. Hiram Pierce, Church of Planina, 3498 South Court, Palo
Alto, CA 94306*





Easy Does It!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

"CAMARADERIE"

What a wonderful thing is our blessed camaraderie of folk dancers! On a recent Saturday night, we went to a club party where we had not been before. It was gratifying to see many old friends there; also acquaintances of over twenty years standing. It was so heart-warming to receive the cordial and sometimes affectionate greetings of these fine folks. Here is one of the benefits of our hobby of folk dancing. This is above and beyond the numerous other benefits such as: healthful exercise, recreation for a nominal cost, opportunities to enjoy the folklore of many nations plus that of different regions of our own country, opportunities to share our fun with other "kindred souls", to meet new friends, and last but not least, the accumulation of many precious memories of good times of the past. Best of all, this activity is for everyone. There is no generation gap. There is something to satisfy all tastes, with our couple dances, line dances, quadrilles, sets and American squares.

Let us be grateful for what we have and do our very best to keep it alive and progressive. Let us all work for its continuance! Easy does it!!!!

***We gratefully thank the Luso-American Education Foundation for the loan of the Portuguese costume, dance and music prints used in conjunction with the Portuguese Folk Dance article-ED--

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Council Clips

MARIN FOLK DANCE COUNCIL

The July Festival has come and gone in its new location at Redwood High School. We thought it was a nice festival although the crowd was not large. We thank all the dancers who came from other council areas to make it a success.

On a beautiful, sunny July 22nd, the Step-To-Gethers of Marin celebrated their annual picnic at Boyle Park in San Rafael.

Claire Tilden is busy keeping folk dancing going in Marin. She has an on-going Scottish and International Folk Dance Class at 8:00 PM Thursday nights at San Rafael Community Center.

July was office changing time. New Council officers are: Day Drexler, President; Bill D'Alvy, Vice President; Nancy Douglas, Treasurer; Gwen Rasella, Secretary.

New officers for the Step-To-Gethers: President, Romie Drexler; Vice President, Edna Pixley; Secretary, Gwen Rasella; Treasurer, Day Drexler.

Hardly Ables' new officers: Doug Douglas, President; Edna Pixley, Vice President; Al Heinrich, Treasurer; Ruth Melville, Secretary.

Jim Rasella

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

IN MEMORIAM: Triple S and Folk Dance Community at large suffered a great loss in the death recently of Joe Davis and Bob Schweers within three hours of each other.

Joe Davis began calling squares in 1946 or 1947 and continued doing so at local parties and Federation Festivals until just recently. Perhaps he held the Folk Dance record in this respect. He was always cooperative and outgoing and well known to folk dancers both North and South for anything relating to Folk Dancing.

Bob Schweers was one of the early pioneers, teachers and square dance callers in this area. He had large classes of 200 or more at Clunie and Oak Park Clubhouse in the 1946-1948 era. He was an enthusiastic leader with a ready wit and good humor.

To both a tribute:

From our chain these links have fallen
In our land their star is set. But enshrined
on memory's tablet, their true worth
We'll ne'er forget.

Kellis Grigsby

GREATER EAST BAY FOLK DANCE COUNCIL

The East Bay Womens Dance Circle has new officers. Classes will resume after the summer vacation, on Sept. 13th at 9:30 AM, at the Senior Center of Our Ladies Home, Foothill Blvd. & 35th Ave., Oakland. Grace Nicholes is Director of the group and is assisted by Gwen Heisler and Jerry Washburn, Jr. An invitation

is extended to all intermediate and advanced folk dancers.

The Piedmonter's Club held their first party on June 23rd at the Piedmont Avenue School in Oakland. Music, provided by four members of the Kopatchka Band, was thoroughly enjoyed by all in attendance. The Hansen family-Balkan Brass Band also added to the dancing enjoyment. The program and recorded music was coordinated by Eve Landstra, instructor. Refreshments were provided by the club members. Based on the success of their first party, the Piedmonters will hold their next party on Sat. Oct 13, 1979.

The Pantalooners will hold their annual potluck picnic at the Montclair Recreation Center, 6300 Moraga Ave., from 12:00-4:00 PM. on Sunday, September 9, 1979. Bring your own table service and donation.

Concord Folk Dancers continue to have dancing on the first Sunday of the month from 1:00-4:30 PM at the Senior Citizens Center in Concord. The August Party was MC'd by Max Horn with over 50 dancers present. Max also called squares, pinchhitting for Stan Valentine who was calling at the Napa Fair.

