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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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ON OUR COVER

Nick and Grace Nicholes
Camelia Festival - 1980
Spanish costume



Photo by Max Horn

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"fun in marin"

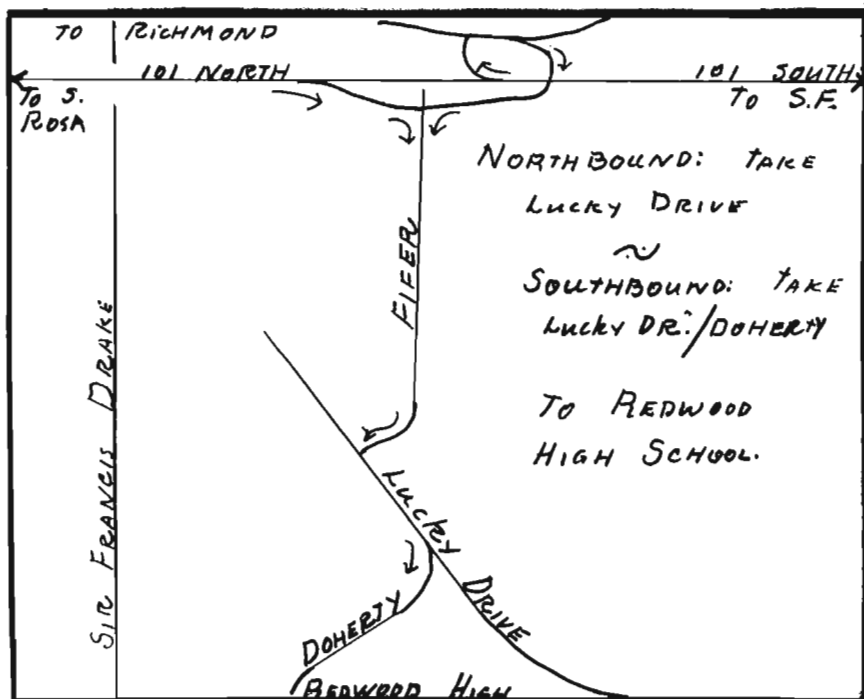
Once again July is "Fun in Marin" time. The theme this year is "In a Hungarian Garden." Just why that is the theme and what is the difference between a Hungarian garden and any other kind, I have not the faintest idea. Even if there is not any difference, this gives you the opportunity of wearing that Hungarian costume, if you have one or can assemble one. But costume or not, come on over. There is no admission charge.

Date is Sunday, July 13, 1980. Place is Redwood High School-same as last year. Times will be: President's meeting at 11:00 AM; Federation Assembly meeting at 11:45. Dancing at 1:30 as usual and again at 7:30 PM.

How to get there? See map below and follow the signs on the way.



Day Drexler





In A Hungarian Garden



ANNUAL FOLK DANCE FESTIVAL

SUNDAY, JULY 13, 1980

REDWOOD HIGH SCHOOL, LARKSPUR

Council Presidents' Meeting
Assembly Meeting
Afternoon Festival
Evening Festival

11:00 am Faculty Lounge
11:45 Faculty Lounge
1:30 pm Gymnasium
7:30 Gymnasium

AFTERNOON FESTIVAL

Scandinavian Polka
Himig Sa Nayon
Postie's Jig
Sašino Kolo
Ballas from Chios
Polka Mazurka
Jota Criolla
Shüddel De Bux
American Squares

El Gaucho Tango
La Chilena Guerrerense
Bourrée Droite Du Pays Fort
Yedid Nefesh
White Heather Jig
St. Gilgen Figurentanz
Alf Paşa
Kórcsárdás
American Squares

Friss Magyar Csárdás
Corrido
Deninka
The Double Sixsome
Polish Mazur
Hofbrauhaus Laendler
Cerešničky
Italian Quadrille
EXHIBITIONS

Santa Rita
Tino Mori
J. B. Milne
Ada's Kujawiak #3
Red Boots
Miserlou
Hambo
Tehuantepec
American Squares

Russian Peasant Dance
Tango Mannita
Ikariotikos
Trip to Bavaria
Las Chiapenecas
St. Bernard Waltz
Divčibarsko Kolo
La Bastringue



FUN In MARIA

EVENING FESTIVAL

Blue Pacific Waltz
Little Man In A Fix
Gocino Kolo
Ranchera
Vrtielka
The Saint John River
Brandiswalzer
American Squares



El Gaucho Tango
Stumička Petorka
Mairi's Wedding
Czech Čardáš
Sauerlander Quadrille
Fandango España
Hambo

