

FEBRUARY 1980 • 65¢

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol 37, No. 2

USPS 310-580

FEBRUARY 1980

OFFICIAL PUBLICATION OF THE
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Manuel Brito, Director	Phot by Max Horn

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SUBSCRIPTION RATE:

\$5.00 per year

\$6.00 foreign & Canadian



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(Circulation & Invoices)

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Hayward, CA. 94541

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Welcome To The Festival of the Oaks



WELCOME to the 32nd Annual Festival Of The Oaks - Come join us for a day and an evening of Folk and Square Dancing, and Exhibitions. There will be a Council Presidents' Meeting at 10:30 AM and a Federation Assembly Meeting at 11:45 AM. Lunch will be served after the meeting for which there will be a charge of \$1.00.

We will be dancing from 1:30-5:30 PM, a Kolo Hour from 6:30 to 7:30 PM, led by Edith Cuthbert. We will finish the day with Folk and Square Dancing from 7:30 - 9:30 PM.

We want to Thank the City Council and the Recreation Department for the use of the Auditorium, and the members of the Council that do all the work to make this another great Festival.

Program and Publicity Chairperson, Genevieve Pereira.

Program taping and decorations, August Korber.

Food Chairperson, Phyllis Olson.

Square Callers, Stan Valentine.

Exhibitions, Millie von Konsky

M.C.'s, Burt Scholin.

COME join us for a great day in Oakland, where you can meet ALL your friends and dance the day away.

*Earl Wilson, President
Greater East Bay Folk Dance Council*





Festival of the Oaks

Oakland Auditorium
Sunday, February 24, 1980

AFTERNOON PROGRAM- 1:30 to 5:30 P.M.

WELCOME BY EARL WILSON, President

"NATIONAL ANTHEM"

Pledge of Allegiance

BRUCE WYCKOFF - M.C.

Jacob's Ladder
Trip to Bavaria
La Bastringue P.
Tango Mannita
Polyanka
Beautiful Ohio
Squares - Harlan Beard
Walt Baldwin

LEONA FAORO - M.C.

Tzadik Katamar
Garry Strathspey
Piastowski Mazur
Bal In Da Straat P.
Santa Rita
Vrtielka
Squares - Bruce Wyckoff
Hugo Pressnall

RAYMOND OLSON - M.C.

Sham Hareh Golan
J.B. Milne
St. Gilgens Figurentanz
Hambo
Dreisteyrer
La Encantada Tango
Squares - Bill D'Alvy
Jim Wright

ALICE RAYMOND - M.C.

Šetnja
Double Sixsome
Amanor Waltz
Teton Mt. Stomp P
Alexandrovskia
La Mesticita
Squares - Earl Wilson
Walter Beck

PHYLLIS OLSON - M.C.

Ali Paşa
Sheila's Waltz
Russian Peasant
Tango Poquito P
Neopolitan Tarantella
La Golóndrina

KOLO HOUR 6:30 - 7:30 P.M.
M.C. EDITH CUTHBERT, JR.



EARL WILSON - M.C.

Scandinavian Polka
Elizabeth Quadrille
Belasičko
Ve 'David P
El Shotis Viejo
Ranchera Uruguay
Jota Criolla
Squares - Ray Olson
Ed Kremers

AL BONNETT - M.C.

Ciuleandra
Milondita Tango
Polish Mazur
Apat Apat P
Baile da Camacha
Somewhere My Love
Caballito Blanco/Fado Moresco
Squares - Max Horn
Stan Valentine

BURT SCHOLIN - M.C.

Tino Mori
Mairi's Wedding
Little Man in a Fix P
Shüddel Bux
La Cachucha
Ada's Kujawiak #3
St. Bernard Waltz



Folk Dance *1979* *Popularity List*

Compiled by Stan Valentine

- | | |
|----------------------------|------------------------------|
| 1. Hambo | 28. Sheila's Waltz |
| 2. The Double Sixsome | 29. La Cachucha |
| 3. Corrido | 30. Sauerlander Quadrille #5 |
| 4. Trip To Bavaria | 31. Korobushka |
| 5. Somewhere My Love | 32. Never On Sunday |
| 6. The Garry Strathspey | 33. Ada's Kujawiak #1 |
| 7. La Encantada Tango | 34. Dreisteyrer |
| 8. Tango Mannita | 35. Happy Heart |
| 9. Posties Jig | 36. Siesta In Sevilla |
| 10. Blue Pacific Waltz | 37. Miss Frenchy Brown |
| 11. St. Gilgen Figurentanz | 38. The Lady Asked Waltz |
| 12. J. B. Milne | 39. Thirteen Fourteen |
| 13. Elizabeth Quadrille | 40. Grand Square |
| 14. Zillertaler Landler | 41. Scandinavian Polka |
| 15. Caballito Blanco | 42. Milondita Tango |
| 16. Yedid Nefesh | 43. Bal In Da Straat |
| 17. Alexandrovska | 44. Teton Mountain Stomp |
| 18. Santa Rita | 45. La Golondrina |
| 19. Folsom Prison Blues | 46. Lights Of Vienna |
| 20. El Gaucho Tango | 47. Lepa Anka Kolo Vodi |
| 21. Couple Hasapiko | 48. Erev Ba II |
| 22. La Bastringue | 49. Divčibarsko Kolo |
| 23. Doudlebska Polka | 50. St. Bernard Waltz |
| 24. Ali Pasa | 51. Viennese Waltz |
| 25. Kujawiak #3 | 52. Brandiswalzer |
| 26. Tzadik Katamar | 53. Tehuantepec |
| 27. Vrtielka Csárdás | 54. Polish Mazur |

- | | |
|---------------------------|--------------------------------|
| 55. Square Tango | 88. Tsiganotchka |
| 56. White Heather Jig | 89. Bratach Bana |
| 57. Apat Apat | 90. Kon Tiki |
| 58. Mairi's Wedding | 91. Ylelat Harurach |
| 59. International Waltz | 92. Ivanice |
| 60. To Tur | 93. Jota Criolla |
| 61. El Shotis Viejo | 94. Jacob's Ladder |
| 62. Baztan Dantza | 95. Salzburger Ländler |
| 63. Neopolitan Tarantella | 96. Sasino Kolo |
| 64. Cumberland Square | 97. Street Fair |
| 65. Marklaender | 98. Italian Quadrille |
| 66. The Saint John River | 99. Døla Mazurka |
| 67. Hora Fetalor | 100. Western Trio Mixer |
| 68. Gerakina | 101. Schuhplattler Laendler |
| 69. Hofbräuhaus Laendler | 102. Country Two Step |
| 70. Oslo Waltz | 103. Spinnradel |
| 71. Ve'David | 104. Polyanka |
| 72. Aluneľuľ | 105. Oklahoma Mixer |
| 73. Geissli Schottisch | 106. Livavteenee |
| 74. Ciulandra | 107. Miserlou |
| 75. Tango Poquito | 108. Ranchera-Argentina |
| 76. Fandango Espana | 109. Vranjanka |
| 77. De-a Lunguľ | 110. Čardáš Z Košických Hámrov |
| 78. Ga Aquim | 111. Changier Quadrille |
| 79. Lubi-Lubi | 112. Makedonka |
| 80. Sham Harah Golan | 113. Piastowski Mazur |
| 81. Slovenian Waltz | 114. Russian Peasant |
| 82. Polharrow Burn | 115. Kőrcsárdas |
| 83. Godeći Čačak | 116. Little Man In A Fix |
| 84. Beautiful Ohio | 117. Poznan Oberek |
| 85. Amanor Waltz | 118. Orijent |
| 86. Yevarechecha | 119. Salty Dog Rag |
| 87. Šetjna | 120. Tarantella di Peppina |

Germany - Black Forest

SCHWENNINGEN

by Eleanor Bacon

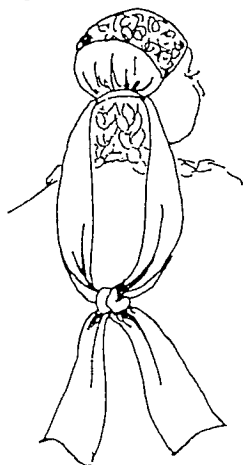
In the Valley of the Baar, next to the Baar River and east of the Village Villingen, is the small town of Schwenningen. Their costumes are the Württemberg type, similar to those of S. Georgen.