On the 3rd Sunday of the month, beginning August 19th, Gertrude Kuhner is organizing dancing at the North Berkeley Senior Center from 1:00-4:00 PM. The Center is located at Grove and Cedar Streets in Berkeley and is close to BART. Donation is 50¢.

Eve Landstra will start a ten week session Beginning Folk Dance Class on September 18, 1979, Tuesdays 7:30-9:00 PM, - at the Orinda Community Center, 26 Orinda Way, Orinda, CA. This is sponsored by the Orinda Recreation Department.

September 29th will be your next 5th Saturday Party.

See you dancing.

Genevieve Pereira

FRESNO FOLK DANCE COUNCIL

Did you know that in Germany, red mushrooms are considered a sign of good luck? That is one of the bits of folklore we learned at the first week party at U.O.P. Folk Dance Camp. Red mushrooms were the table decorations, and were cleverly made from hard-boiled eggs and a "cap" of red tomato slice. There is no way to convey on paper the excitement, the fun, the hard work, the new friendships made when attending a folk dance camp. This year, at U.O.P. Camp, Fresno's contingent was the largest we have had in years. There were a half-dozen of us. F.S.U. dancers were represented by Kathy Hindman and David Sell. For Gary Hughes, it was his second year, while for me it was number 26. Clayton Smith won a scholarship for the third year while brother Kevin, fresh after his 17th birthday won his first. Kevin's luck continued as he won 1st prize for selling the most tickets for the fund-raising scholarship night. His good fortune continued as he was asked to stay on the 2nd week as a gopher (go for this-go for that). Be kind to him, and us, friends; recovery from two weeks of folk dance camp is neither easy nor quick.

Faculty was a delightful mix of old and new teachers, with

a wide variety of dances from many countries, among them Austria, Czechoslovakia, Israel, Russia and Romania. All of us will soon be presenting them for your pleasure, so get your dancing shoes ready.

Through September we are still following our summer schedule of Dancing In The Park. That is Roeding Park and we are there Friday, Saturday, Sunday and Monday nights, so if you are in the area, give us a call for the details. We have had a number of out-of-towners this summer and we do love them. Do not forget to join us in our annual Fall Festival the weekend of October 20-21, 1979

Vera Jones



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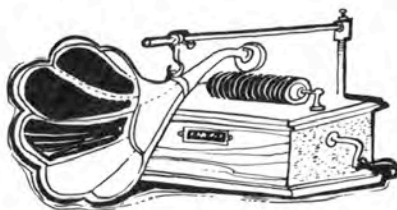
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Echoes *from the* Southland

by Perle Bleadon

UPCOMING EVENT

Octoberfest-October 6-7, 1979, Balboa Park Club. Although October is some months away, plans for the event must be worked out now. Chairmen and volunteers for different committees are needed for decorations, exhibitions, brunch and banquet. We are looking forward to this event. We always have a great time in San Diego. See Alice Stirling if you are interested in signing up to help.

ORANGE COUNTY FOLK DANCERS

Orange County Folk Dancers now meet at Orange-Olive Elementary School, 3038 Magnolia Avenue, Orange Ca, Fridays-7:30 to 11:00 PM. This is a busy club with the teaching of Richard Duree and Gene Ciejkka at workshops and during regular dance nights.

LAGUNA FOLKDANCERS

Laguna Folkdancers meet at Laguna High School Girls' Gym, Sundays, 7:00-10:30 PM and Wednesdays, 7:15-10:30 PM. During the month of July, Kamarinskya was taught by Ann Litvin, Trei Pazeste de la Goicea Mara by Richard Lipa, Tritti Putti by Lee Fox. In August Joshua was taught by Bob Knox.

ALPINE VILLAGE FESTIVAL

Something new has been added this year, a Scholarship Festival. It will be held in Alpine Village in Torrance the afternoon of the Sunday of Labor Day weekend, September 2nd from 2:00 to 8:00 PM. It is sponsored by the Folk Dance Federation of California, South and hosted by the Scholarship Committee of the Federation. The admission is \$2.00, but persons in costume will be admitted for one half price. The costume may be a colorful shirt; a peasant skirt and blouse. A German Brass Band will play for half hours at a time with recorded folk dance music in between. There may be exhibitions. Parking is free and food and drink are available. The Folk Dance Federation will benefit from the admissions. There is a new wooden floor and the entire area is shaded.