EXHIBITIONS

Zillertaler Ländler
Hora Fetalor
In My Garden
The Garry Strathspey
La Encantada Tango
Dóla Masurka
Elizabeth Quadrille
American Squares



Ada's Kujawiak #1
Neopolitan Tarantella
Hora De La Titu
Poznan Oberek
The Double Sixsome
Mrákotín
Waltz

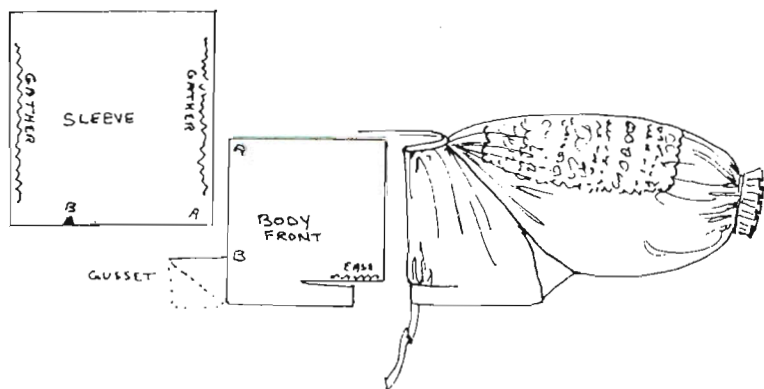
ĎETVA

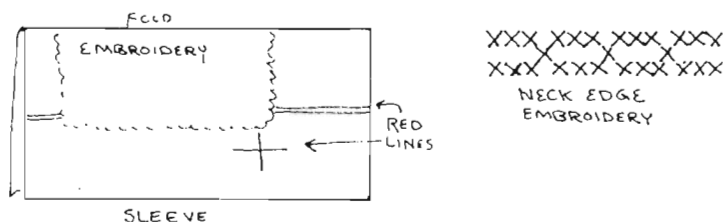
Czechoslovakia

by Eleanor Bacon

Ďetva is in the lower central area of Slovakia, a little southeast of Banská Bystrica. The costumes here are very interesting because of the color choices, fabric and embroidery techniques used.

The blouse is made with the traditional square or rectangular cut or torn pattern parts. The body and sleeves are gathered at the neckline into a rolled edge 1/2 cm wide with a simple cross stitch design on it, leaving the center front seam open. On the newer models the neckline is closed with a hook and thread loop, (the older model had no closure ties or hooks, so it may be that the ties came off or the fronts were just crossed over and held in place with cummerbund/bodice. ed). The sleeves vary in width; the older model having sleeves 108 cm in circumference and the body of the blouse only 18 cm long. The new blouses were 36 cm long in the body and the sleeves were only 71 cm in circumference. The sleeves on both the older and newer blouses were elbow length. The fabric and embroidery of the older blouse had a more homespun look, the fabric was heavier and coarser and the yellow cotton embroidery was very heavy and compact. The newer models used a medium weight fabric, tightly woven with a slight sheen, in contrast to the duller heavy cotton previously mentioned. The embroidery was finer in pattern and stitching, one being worked in silver with a touch of dark red and light green, the other in several colors of darker hues. It is interesting to note that the older homespun blouse had red threads woven into it that were said to be used as measurement guide lines, two parallel down the back of one sleeve plus a 6 cm cross or x near the parallel lines. The older shorter blouse had a tape to attach to something to help hold it down at center front and center back.





Holding the lower part of the blouse in place is a cummerbund/bodice of heavy red cotton woven into stripes or panels each 4 cm wide, alternating in a satin weave and a corded weave. The satin weave had white floral clusters and the corded panels had a bird embroidered on them. The band was 104 cm around, 25 cm long, a rolled seam on the top and a selvage edge on the bottom, held up with shoulder straps of plain flat cotton tape about 1 1/2 cm wide.

Over the blouse and cummerbund/bodice is worn a short vest of fuchsia colored silk with a cotton floral brocade inset. Several seams were decorated with yellow top stitching. Narrow cotton ribbon (1 cm at most) of white dots and X's on black, and a red and white zig-zag design edged the brocade inset. The lower center back seam had two rolled edges of the same cotton floral brocade. At the center front of the vest was a double row of ornate gold braid and the top and bottom of the center-front opening had a hook and eye closure.