The men's costume is more like those of S. Georgen than the women's are. The men wear a low crowned top hat of black lacquered straw with a ribbon and metal buckle around the crown, dark blue coat lined with white, a scarlet waistcoat and black knee breeches. At the neck he wears a white stock.

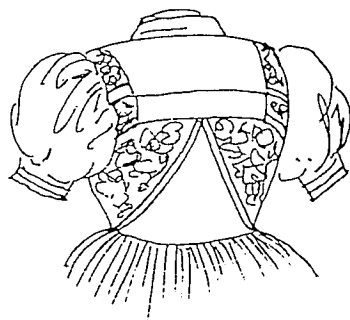
The married men wear their coats longer than the bachelors, but there is no change in dress upon marriage for the women.

The women's costume is not overly ornate, as in some other villages, but is rich in detail. The LAIBLI (sleeveless bodice) is flowered black velvet with silver or black eyelet holes through which is laced narrow colored ribbons, longer in front; almost of Elizabethan style. The back has a triangular insertion of plain color with a white cord. Under the sleeveless bodice is a stomacher of plain or embroidered velvet.

Her blouse is white with short full sleeves, gathered into a band of tucks that closes under the arm with ribbon ties. Over the blouse and bodice is worn a HALSMANTEL (yoke) of tulle edged with lace with a little chore of lace in front, and a soft fold of material about the neck instead of the usual stiff collar. The yoke is held secure with ribbons of white flowered silk that goes through a hem of the yoke. The ribbons coming from the yoke in back are tucked into the bodice front.



CAP WITH RIBBONS



BODICE BACK

The skirt is very full of pleated black fabric and is worn over a red skirt. The women wear a belt at the base of the bodice rather than at the waist. It is silver filigree made of silver plaques linked by chains and an intricate hanging ornament is attached to the buckle.

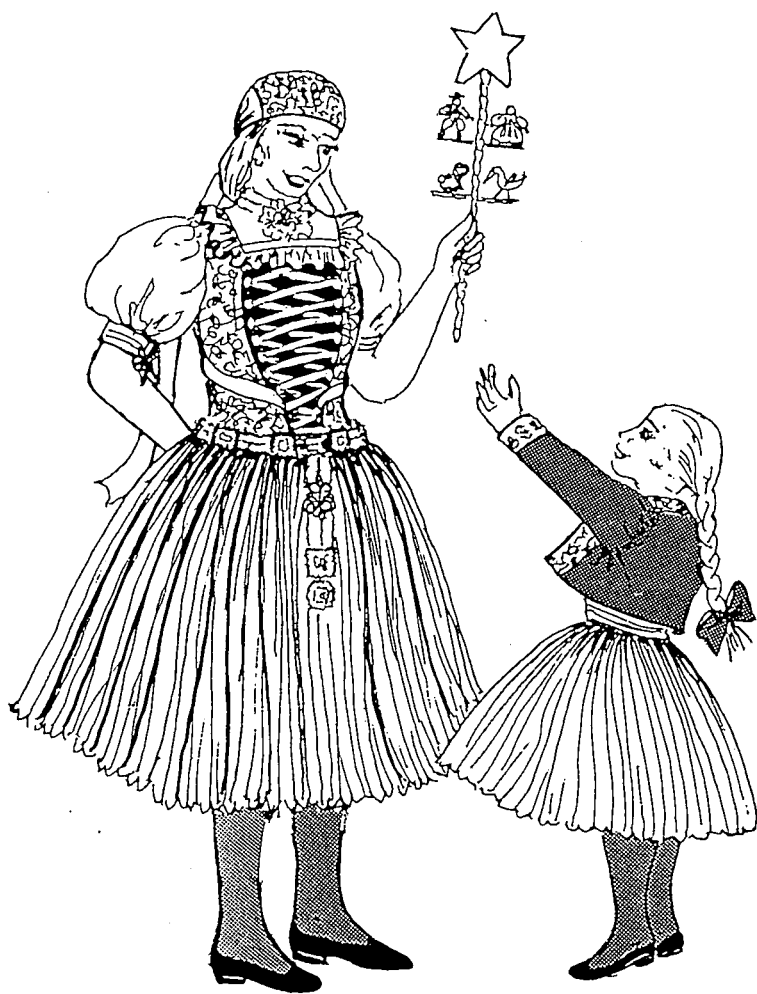
Their caps are simple in nature, soft and close-fitting. The front is figured damask, and the back is plain material through which a ribbon is run and left to fall in knotted streamers.

In the model's hand is a carved and painted toy reminiscent of the 22nd of February Festival, called Stork's Day, a festival for the children. On this special day, Father Stork, wearing his top hat with two hand-carved wooden storks attached, and a loaf of bread strapped to his back, parades around town tweedling happy tunes on a reed flute. The children run to greet him and follow as he parades through the village and on to a simple prayer service (in a church if the town is Protestant or a roadside shrine if the town is Catholic). After the service he leads the children on a glorious pilgrimage in search of nuts, fruit and cakes which are thrown down to them from the windows of every house.

Father Stork carries a long wand on which he collects BRETZELN (a hard satled pretzel in the shape of a love-knot) and distributes them among the smallest and least pushing of his attendants. This is a very popular holiday.



FATHER STORK



22nd of February Festival - Stork's Day

A Moment of Concern ~ ~ ~

TEACHERS COMMITTEE

The Federation Long-Range Study Committee under the direction of Al Lisin has, in a year-long study, looked at problems facing the Folk Dance movement. Questionnaires were distributed and comments were solicited by this and other means. Problems identified included growing "apartness" among Folk Dance Groups, lack of direction in selecting dance programs, proliferation of large numbers of dances, and regional differences. As a solution the Committee suggested a committee of teachers which would choose a number of lists of dances. The lists could be used in preparing programs for regional festivals and in selecting dances for teaching. Although strictly voluntary, use of the lists should help to solve the problems identified.

In accordance with the Study Committee recommendations, I have appointed the people listed below to serve on the Teachers Committee. An attempt has been made to represent all types of groups inside and outside of the Federation and to cover all geographical areas.

Lawrence Coulter, Sr.
Max Horn
Elsa Isaac
Nancy Linscott
Bruce Mitchell

Ruth Ruling
Marilyn Smith
Vance Teague
Christa Valero
Marcel Vinokur

Comments on this program are welcome. You may communicate with those on the Committee or the undersigned.

Bruce Wyckoff, Federation President

TRAVEL BY BUS TO STATEWIDE

Any one interested in going to FRESNO - STATEWIDE 1980 by bus, call Eleanor Bacon (408) 379-3545

or Diane Childers (408) 238-8719

Planning to leave Saturday (early) May 24, 1980

Return Monday (afternoon) May 26, 1980

GREATER EAST BAY FOLK DANCE COUNCIL (and perhaps others)
are interested in the possibility of arranging BUS
transportation to

President Earl Wilson: STATEWIDE 1980 - FRESNO
(415) 483-4710

ALMERISCHER, WICKLER, LANDLER AND SCHLEUNIGER

IN THE LAND OF SALZBURG

by Univ. Prof. Dr. Richard Wolfram, Vienna

A major group of our dance repertoire consists of the "Landler". In Austria, we find three territorially, clearly defined forms, the "Ländlerische" in Oberösterreich; in the easterly and middle part of our country, the "Steirischer"; and in the west, the Tirolean-Bavarian "Schuhplattler". Since the "Steirische" stretches far beyond Styria (Steiermark), and other names such as "Wickler" (from Einwickler-Wrapup), "Scheiben", etc. exist, the name "Almerische" is suggested for this style of "playing" in order to point out that essentially it is a dance widespread in mountain regions.