IDYLLWILD FOLK DANCE WORKSHOP

We had a wonderful time at the Desert Sun School with its beautiful scenery. The faculty was excellent; Bernardo Pedere, Glenn Weber, Carol and Ed Collier, John Pappas, Paula and the little Pappas youngsters. We are all looking forward to next year.

AVAZ

The first formal concert at Immaculate Heart College was a great success and the excellent review in the Los Angeles Times

provided Avaz with both pleasure and validation. Avaz is projecting nine new production numbers for the fall season. The Avaz Tamburitza Orchestra under the direction of Leo Bachmann is starting a "beginner's class". If you are interested in learning to play a Tamburitza instrument, contact Leo at 240-3237.

GANDY DANCERS TRADITIONAL ANNUAL CAMP SHOWCASE

This annual showcase hosted by the Gandy Dancers will be held Friday Aug 24 and September 7 at the International Institute, 435 S. Boyle Ave., Los Angeles. This is the opportunity for those who were unable to make it to folk dance camp to get a quick look at what was taught during the summer, and perhaps suggest to your leaders what you might like taught. Dancers who were in attendance will relive camp experiences as dance after dance appears on the program during the two evenings, from ANY camp, if record and participants are at hand. No teaching- perhaps occasional cueing. It is a fast moving session!

FLASH!! CAMP HESS KRAMER INSTITUTE WEEKEND

October 12, 13, 14, 1979. The Folk Dance Federation of California, South will present an outstanding weekend at Camp Hess Kramer. Ned and Marian Gault have been invited to pick "Choicest from Stockton"; Maria Reisch, line dances from San Diego; Dave and Fran Slater, couple dances from Idyllwild and San Diego and Vivian Woll, a dance from Idyllwild. Beverly and Irwin Barr will review best dances from past Santa Barbara Symposiums.

This weekend will include, in addition to the above, two nights lodging, six marvelous meals, snacks, syllabus, teaching and review sessions Friday night, Saturday, Sunday morning; happy hour and big Saturday night dance party, hiking, beachstrolling (if you can find the time) and escape from city cares. Camp Hess Kramer is located in a verdant canyon just off Pacific Coast Highway, north of Malibu, one mile north of the Ventura County Line. \$40.00 per person before Sept. 26th, \$45.00 per person after Sept. 26th. Make checks payable to Federation Institute Committee and mail to Fran Slater, 1524 Cardiff Avenue, Los Angeles, CA. 90035.

CLAREMONT FOLK FESTIVAL

Plan ahead! October 13th is the date for the Claremont Folk Festival, when the Claremont Colleges Center for the Performing Arts and the Folk Dance Federation of California, South, join forces in sponsoring it. Five exhibition groups are at present scheduled for the concert part of the program. A festival follows the performance. All manner of displays also, and room for a picnic. The Federation Scholarship Fund will receive 50¢ from the sale of each festival ticket.

The South Bay Folk Dancers have moved from their old location to the Dapplegray Elementary School, 3011 Palos Verdes Dr. N. They now dance on Saturday night. For more information call (213) 831-4421.

Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
Carol Scholin, 931 Flint Ave., Concord, CA 94518

SEPT. 1-2, Sat-Sun., SANTA ROSA "Scottish Gathering and Games"
Highland Dancing-Scottish Country Dancing. Piping & Drumming
Tossing the Caber. Santa Rosa Fairgrounds, Bennett Ave.

SEPT. 15-16, Sat-Sun., SONOMA "Fiesta de Sonoma" Veterans'
Memorial Building, 126 First Street W. Sat: 1:30-4:30, Insti-
tute. Warm-Up Party 8:00-12:00 PM. Sun: Council Presidents
Meeting 11:00 AM - Assembly Meeting 11:45 AM. General Folk
Dancing 1:30-5:30 PM. Host: Redwood Council of Folk Dance Clubs

SEPT. 29, Sat., PENINSULA Fifth Saturday Party

SEPT. 29, Sat., SAN LEANDRO Fifth Saturday Party

OCT 7, Sun., MURPHYS - Octoberfest Community Club on High-
way 4. 11:00 AM-5:00 PM. Please come in folk dance costume.
Refreshments served to participants.