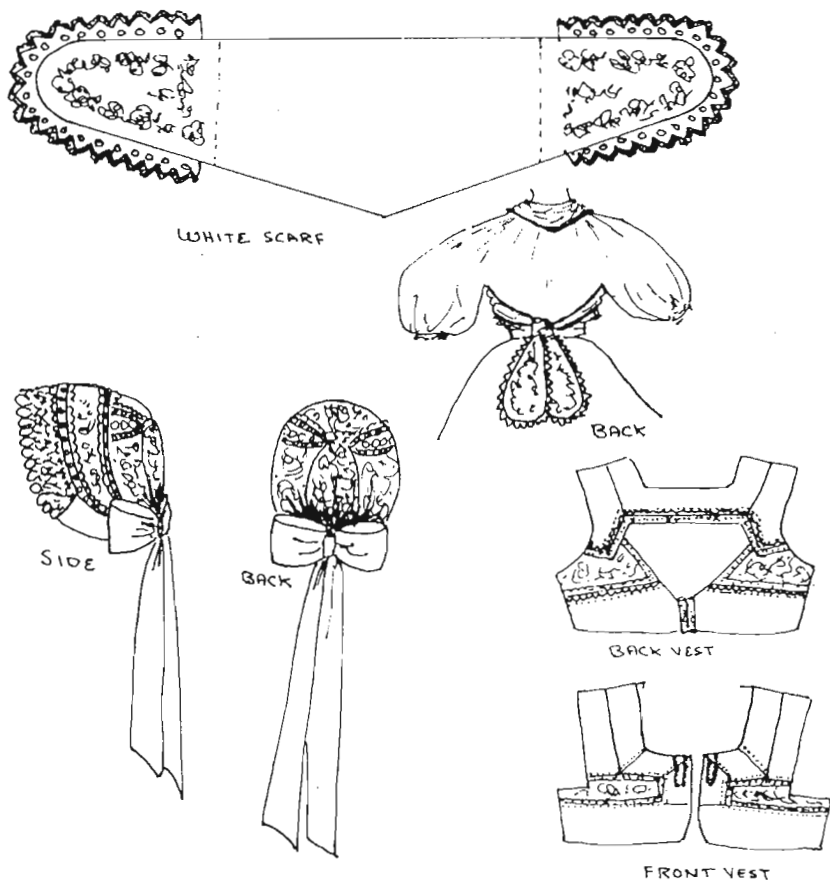
The skirt was tightly woven black cotton that had a slight sheen, printed with a yellow floral design (the yellow on black resulted in a greenish yellow color). The 7 1/2 cm tall waistband and the 15 cm hem was faced in back with a black on red cotton floral print. The skirt was pleated (1 1/2 to 2 cm deep and about 1/2 cm apart) except for 18 cm at the center front where the skirt was tied closed with a woven cotton tape. An embroidered band, 15 cm from the lower skirt edge, was about 5 cm wide and several colors. There was no embroidery under the apron (about a 69 cm space). The two back seams had a decorative embroidery stitch like a feather stitch, that changed color every 7 to 11 cm (stitching started at the hem and went up 37 cm). The skirt was 72 cm long, had a 28 cm waist, and was about 4 yards around the hem.

The apron was also black heavy cotton and had blue bobbin-lace 3 cm wide down the sides and at the bottom edge. The waistband was 10 cm wide and 61 cm around, and the skirt of the apron was 82 1/2 cm long including the lace, and 82 1/2 cm wide. The waistband was embroidered and had a narrow cotton ribbon at the lower edge of the band. The apron tied with two sets of flat tape coming from the top edge and the bottom edge of the waistband. A narrow band of embroidery was at the lower edge of the apron, and a 8 cm band of embroidery was about 9 1/2 cm from the lower edge.

The cap was a combination of ribbon, braid, embroidery and tambour work on a coarse tulle. The cap had a drawstring at the lower edge and was tied at the center back of the neck. Covering the tied drawstring and drawn up edges was a large bow with long tails. Dětva is known for its Tambour work, or "the crooked needle" work as it is called there, where the pattern is formed by several rows of chain stitch. Black boots are favored in Dětva, as are beads.

Three scarves are worn with this costume. The white cotton scarf is long and has blue embroidery on the ends and was worn around the neck, down and under the arms and to the back to tie and hang as a decorative touch. The small silk scarf was about 74 cm square and had a 10 cm fringe. The large scarf has beautiful burgundy roses, printed lace and a 16 cm knotted fringe of green.

This costume information was through the courtesy of Dorothy Tamburini.





BORED WITH BOWLING?

JADED BY JOGGING?