Salzburg lies in the middle of Austria and also takes part in all three types of Ländlers. Nevertheless, at one time there was only the "Schuhplattler" on the western border and the "Landlerisher", only, on the northern border. The major portion of Salzburg were to be ascribed to the "Almerischern" were in the western portion, but in the middle of the Salzburg mountain country, the term "Wickler" predominates, and in the east, the name "Steirische". If one were to make up a list of dance names on the available inventory, it would be apparent that the name "Ländler: IS AMBIGUOUS. In the north, it means offshoots of the Oberösterreich "Ländlerischen"; in the south in Lungau, however, it is only a slow Landler-tempo waltz, danced without figures. Here the figure dance is known as the Steirischer. If one were to proceed on the basis of figures rather than on the names, "Wickler" and "Steirischer" would fall together, although there are certain differences in the two.

The variations and modifications began around 1880, especially with the spread of the Trachtenvereins stemming from Bavaria.

A musician, Josef Schatz from Abtenau, decidedly kept away from the Schuhplattlers and the Schuhplattlervereins, because "in Schuhplattling, a strange and incorrect style is inculcated for Salkammerguturs, which then makes it difficult to dance a Schleunige or Landler properly". I also heard similar assertions in other regions of the country. The penetration of plattling influences carriage and command of movement.

In very ancient Raurisertal, they tell me, accordingly, that the Schuhplattlers are simply spectator dances, not taken up by the general populace.

Nevertheless, Schuhplattling spread, and not only through the Vereins. In Lungau, I was told "The hunters who came from Pinzgau, were the first Schuhplattlers, the hunters of the counts and princes." Therefore, a method of propagation of the dance, was until then unknown. The expert musician, Windhofer,

sen., born in 1887, further confirmed to me in 1946 that Schuhplattling by young men is strictly confirmed to the Trachtenvereins.

Visitors who come to Salzburg are shown on Heimatabends a grand figure dance ("Almtanz") by Alpina.* The dance is obviously composed of various components. But how did the original look?

The name "Almerische" is found as early as 1796 in Lorenz Hubners Topography of the Land of Salzburg. He points out here though, only that the dances were played at entertainments on the Alm (mountain meadow), and not that they were accompanied by a characteristic dance form. In the St. Gilgen area, they speak of the "Schleunigen". This is an "Almtanz" because it is mainly danced in the Alms (mountain meadows). In the summer, dancing was mainly enjoyed on the Alm, not in the valley. There was, namely an old established belief, that forbid dancing after the solstice, as long as corn was still ripening on the stalk. Accordingly, the name "Almtanz" is still no form characterization. The grand dance of the Alpina, however, contains components of the "Wickler", the "Steirischer" and of the "Schuhplattler".

What else can be established concerning the old components of the Almtanz? In Spaur's Travelogue of 1800, it is stated: "The favorite dance of the Pinzgauers is the slow waltz ("Langsamer Waltz")...The fellows whistle during the waltz with a piercing tone on his fingers, the girl spins (drehs) with down-cast eyes around the hand of the dancer in a circle, and from this she was sometimes swung up in the air then lowered and let go. She was looked for in the crowd of girls and caught up again." The names "Waltz" and "Ländler" were used interchangeably in the old days for the same dance. From the description, it would seem that "Wickler" components were used. For example; "Dirndl drehing under the boy's hand".

In another account of the same year, it is stated that in the "Steirer" the man draws the girl to himself to the beat of the music and then pushes her away. He twists himself around her by means of adroit turns of the hands around his head, neck, or body, gets himself entangled and then untangles himself again. Therefore, as long as 160 years ago there is reference to these "gewickelten" tangled figures.

"They (the dancers) at that time individually improvised figures any way they liked. Formerly, they did not dance the "Steirischer" with exact, set figures. The Steirischer, as well as the Schuhplattler gained uniformity of figures, etc. only through the dance vereins. The old Reinbachers, who were so good at the twisting figures, liked to dance the Mazur, and to this dance they added the twisting figures too." I have documentation that the "Wickler" was played in Mazurka rhythm, and in Leogang I learned from a reliable source the following: "In the old days, there was twisting in all dances, even every polka and waltz.

*A well known Trachtenverein in Salzburg.

The "Masolka", as Karl Horak in Tirol assessed it, consists of established Landler melodies, which reveal the influence of the Mazurka. Mazurka influence makes itself apparent in the Wickler too.

In Hüttschlag in the remotest part of the Grossarlal, I found out in 1945 from the band leader: "The Wickler is done with figures, like the Steirischer. At the beginning, there is spinning of the girl under the right hand of the man. He verified for me the Walgen figure and then continued. "Then they twisted so that the man was so twisted up that he had to duck and then she has her arm around him. The window was one, and they stamped in the dance too, that was really the main thing. The oldtimers also ran in the "Wickler". That is, they did not do the three-step." The aforementioned Saalbacher Wickler was also done running quickly. The Window figures are often controversial. Originally, the figure of the windows was not known in the Ausseer "Steirer". It developed only in later years in this dance. Similarly, the Window figure came to the Aberseer "Streirer" which I wrote up in 1932. There, the older generation did not yet know the window; the younger dancers have observed it and adopted it from the Trachtenvereins. My informant remembered the dance done by a man who was 80 years old in 1926, who had learned the Wickler at the age of 12 from his father, who had learned it in turn from his grandfather. With this information, you realize the "Wickler" goes back as far as the beginning of the 19th Century. The eyewitnesses of the dance of that time which the old man remembered, said there was astounding turning (drehing) and twisting of the arms.

One of the dancers I interviewed, who was completely familiar with the "Almtanz" of the Alpina, as a former member, noticed that most motifs of the "Almtanz" of the Vereins were included in Alpina's dance. Of course, the figures, "Busserl" (kissing) and "Fensterl" (window) were missing. From the recognizable details of the "Almtanz" in Altenmarkter "Wickler" my informant remembered the "Kopfkreuzstellung", the "Joch" (yoke) as in the "Feistritzer", the "Sprung" (jump) and the "Schauen" (flirting), the latter corresponding to the "Herzerl" (heart) in the "Feistritzer", the "Brustkreuzstellung", (Muhle) and then developed the figure which is related to the "Heiraten" of the Karntner Figure Dance, and which I also noticed in Hüttschlag. With this information, it seems to me to be an important indication in determining the age of a number of figures in the Salzburg "Almtanz". The "Landlerische" of upper Austria (Oberösterreich) came relatively late to the Salzkammergut area. Here the time between the 3/4 time and 1/2 swinging time of the upper Austrian "Landlerische" became more or less purely 4/4 rhythm.

In Lungau, for example, no doubt local forms of the Steirischer are still to be found, and this is also the case in adjoining Pongau. In Ramsau, which borders directly on Salzburg, they even say "Steirerwickeln" which underlines its homogeneity with the Salzburg style of the dance. The "Steirerwickeln" was

also danced in the old days, especially at principal festivals of the "Vereinigten" (Trachtenvereins) in Tamsweg in the Fasching.