OCT. 13, Sat., BERKELEY "Night on the Town" Place to be
announced. Berkeley Folk Dancers.

OCT 20-21, Sat-Sun., FRESNO "Fresno Festival" Holmes Play-
ground, 1st and Huntington,

OCT 28, Sun., SAN FRANCISCO Annual Autumn Festival - 50 Scott
Street. Dancing 1:30-5:30 PM-San Francisco Folk Dance Council

NOV 4, Sun., SAN LORENZO Folkcraft Showcase-Community Center
Hesperian & Paseo Grande. 1:30-5:30 PM Dancing & Folkcrafts

NOV 17, Sat., SACRAMENTO Associate Membership Ball Marian
Anderson School, 2850 49th Street. 8:00-11:00 PM Sacramento
Council of Folk Dance Clubs.

Nov 22-24, Thurs-Sat., SAN FRANCISCO Kolo Festival

NOV 29, Thurs. OAKLAND Fifth Thursday Party Hawthorne School
1700 28th Avenue. 8:00-11:00 PM Oakland Folk Dancers

DEC 2, Sun., NAPA Treasurer's Ball



SEPTEMBER							OCTOBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
						1	1	2	3	4	5	6	
2	3	4	5	6	7	8	7	8	9	10	11	12	13
9	10	11	12	13	14	15	14	15	16	17	18	19	20
16	17	18	19	20	21	22	21	22	23	24	25	26	27
23	24	25	26	27	28	29	28	29	30	31			



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

David Slater, 1524 Cardiff Ave., Los Angeles, CA. 90035

SEPT 15, Sat. San Diego State University Folk Dance Conference
After Party. West Hollywood Playground. 7:30 - 11:30 PM

OCT 6-7 Sat-Sun, "Festival" Hosted by San Diego International
Folk Dance Club, Balboa Park Club, Balboa Park, San Diego
Sat: 7:30-11:00 PM Sun: 1:30 - 5:00 PM.

OCT 12-14, Camp Hess Kramer

OCT 13, Sat, Claremont Folk Festival and Concert

NOV 10, Sat, Treasurer's Ball Institute 1:00-5:00 PM.

Treasurer's Ball 7:30 - 11:00 PM \$1.50 West Hollywood
Playground, Los Angeles.

Dec 1, Sat, Beginner Festival

JAN 20, 1980 Sun, "Festival" Glendale Civic Auditorium
Hosts: Pasadena Folk Dance Co-op. 1:30-5:30 PM \$2.00.

FEB 16, Sat, San Diego State University Folk Dance Conference
Valentine Party

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

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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DANCERS INTERNATIONALE - WELCOME! Bancroft Jr. High School, Estudillo & Bancroft Ave, San Leandro. Fridays 7:30-8:30 Beg. 8:30-10:30 Int.-Adv. Millie & "Von" Instructors (415)828-5976

FESTIVAL FOLCLÓRICO - Christmas Session Dec. 28, 1979-Jan. 1, 1980, with Stephen Kotansky, Rickey Holden, Alura Flores, Ron Houston and Margarita Ramirez. \$125.00

INSTITUTE OF MEXICAN DANCE - December 28, 1979-January 1, 1980 With Mexican teachers to be announced. \$145.00 each session

Information: Manuel Gómez, 219 Rolling Green, San Antonio, Texas, 78228, or Alura Flores de Angeles, 577 Zempoala, México 13, D.F. E.U.M.

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JAN SEJDA, well known choreographer and teacher of Polish Dance presently residing in the Bay Area is available for workshops in Polish Dance. Contact Krystyna Chciuk, 26 Whitney Street, San Francisco, CA 94132, or Call - (415) 673-1581.

JOSETTA DANCERS 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 7:30-10:00 PM PENINSULA SCHOOL, main bldg Peninsula Way, Menlo Park, CA. Exclusively Scandinavian. Kenneth Seeman, Instructor. (415) 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. W.L.A.


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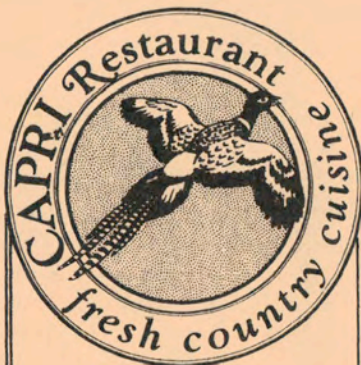
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