FOLK DANCING FOR FUN AND FITNESS

Dave finally arrived home at 7:30 PM, tired and tense. The drive from his office at 95th and Stony Island to his house in Evanston had been even more frustrating than usual because of a heavy downpour; in fact, his entire day had been irritating. And waiting to greet him were his four cheerful children in full chorus, and his generally cheerful but not slightly impatient wife. All Dave wanted to do was sink onto a soft sofa and have his dinner fed to him, spoonful by spoonful.

So why was this exhausted executive, an hour later, leaping around on the concrete floor of the community center in a strenuous Bulgarian folk dance?

"I love it," Dave pants as the insistent beat of the music comes to an end. "Not only is it good exercise, but it's helping me shed the tensions of the lousy day I had." He heads for a chair to catch his breath but pauses as he hears the lyrical Israeli melody which the leader has just announced. Turning to join the circle of dancers forming around the room he says, "Oh well, I'll sit down when this one is over."

Dave and about 90 other people are at the Levy Center, a facility run by the Evanston Department of Recreation. The folk dancers on this Monday night range in age from Allison, who is 10 and was obviously born dancing, to Jake, who although retired for several years, dances almost every number in the three-hour evening and leads two other folk dance groups himself during the week.

There is Jon, the high school student, who hovers around the edges waiting to do all the fast dances; Harlan, an editor who didn't know about folk dancing until he was over 50 and now gets withdrawal symptoms if he misses a Monday night; Faye who dances in a back brace and heavy orthopedic shoes but is lighter on her feet than most of the others; and Owen, who has been a beginner for eight years but has a good time anyway.

People come alone or in groups of two or more. Stanley's wife won't dance so he comes without her; Catherine's husband doesn't dance either, so she dances a lot with Stanley; Libby comes with two friends from work; Jeff always arrives alone but is never lonely long. Shirley comes with her sister, and Gordon comes with both parents and his fiancée, hoping she will get hooked on folk dancing, too.

What is it about this activity that appeals to so many different kinds of people and brings them from all over the area on a rainy evening?

"It's fun, simple as that," says Jerry, a systems engineer from Winnetka. "Margo and I folk dance two, three times a week,

and we've really been enjoying ourselves."

His wife, a trim, gray-haired woman, grabs his hand. "Let's try this one."

"Do I know it?" he asks anxiously as she leads him into the crowd. But when the music begins, he relaxes and confidently starts to dance—he knows it.

The social aspect of folk dancing is what brings many people out on a wet night. "It's a natural way to meet people," says Dan, a math professor, recently separated from his wife. "I much prefer this to going to singles bars and having to make stupid conversation with strange women. I haven't found any one person I really like yet, but I have found a whole group of very nice people, and that helps."

This search for a permanent partner occupies quite a few hopeful participants. And while it is true that there have been marriages made during a Scandinavian mixer or an Argentinian flirting dance, these encounters aren't regular occurrences. People who go folk dancing only to check out the social scene usually don't stay around long. However, as Dan the math professor is discovering, often the group itself becomes one's social life. After an energetic evening, a gregarious crowd might head for a late-night restaurant to change gears and get further acquainted. There are also related activities such as festivals, workshops, and camps. There are many folk dance groups to try, eight on the North Shore alone. Someone with limited commitments and limitless energy could folk dance around Chicago almost every night of the week.

Dit Olshan is one of those people. Besides regularly dancing two nights a week and going to almost every weekend workshop and dance party, she leads three North Shore groups.

"North Shore dancers are extremely enthusiastic," she says. "They're generally older than south side dancers, and they're very sociable. Two of my groups are not only folk dance classes but also social units." She laughs. "I don't know what all these people were doing before, but they sure are dancing now."

Dit's husband, Sanford, himself an active folk dancer as are two of their three adult children, says: "People are looking for recreation with a challenge. Most of the folk dancers I know are very bright people and they like all the learning that goes with the dancing." Dit adds, "There are lots of professional people folk dancing on the North Shore. In one of my groups, a lot of the men are doctors."

A doctor who has been teaching folk dancing for many years is Marvin Hirsch, a pediatrician. He and his wife Gertrude lead two North side groups. They have seen great changes in the folk dance community over the years.

"In the early '50's when we first began dancing," says Gertrude Hirsch, "there was only one organized group, on the south side. Now there are many groups, in fact more on the North Shore than any other area. There are also many more people

folk dancing. I think a lot of people want to be active participants these days."

Dr. Hirsch agrees. "Today people are interested in keeping fit, and folk dancing is a great way to do it. It is better for your heart than most other kinds of exercise because your body has a chance to get used to the activity: first you learn slow dances, then progress to faster ones; also, in the beginning you generally dance for about an hour, but as your endurance increases, you dance for longer and longer periods. At folk dance camp," he says reminiscently, "we've danced until 3 or 4 in the morning."