**Excerpts from an article in an Austrian Heritage Research Paper

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Food in the German Manner

WIENER BACKHENDL

12 chicken thighs	1 teaspoon water
Salt	1-1/2 cups fresh bread
1/2 cup all-purpose flour	crumbs
2 eggs	Solid vegetable shortening

Have the thighs boned by the butcher, or bone them yourself. Sprinkle the boned thighs on all sides with salt and let stand one hour. Coat the thighs with flour.

Break the eggs into a baking dish, beat lightly, and stir in the water. Dip the flour-coated thighs in egg, then in the bread crumbs.

Heat the shortening to a depth of one-quarter inch in a large, heavy skillet. Cook the thighs over medium heat until golden brown on one side, then turn and cook until golden brown on the other side. Drain on paper towels. 6 to 12 servings.

CUCUMBER AND SOUR CREAM SALAD

4 firm, unblemished cucumbers	2 tablespoons wine
Salt and freshly ground	vinegar
pepper to taste	1 cup sour cream
1/4 cup finely chopped fresh	
dill	

Peel cucumbers and slice them thin. Sprinkle with salt, pepper, dill, and vinegar. Stir the sour cream rapidly to thin it and add to the cucumbers. Stir gently to blend.

Let stand one hour, then serve. 8 servings.

VIENNA SPECKLE CAKE

3/4 cup cake flour	1/4 teaspoon almond extract
3/4 cup grated unsweetened	1/4 teaspoon salt
chocolate	7 egg whites
6 egg yolks	Whipped cream
1 cup granulated sugar	Fruit, if desired, for
3/4 teaspoon vanilla extract	filling

Preheat oven to 350°. Sift the flour, add the grated chocolate, and set aside.

Beat the egg yolks until thick and lemon colored, then add the sugar and beat until thick and fluffy. Add the vanilla and almond extracts. Add half of the flour mixture and beat until thoroughly mixed.

Add the salt to the egg whites and beat until stiff. Fold the remaining flour mixture into the egg whites. Fold the egg white mixture into the egg yolk mixture.

Pour the batter into an ungreased nine-inch tube pan and bake for 45 minutes. Invert to cool.

Cut the cake into halves to form layers. Fill with whipped cream and fruit or any desired filling. Cover the entire cake with whipped cream. 8 to 10 servings

Source: *The New York Times International Cook Book*
By Craig Claiborne
Harper & Row, Publishers



PRESS RELEASE

PRESS RELEASE

PRESS RELEASE

EVENT: Westwind International Folk Ensemble, In Concert

DATE : Saturday, March 29, 1980 8:00 PM

Sunday, March 30, 1980 2:00 PM

PLACE: Spangenberg Auditorium, Gunn High School
780 Arastradero Road, Palo Alto.

INTERNATIONAL FOLK ENSEMBLE PRESENTS MUSIC, SONG, AND DANCE

Westwind International Folk Ensemble continues its concert series in the Bay Area with presentations Saturday and Sunday, March 29th and 30th at Gunn High School in Palo Alto.

Westwind will present suites of dances from Bulgaria, Yugoslavia, French Canada, Mexico, and stories, songs and dances from Early America.

This ensemble of 40 Bay Area dancers, singers, and musicians is dedicated to the faithful presentation of ethnic material, and strives for authenticity by performing these folk arts in a dramatized social context. Members of Westwind maintain close relationships with eminent folklorists world-wide.

Tickets for the concert are available at all Macy's, Emporium and Capwell's, or by dialing "U CHARGE". For further information, call (415) 642-2247 or (415) 855-8242.





Easy Does It!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

THE PAS DE BASQUE

The Pas de Basque or Step of the Basque is one of the basic steps of all dancing. It is done in various styles and rhythms, and can be done in any meter (2/4, 3/4, 4/4, 6/8, 7/8). It is danced on alternate feet with a full change of weight on each step. The trailing foot may go in front, in back, or to the side.

In Scottish dances it is sometimes used as a turning step (individually or as a couple). It is also used in Scottish dances when performing the Setting Step, which is very important and has a special style. It consists of a Pas de Basque to the right and a Pas de Basque to the left, and is always done facing another dancer. There are three distinct changes of weight, R.L.R. then L.R.L.

The main differences are that you do it on your toes, and as you finish each Pas de Basque, you extend the trailing foot just slightly forward with the sole of the foot close to the floor. (Do not kick up as in a Touch-Kick).

Other variations of the step are the Heel Pas de Basque (often used in Spanish dancing), the Travelling Pas de Basque, and some modified forms, such as those found in Kolos.

A list of dances which include the Pas de Basque might include:

Boston Two Step
Hopak
Jablochko
Kohanotchka
Kamarinskaya
Oberek Opoczynski
Oberek Zvicainy

Polka Mazurka
Polish Mazur
Russian Peasant Dance
Tarantella Montevegine
Tsiganochka
Neopolitan Tarantella
Anniversary Progressive Two-Step



Beginners' Festival Program

March 30, 1980

Pauley Ballroom
Bancroft & Telegraph Avenues,
Berkeley, CA

1:30 - 6:00 PM

Folk Dance Federation and U. C. Folk Dance Club

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SETJNA
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COTTON-EYED JOE
SUKACKO KOLO
GERAKINA
BANNIELOU LAMBOAL
CUMBERLAND REEL
IVANICE
DOUDLEBSKA POLKA
EREV BA II

Jerry Duke - Teach
Appalachian

KOROBUSHKA
PINOSAVKA
MILONDITA TANGO
ČEREŠNICKÝ
SSULAM YA'AKOV
SCANDINAVIAN POLKA
LAMENATSEAH

Nancy Linscott - Teach
Hop Saj Diri

GUSTAV'S SKOAL
LA BASTRINGUE
SHAM HAREH GOLAN
LITTLE MAN IN A FIX

EXHIBITIONS

O.S. Hubbard Dance Group
Jean Brown



BISERKA BOJARKA
TETON MOUNTAIN STOMP
VRANJANKA
KOHANOTCHKA
MAYIM
MAKEDONKA KOLO
CUMBERLAND SQUARE
PRAVO
LAZ BAR
YEDID NEFESH

SQUARES



Hugo & Pat Pressnall - Teach
Kalina

SALTY DOG RAG
THE MASON'S APRON
MISERLOU
VE'DAVID
MAKEDONSKO DEVOJČE
HORA AGADATI
COUPLE HASAPIKO

As Time Permits:

GEUD MAN OF BALLINGIGH
NEBESKO KOLO
BAL IN DA STRAAT
OSLO WALTZ

Wattentaler Masolka

(Austria)

Wattentaler Masolka (VAH-ten-tahl-er-mah-ZOHL-kah) is a couple dance as done in the village of Watten, Austria. It was learned from a folk dance group in Innsbruck and was presented by Morry Gelman at the 1979 University of the Pacific Folk Dance Camp.

RECORD: Tanz EP 58614 Wattentaler Masolka 3/4 meter

FORMATION: Couples at random about the floor facing LOD in promenade position; W to R of M, hands joined in front: MR with WR over ML with WL.

18 STEPS: Small unaccented walking steps; couple pivot in shldr-shldr blade pos.

MUSIC 3/4

PATTERN

Measures

No Introduction

- 1 M marking time in place acting as a pivot and with slight rotation leads W fwd across in front of him to L side with three walking steps. W beg L.
- 2 M take 3 steps in place, W turn 1/2 CW to LOD with 3 steps under raised hands.
- 3-4 Repeat action of meas 1-2 with W walking fwd across to R of M and turning CCW to LOD.
- 5-8 Repeat meas 1-4.
- 9 Raising joined hands M lead W in front of and facing him with 3 steps; M marking time in place.
- 10 W turn CW once under raised hands with three steps.
- 11 M turn CCW once under raised hands with three steps.
- 12 M turn CCW once again in 3 steps putting joined hands under his R armpit as he turns dipping under W arms, finishing by straightening up, facing ptr and raising joined hands.
- 13 W turn CW once with 3 steps under raised hands.
- 14 Releasing L hands, W turn CW once again under raised R hands with 3 steps.
- 15-16 Cpl in shldr-shldr blade pos dance 2 CW turns with 4 pivot steps (cts 1,2,3,1); use the last two counts of the meas to return to the starting position.

Repeat dance from beg.



THE LLOYD SHAW FOUNDATION

In the 1930's, Square Dancing almost died in our country. Henry Ford preserved some of the old dance forms in his Grand Balls at Deerfield Village. However, the searching out, preserving, and revitalizing of the form of dance known as SQUARE DANCING was a project carried out by LLOYD Shaw, a school superintendent from Colorado Springs, Colorado. His interest resulted in two books, Cowboy Dances and The Round Dance Book, teenage exhibition groups that toured the country and took it by storm, and summer classes for prospective square dance callers and teachers. For many years, most of the nationally recognized callers had studied with "Pappy" Shaw.

After his death in 1959, a non-profit Foundation was set up to preserve and promote Lloyd Shaw's approach to square dancing. This national organization annually supplies callers, cuers, promoters, and panelists for the National Square Dance Convention. Its major work, however, consists of producing kits of records for school and recreational use (Special Education, Elementary, Secondary/Recreational, Contra, and One Night Stand kits) and holding summer workshops to teach teachers and prospective callers how to teach dance. In recent years, the Foundation has also added Summer and Winter Dance Weeks for recreational dancing fun in the beautiful Colorado Rockies.

Membership in the Foundation is open to all; an active membership costs \$15.00 and brings a quarterly newsletter, a free record certificate, and other benefits. This summer, workshops for graduate credit will be held in Chatham, Ontario, in June, at Bowling Green State University in July, and at the University of Wisconsin in Oshkosh in August. The Summer Dance Week will be held July 20-25 at Steamboat Springs, Colorado, and the Winter Dance Week will be held the last week in December at Peaceful Valley, Colorado.

For more information about the Foundation, membership, records or kits, workshops, or Dance Weeks, write to:

Diane E. Burton, Secretary, 1536 Conneaut, Bowling Green, Ohio 43402.



Schnupftaback

(Austria)

Schnupftaback (SHNOOF-tah-bahk) is an easy waltz mixer from the Muhlviertal region of Austria and is danced in the villages at the local dances and fests. This dance was learned by Morry Gelman from Hermann Derschmidt of Wels, Austria. Schnupftaback was presented by Morry Gelman at the 1979 University of the Pacific Folk Dance Camp.

RECORD: Festival FEP 502, Side A, Band 3. 3/4 meter.

FORMATION: Cpls in a circle, facing ptr, M back to ctr. Arms are held about shldr level, extended in front and rounded in a natural curve, but not touching ptr.

STEPS Waltz balance*, waltz*.

and
STYLING: Do not lower shldr during the first four meas of the dance. The dance has a smooth, flowing feeling.

*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, California 94541.

MUSIC 3/4

PATTERN

Measures

4 meas INTRODUCTION No action.

1 Beg ML,WR, waltz balance sdwd in LOD.

2 Waltz balance sdwd in RLOD

3-4 M progress in RLOD, W in LOD. With two waltz steps, beg ML,WR, turn once CW to face new ptr. Take closed pos.

5-8 With 4 waltz steps turn CW while progressing in LOD.

Repeat dance from beg until the end of the music.



PUBLICATIONS PUBLICATIONS PUB

Your Folk Dance Federation has been, for 30 years, publishing a number of aids for the Folk Dance enthusiast and teacher. These publications are on sale at your local Folk Dance record shop or can be ordered from the Federation office.

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Folk Dance Federation of California, Inc.

1275 "A" Street, Room 111, Hayward, California 94541

Austria

Styria



Mary Vezie

From the 1967
Costume Calendar

ON THE SUBJECT OF *"Heimatabende"*

Herbert Rathner

Vienna, Austria, January 1979

Heimatabende are, of course, made, first and foremost for tourists, whether these tourists are from within the country or from outside. In many regions, these Heimatabende are a concrete part of the tourist industry. Since the traditional importance of the Folk Culture is not protected in any way, anyone and everyone can do what they want with it; therefore, if the promoters and producers and participants of the Heimatabend are lacking in a true understanding of, and a sense of duty toward the Folk Culture, the result is boring, disagreeable and trite, as well as of minimal worth.

There are certainly too many misunderstandings as it is regarding the expression "Heimatabend" and critiques alone do not help much; therefore, an attempt will be made here to clarify the situation and thereby to answer the question regarding the proper form of a Heimatabend, at least in outline.

The "tourist" who decides to attend a Heimatabend in his vacation spot in Austria in the hope of experiencing a closer look at, and obtaining from it an understanding of the spirit, atmosphere and the folk culture of his chosen vacation spot, is bitterly disappointed and annoyed by one of these productions, when the program offers a coloratura-yodeleress to the music of an electric guitar, a "Milkerdance" complete with corny jokes of the lowest caliber, as well as other inferior entertainment, at very high prices! It is very disagreeable and vexing to a tourist who seeks an intellectual contact with the land hosting him in a Heimatabend.

It is even more disconcerting for the homeland and all of those who really feel concerned and connected with the idea of a real Heimatabend, because their own homeland appears as an unauthentic, untrue caricature, which awakens a completely false notion about the host country as simple folk, who are entertained in such a manner.

The promoters of such evenings, however, do not think this far; they of course pay their homeland lip service, but when it comes to the Heimatabend, they conveniently forget their real native entertainment. Here then comes the second big misunderstanding; all too many think that the "native" folk presentations can only be offered to the public in a rowdy and crude scene and in low language that only moves below the beltline.

For the performers in these "Heimatabende", participation is a profitable sideline, in which the attendant unpleasantness is bargained for; one puts on a Tracht, must sweat profusely, and be willing to be kicked and swatted besides. The program offers the spectators every imaginable entertainment, with sensationalism not being spared, from cowbells playing, to the

Stilt Dance, to simulated fire, everything is included and provided. The performers have no deep attachment or relation to the fragments of genuine folk culture that the program may by chance eventually contain.

The Vereins put on their Heimatabende mostly in the form of their own verein-traditions, in which all of the members involved, and the atmosphere, surroundings and folk culture of their own real homeland is more or less disregarded, or at any rate given less importance. The origin of the Trachtenverein movement lies in Oberbayern, and the Miesbacher Tracht has long been the model for every verein regardless of where the Verein starts up.

If you compare a Heimatabend put on by a Heimat or Trachten Verein, you come to the conclusion that the members of these vereins understand primarily what Heimat means and what the nature of their verein with its traditional bond and relation to its Heimat is, and then they see to it that the program of their Heimatabende is in actual accord with this understanding. This shall be illustrated in two examples. The first is Platteln, which was spread by the trachtenvereins in areas to which it is not native, nor had it ever been, but which plays a basic role in all programs. The second is the Knappentanz, which also is never missing in the program of a Heimatabend, and so two or three plattles can offer a high point to the program for the evening. It is also understandable that the Verein members want to show off their artistry, however, when one plattle follows another, of course with the uninterrupted Juh-yelling and the usual kick in the rear during "Schleichen", then it is boring.

Similarly with the Knappentanz, which possibly was already in the beginning of the Trachten movement adopted into the verein tradition; although the "mine people" from Hausham, who stemmed from Mährisch-Ostau, belonged to the most active of the Trachtlers in the first years in Oberbayern. In any case, the Knappen Tanz makes the high point of the Heimatabend. In this dance every possible prop is drawn upon, darkness, miners lamps, simulated fire, finally the explosion, upon which all of the plattlers participating in the dance fall on their rears. In between, there is plattling and the round dance, as of course girls dance in it. Besides doing away with the real sense of the dance which has occurred, because the real Knappentanz without doubt was a men's dance only, and the miners certainly never plattled, the dance has been transplanted to areas where there were never any.

If anyone has ever had the opportunity to see the "Eisenerzer Knappentanz, danced by the miners in their Miners Tracht, with its simple figures in its calm, impressive dignity as an expression of those united in a society bound together in life and death, he can only regret and condemn the bungling job that these verein Knappen dances are.

The expression HEIMATABEND should be reserved only for those evenings in which a group of people put it on who have a

clear understanding of the importance and worth of the traditional native folk culture and feels a duty toward it, feels really bound to the Heimat, and offers everything it can which would bring out a real understanding and proper appreciation of the area in question. Heimat must in this sense be understood as the essence and overall view of the folk culture. When putting one of these evenings together, it is not necessary to go to the spectacular, but to offer those things which really are typical to the area; folk songs, folk dances, poetry in the local dialect, and an introduction to the history and information about the landscape, and the special characteristic of the region. It is an error to believe that these simple things have inferior worth of importance as entertainment; to say, platties or perhaps the Knappentanz. Actually it is the conviction that is behind it, and how it is presented that is important. Actually, it is also important that there is a proper introduction: the introduction must be carried out throughout the entire program, whereby the uniquenesses and specialties of the introduced folk culture forms are presented to the public in an understandable manner.

Anyone who really wants to, can find an abundance of material and basis for a genuine and accurate Heimatabend, for a Heimatabend which also shows the Heimat the way it really is, simple, straightforward and lovely!

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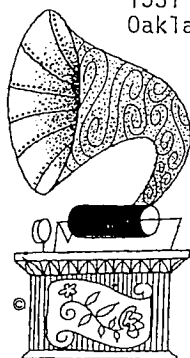
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FOR THE CURIOUS AND THE INTERESTED

ANOTHER - POPULARITY LIST OF FOLK DANCES
SEPTEMBER 1946 TO SEPTEMBER 1947

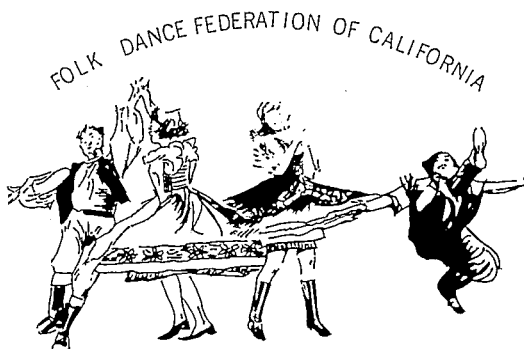
Squares

Hambo	Sicilian Circle
Meitschi Putz Di	Doris Waltz
Polka Mazurka	Wooden Shoes
Russian Peasant Dance	Espan
Ladies' Whim	California Schottische
Korobushka	Kalvelis
Italian Quadrille	Kolo
Hopak	Cherkessia
Sicilian Tarantella	Irish Jollity
Neapolitan Tarantella	Russian Polka
La Raspa	Varsouvienne
Fado Blanquita	Vengerka
Tsiganochka	Spanish Waltz
Kohanotchka	Pas D' Espan
Alexandrovskia	Gypsy Wine
Scherr	Three Step
Eide Ratas	Gustav's Skoal
Scandinavian Polka	Little Man In A Fix
Road To The Isles	Circle Schottische
Triple Schottische	Fancy Schottische
Jesucita	To Ting
Dashing White Sergeant	Tuljak
	Black Hawk Waltz
	Weggis Dance

This listing was compiled by Trescott S. White, based upon Festival programs for one year. Mr. White is a member of Changs, and still dancing.

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PURPOSE

The program consists of four Saturday workshops in folk, ethnic, disco and contra dance for the beginning and experienced teacher or recreation leader of children, youth or adults, and any other dancer with an interest in teaching dance as kinesthetic and multicultural education. The various aspects to be covered are fundamentals of dance movement, teaching progressions for basic dance steps and patterns, styling and teaching methods for dances from selected cultural areas and resource materials for the dance teacher.

TIME	APRIL 12	APRIL 19	APRIL 26	May 3
8:15 A.M.	Registration			
8:45 A.M.	Orientation	Orientation	Orientation	Orientation
9:00 A.M.	Organizing and developing a Folk Dance Class Ned and Marion Gault 9:00 A.M. - 12:15 A.M.	Movement Progressions Pirkko Roecker 9:00 A.M.-11:15 A.M.	Movement Progressions Pirkko Roecker 9:00 A.M.-11:15 A.M.	Disco Dance Lee Wakefield 9:00 A.M.-11:15 A.M.
10:30 A.M.-10:45 P.M. COFFEE BREAK				
		Lecture-Overview Ethnic Dance Anatol Joukovsky 11:15 A.M. - 2:00 P.M.	Polish Dance Overview / Styling Jan Sejda 11:15 A.M. - 2:00 P.M.	Teaching Techniques, and Practice Joan Sarlo 9:00 A.M.-11:15 A.M. Party and "One Night Stand" Edith Thompson 11:15 A.M. - 2:00 P.M.
LUNCH				
12:15 P.M. - 1:00 P.M.	Scottish Dance Teaching Methods Bruce Hamilton 1:00 P.M. - 3:00 P.M.	Israeli Dance Styling and Teaching Methods Alana Hunter 2:00 P.M. - 3:30 P.M.	American Folk Dance- Elementary School Workshop Gertrude Blanchard 11:15 A.M. - 2:00 P.M. English Country Dance Brad Foster 2:00 P.M. - 3:30 P.M.	Leadership Workshop 2:00 P.M. - 3:00 P.M. Closing
3:30 P.M.	Polynesian Dance for Elementary School Students Iris Dragan 1:00 P.M. - 3:00 P.M.			

COORDINATOR, MILLIE von KONSKY
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FOLK DANCE FEDERATION OF CALIFORNIA, INC.
TEACHER TRAINING PROGRAM
WEST VALLEY COLLEGE, SARATOGA CAMPUS
1980

STATEWIDE - 1980

May 23, 24, 25, 26
Fresno, California

Festival Chairmen:

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CA 93657
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Jim Kearns
4534 E. Clinton Fresno,
CA 93703 (209) 255-3322

CROSSROADS of the WORLD



Program Schedule

Friday, May 23

8:00 - 11:30 p.m. Warm-up Party

Travelodge North

Saturday, May 24

12 NOON

International Food Fair Convention Center

Arena

1:30 - 4:30 p.m. Institute

Arena

7:30 - 8:30 p.m. Kolo Hour

Arena

8:30 - 12:00 p.m. Dancing

Arena

12:00 - 2:00 a.m. After-Party

Travelodge North

Sunday, May 25

2:00 - 4:30 p.m. Concert

Convention Center

Theater

5:30 - 7:30 p.m. Installation Dinner

Travelodge North

7:00 p.m.

International Food Fair

Arena

7:30 - 8:30 p.m. Kolo Hour

Arena

8:30 - 12:00 p.m. Dancing

Arena

12:00 - 2:00 a.m. After-Party

Travelodge North

Monday, May 26

12:00 - 3:00 p.m. Bar-B-Que Round-Up

Travelodge North

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The Fresno Bee - Concert

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Party Places

North

ALAMO

4th SAT, 8:00 PM, Alamo Women's Clubhouse. 1401 Danville Blvd
WALNUT WHIRLERS

BERKELEY

2nd SAT, 8:00 PM To be Announced
BERKELEY FOLK DANCERS

3rd SUN, 1:00-4:00 PM. Berkeley Senior Citizen's Center, 1901
Hearst Street (Grove) Teacher: Gertrude Khuner.

CONCORD

1st SUN, 1:00-4:30 PM Senior Citizen's Center John Baldwin
Park, 2727 Parkside Drive. CONCORD FOLK DANCERS

FRESNO

Sunday: 8:00-10:00 PM. Holmes Playground, First and Platt
Ave. 1st Sat. Party-Bring finger food. CENTRAL VALLEY F.D.

Saturday: 8:00-11:00 PM, Quigley Playground (Dakota Ave. be-
tween Fruit & West Aves.) POTLUCK: 1st Saturday - 7:00 PM
SQUARE ROUNDERS.

LIVERMORE

5th TUES, Veteran's Hall, 5th & L St. DEL VALLE FOLKDANCERS

MENLO PARK

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

3rd or 4th SAT, Menlo Park Recreation Center, Alma St. at
Mielke Drive, Menlo Park. MENLO PARK FOLK DANCERS

MILL VALLEY

4th SAT, 8:30 PM, Almonte Hall, Alternate hosts HARDLY ABLES
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OAKLAND

4th TUES, 8:30 PM, Montclair School, 1757 Mountain Blvd.
SQUARE STEPPERS.

4th WED, 8:00 PM, John Swett School, 4551 Steel St., (couples
only). SWING 'N CIRCLE FOLK DANCERS.

2nd FRI. of each even no'd month. 8:00 PM, Webster School
81st Ave. and Birch St. SEMINARY SWINGERS.

5th THURSDAY, 8:00 PM, Hawthorne School, 1700 28th Avenue.
OAKLAND FOLK DANCERS.

5th SAT, 8:00 PM, Bancroft Jr. High School, 1150 Bancroft
San Leandro. GREATER EAST BAY FOLK DANCE COUNCIL

NAPA

3rd TUES. Kennedy Park, Streblov Dr. NAPA VALLEY FOLK DANCERS

PALO ALTO

1st SAT, 8:30 PM, Creek Side School, 800 Barron Park Ave.
BARRONADERS.

Party Places - North

- CONTINUED -

PENINSULA

5th SAT, 8:00 PM, Various locations as announced - - - -
PENINSULA FOLK DANCE COUNCIL

PETALUMA

2nd SAT, 8:00 PM, Old Adobe School, PETALUMA INTERNATIONAL
FOLK DANCERS.

REDWOOD CITY

2nd FRI, 8:00 PM, Veterans' Memorial Bldg., 1455 Madison Ave.
REDWOOD CITY FOLK DANCERS

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

RICHMOND

1st SAT, 8:00 PM, Dover School
RICHMOND-SAN PABLO FOLK DANCERS.

SACRAMENTO

1st SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
Oct. - Dec. - Feb. - April - June. CIRCLE SQUARES

2nd SAT, 8:00 PM, Marian Anderson School, 2850 49th Street
Alternating PAIRS & SPARES and WHIRL-A-JIGS.

3rd SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
KALEIDOSCOPIES.

4th FRI, 8:00 PM, Marian Anderson School, 24th & "N" Streets,
FAMILY CIRCLE

4th SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
LEFT FOOTERS.

SAN FRANCISCO

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

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

2nd SAT, 8:30 PM, St. John's High School, 4056 Mission St.
(Muni Bus #12 or #14) CAYUGA TWIRLERS.

3rd FRI, 8 PM, Temple Un. Meth Ch. 1111 Junipero Serra, CHANGS
Last THURS, 333 Eucalyptus, YMCA, GATE SWINGERS

SAN JOSE

2nd SAT, 8:00 PM, Hoover Jr. High School, Naglee at Park,
SANTA CLARA VALLEY FOLK DANCERS.

SAN LEANDRO

3rd SAT, 8:00 PM, Bancroft Junior High School, 1150 Bancroft,
CIRCLE-UP CLUB.

Party Places-north

- CONTINUED -

SANTA ROSA

3rd SAT, 8:00 PM, Piner Elementary School, 2590 Piner Road
SANTA ROSA FOLK DANCERS

VINEBURG

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

4th SAT, 8:00 PM, Schaal Hall, REDWOOD FOLK DANCERS

5th SAT, 8:00 PM, Schaal Hall, VINEBURG FOLK DANCERS

Party Places South

LONG BEACH

Last TUES, 8 PM, Marina Community Center, 151 Marina Drive
Seal Beach, SILVERADO FOLK DANCERS

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

LOS ANGELES

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

OJAI

1st SAT, 8 PM, Ojai Community Art Center

PALOS VERDES ESTATES

Last FRI, 7:30 PM Dapplegray Intermediate School, 3011 Palos
Drive, North Palos Verdes. SOUTH BAY FOLK DANCERS.

SAN FERNANDO VALLEY

Last FRI. 7:30-10:15 PM, Woodland Hills Recreation Center
5858 Shoup Avenue. For info: (213) 348-6133 or (213) 881-4092
WEST VALLEY FOLK DANCERS.

SANTA BARBARA

Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB.

WHITTIER

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



A good friend forgives your defects,
A loving friend doesn't see any.



Council Clips

GREATER EAST BAY FOLK DANCE COUNCIL

This reporter apologizes for omitting Millie von Konsky's name from the list of those working for the success of our February Festival. As usual, she was asked, in spite of her busy schedule and activities-Feather River Camp Reunion Party, Teacher Training Program, Revision of the Festival Procedure Manual-to get the exhibitions for our Festival.

It was suggested that the various Councils look into the matter of chartering buses for Statewide. Your President is working on this. If you are interested, please tell our President, Earl Wilson.

The President is still looking for an Historian. If you are interested in this opportunity to assist the Council, call Earl.

The Seminary Swingers will hold a party on the 2nd Friday in February, February 8th. This class is taught by June Schaal and Charles Emerson. Watch the monthly minutes that include the dance list that Carol Wheeler keeps up, to check on the new dances they are teaching from camps.

Richmond-San Pablo Folk Dance Club will have their party on March 1st at the Dover School in San Pablo. Classes are being held on Wednesday evenings with Max Horn pinch-hitting for Jack Pinto. Classes are at Dover, also.

The Piedmonters Club now have an expanded schedule for their Monday night classes. Eve Landstra is now teaching beginning dances between 7:30 and 8:30 PM. Other dances are also reviewed during this time to encourage beginners to participate in the intermediate and advanced dances. Dancing is until 10:00 PM at the Piedmont School in Oakland.

Berkeley Folk Dancers are having parties on the 2nd Saturday of the month, so now you can dance every Saturday. San Leandro Circle Up continues parties on the 3rd Saturday and the Walnut Whirlers on the 4th. There will probably be competition with other clubs occasionally conflicting, but that is healthy as is Folk Dancing.

Genevieve Pereira

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

All the Camellia Festival Committees are hard at work to make this coming Festival the best one ever. We definitely will have live music on Saturday night from 10:00 PM on. They should be able to play anything requested. The program of dances has been made up by the committee and we feel it will be well received as most of the dances are well-known. The Pageant for Sunday afternoon will start at 1:00 PM, one-half hour earlier than in past years. Also the date of the Festival has been

changed from the second weekend in March to the third weekend--
so remember the date is MARCH 15-16, 1980.

Alice Needham

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

Sunday, February 10, 1980 is the Warm-Up Party at 50 Scott Street with dancing from 1:30-5:30 PM. Tickets for door prizes and admission are \$1.50. First prize is the new \$50.00 E. Bond. No tickets can be purchased at the door, so get yours from any member of the Council or mail a check to the San Francisco Folk Dance Council Treasurer, Leonore Fifer, 1701 22nd Ave., S.F. 94122. All dancers are welcome and if you cannot get your ticket ahead of time, come and dance and you may make a donation at the door.

Mark your calendars for the Blossom Festival at Kezar's newly redecorated Pavilion for April 20th, 1:30-5:30 PM dancing. NO EVENING DANCING.

PARTIES: February 9, Cayuga Twirlers
February 15, Changs
February 28, Gate Swingers
March 1, Fun Club Days of the 49ers.
March 8, Cayuga Twirlers
March 21, Changs
March 27, Gate Swingers.

Leonore Fifer

FRESNO FOLK DANCE COUNCIL

The end of the year may have brought a slow-down in regular folk dance classes, but for the Teeners it was the busiest time of the year. They danced at Convalescent Hospitals, Retirement Homes and for club and lodge Christmas parties, as many as three shows in one day, from Sanger to Easton. All this activity culminated in the awards dinner of the Fresno Teen Exchange where they received certificates of commendation and plaques for their many hours of community service.

Recently our Mayor said "I propose that we develop an annual "Heritage Festival" for Fresno. I envision a Cultural Arts Fair involving all of the City's ethnic groups and performing arts organizations, along with art exhibits, athletic events, ethnic food fairs and religious services. There would be several days of festivities...Next Spring over the Memorial Day Weekend there will be a STATEWIDE convention of leading Folk Dance Groups. That event, which includes a Folk Dance Concert, provides a nucleus around which we could base local activities. The sponsors of that convention are receptive to the idea of local festivities coinciding with their convention." I hope that you-all out there have "Crossroads Of The World", Fresno, CA. marked on your calendars, May 23-26, 1980.

Vera Jones

Echoes *from the* Southland

by *Perle Bleadon*

ORANGE COUNTY FOLK DANCERS

Orange County Folk Dancers have had their traditionally great Year's End Party at the Irvine Cultural Arts Center with Marge Thompson and Shirley Saturensky in charge of the fantastic food.

Rich Duree has taught Mrakotin, from Bohemia, brought to us by Professor Frantisek Bonus, and is also scheduled to do a review of Appalachian Big Circle dancing.

Plan now to attend a master class by Gordon Tracie on Friday, March 7th, co-sponsored by Orange County Folk Dancers and Laguna Folk Dancers at Olive Elementary School, 3808 Magnolia, Orange. Rich sends information about the 2nd Hungarian Folk Dance Symposium to be held August 17-24, 1980 at Holiday Hills, Pawling, New York. The staff is to include Sandor Timar and his wife Erzsebet Timar, Andor Czompo, Kalman and Judith Magyar and other staff members to be announced at a later date. Richard Duree may be contacted at (714) 962-6187 for more information.

SAN DIEGO AREA NEWS.

The San Diego International Folk Dance Club's Camp Weekend was a success at Cuyamaca School Camp at Cuyamaca, a San Diego City School's Camp. After a first Saturday night storm, the weather was beautiful. Campers had time to dance, hike, play games or just plain sit. New dances were taught by Paul Peters and Luther Harris. The Camp Weekend will probably be repeated next year, so plan to attend if you were unable to make it this year.

The Cabrillo International Folk Dancers celebrated their 25th Anniversary with a buffet dinner and dancing in December.

THIS AND THAT

The China Lake Desert Dancer's Festival is now set for Saturday, March 22nd at Burroughs High School in Ridgecrest, with dancing both afternoon and evening.

Westwood is now preparing for our annual Festival to be held this year on Sunday, April 29, 1980.

HOLLYWOOD PEASANTS FOLK DANCE CLUB

The year 1979 is barely over and already Harry Hamburg is working on finding a place for NEXT New Year's, 1980.

The Peasants Had Alexandru David teaching Russian dances; Paso Doble Buraweno, a Philippine dance taught by Nicole and Allen Lynn and a reteach of an Armenian couple dance, Ell oo Yar, by Ann Brock and Morrie Schorow,

PLAN AHEAD! Ojai 80 - March 28, 29, 30. Festivals, Institutes and Parties. OJAI FOLK DANCE FESTIVAL ASSOCIATION, INC.

Calendar of Events

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

FEB. 3, Sun., NAPA "Sweetheart Festival" 1:30-5:30 PM International Folk Dancing. Napa Fairgrounds Pavilion, 575 Third St., Food available. Hosts: Napa Valley Folk Dancers and Women's Napa Valley Folk Dancers.

FEB. 9, Sat., OAKLAND Feather River Family Camp Reunion Party. Sailboat House on Lake Merritt, 568 Bellevue Avenue. Dancing 8:00-11:30 PM. Folk, Square, Round, Balkan and Contra Dance. Exhibitions. Coffee and - 50¢. Admission Free. EVERYONE WELCOME!!! Hosts: Millie & "Von" von Konsky and the Oakland Recreation Department.

FEB. 10, Sun., SAN FRANCISCO "Warmup Party" 50 Scott St., San Francisco. Dancing 1:30-5:30 PM. Hosts: San Francisco Folk Dance Council.

FEB. 24, Sun., OAKLAND "Festival Of The Oaks" Oakland Auditorium, 10th & Fallon Streets. Council Presidents meeting at 10:30 AM. Federation Assembly meeting 11:45 AM. Dancing 1:30-5:30 PM. Kolo Hour, 6:30-7:30 PM, led by Edith Cuthbert Dancing 7:30-9:30 PM. Hosts: Greater East Bay Folk Dance Council.

MAR. 1, Sat., SACRAMENTO "Scholarship Ball" Theodore Judah School, 3919 McKinley Blvd. 8:00-11:00 PM Hosts: Sacramento Council of Folk Dance Clubs.

MAR. 15-16, SACRAMENTO "Camellia Festival"

MAR. 29, Sat., SAN LEANDRO Fifth Saturday Party Bancroft School, Bancroft & Estudillo. 8:00-11:30 PM.

MAR. 29, Sat., PENINSULA Fifth Saturday Party

MAR. 30, Sun, BERKELEY "Beginners' Festival" Pauley Ballroom Bancroft & Telegraph Avenues. 1:30 - 6:00 PM. Hosts: Folk Dance Federation and U.C. Folk Dance Club (Sunni Bloland) \$2.

APR. 12, 19, 26, Sat., TEACHER TRAINING PROGRAM West Valley College, Saratoga.

MAY 3, Sat., TEACHER TRAINING PROGRAM West Valley College.

FEBRUARY							MARCH						
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24	25	26	27	28	29		23	24	25	26	27	28	29
							30	31					



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

FEB 15-17 Fri,Sat, Sun: Fri.- Laguna Folkdancers evening party 7:30-11:00 PM; 11:30 until; Sat. San Diego State University Folk Dance Conference Valentine Party 7:30-11:00 PM; Sat. 1:30-5:30 PM Institute; Sun. AM Council Meeting; Sun. 12:00-5:30 PM Festival hosted by Laguna Folkdancers. Fees for all events to be forthcoming.

MAR 22, Sat, "Festivals" China Lake Desert Dancers, hosts. 1:30-4:30 PM, and 8:00-12:00 PM. Fees to be announced.

MAR 28-30 Fri-Sun. "Ojai Festival" Fri-Pre-party 8-11 PM Free Sat, Institute 9:15-11:30 AM, \$4.00; Kolo Party 1:00-5:00 PM, \$1.00 (live music); Festival 8:00-11:30 PM, \$2.00; Afterparty midnight until?, Free. Events are in Ojai and Hosted by the Ojai Folk Dance Festival Association.

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



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you can be silent with.

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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

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap, Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and Adults. 5316 Fulton St., San Francisco. (415) 751-5468.

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: Weds. 8-11 PM. Adv.- 7 PM. Assembly Room, Bechtel International Center, Stanford. 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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