Dr Hirsch says folk dancing is also better for the heart because it is generally done indoors and not subject to extremes of weather, and because it is done as a social activity instead of a competitive or solo one, which makes it a pleasant, non-anxiety producing experience.

("Don't be so sure," mutters an anxious-looking eavesdropper as she despondently watches her partner whirl away with someone else.)

Not only are there more folk dancers these days, but there are many more folk dances, says Edna Friedman, long-time North Shore international dance teacher. This past April, (1978) for instance, Chicago-area folk dancers had workshops with a Balkan dance teacher, a Hungarian, an Israeli, and a Turk, all teaching newly choreographed dances made from ethnic patterns especially for the American recreational dance scene. "I figure if their dances last a generation," says Ms. Friedman, "they can be considered 'folk'."

There has also been a shift in the kinds of dances people prefer, she says. Today the emphasis is on Balkan dances, Yugoslavian, Bulgarian, Romanian which are mostly line dances, instead of the many central European and South American couple dances that were popular in the '50's and '60's.

Ms. Friedman, who has been folk dancing since she was 10, and been teaching 12 years on the North Shore, has a theory about this trend from couple dances to line dances. "Folk dancing is a reflection of the culture," she says. "People, particularly younger dancers, aren't comfortable communicating with partners. They like line dances, belt-hold dances, individual dances-do your own thing." However, Hungarian dances, which are mainly for couples, are very big in Chicago now, and touch dancing generally seems on the way back. "So something good must be happening in society," she concludes.

Something good is also happening on the floor of the Levy Center this Monday evening. A Croatian dance is in progress. Small circles of dancers, linked together by crossed arms in a basket-weave formation, are jiggling sideways to a dissonant melody. Some people are humming; a few are singing the words. To the observer, every one of these middle-class Americans moves like a native of the Yugoslavian mountains; however, many are

actually first-time folk dancers, since new people can join in on any evening and they are still struggling with the unfamiliar rhythm.

"I feel like such a klutz," moans a young engineer.

"Oh, you're doing very well for the first time," says the woman next to him as she disentangles their arms.

"You think so?" he says hopefully. "Do you want to try the next one with me?"

As they move together toward the lines of couples forming across the room, Bryan, a Wilmette therapist, comments: "Did you see how she reassured him? That woman came dancing for the first time last week, and she was so shy she could hardly speak. Folk dancing is like painless group therapy for some people. Now shyness isn't my problem," he says. "I'm something of an exhibitionist. And where else in my life can I strut around without getting laughed at? Watch this one!"

He runs off to join a line preparing for a Ukrainian men's show-off dance. "Pishov!" shouts the leader, and proudly following him came Jerry the systems engineer, Dan the math professor, Jon the high school student, Dave the executive, Harlan the editor, and Bryan the therapist, plus other assorted administrators, medical men, educators, salesmen, and social workers. They look wonderful, straight and fierce, knees raised, Hush Puppies and running shoes stamping in unison: they know they're being watched and admired, and they love it.

Then it's the women's turn to do a Polish dance. Fists on denim and acrylic-covered waists, flowered skirts and blue-jeaned bottoms swaying in synchronism, the secretaries, teachers, artists, psychologists, realtors, doctors, and housewives become proud, sensual, graceful peasant women, flinging right hands high triumphantly as the dance ends. They, too, enjoy being watched and admired.

Dave the executive has wound down at last. As he puts on his poncho, preparing to go out into the rain, several people wave goodbye. "Hey, it's after 10!" he says to his wife. "I didn't mean to stay this long."

"You never mean to stay this long," she teases him, "and you'll be complaining about it in the morning!"

Dave laughs. "Probably," he says, "but right now I feel terrific!"

This article was sent to me by Bev and Virginia Wilder. It was written by Sanna Hans Longden and first appeared in the North Shore Magazine. Edna Friedman whose comments and quotations appear on page 3, passed away in September 1979. - Ed.



THE



DANCES OF

CZECHOSLOVAKIA *



From the Western and Transalvanian Mountains through the Eastern plains, Czechoslovakian dance bears the evidence of the many roots which have created its culture. From the times of the Greek and Roman rule through the waves of Avars, Magyars, Tatars and Turks who have spilled across their borders, the rule of the Hungarians, the Hapsburgs and now the Communists, Czechoslovakia has absorbed and passed on the cultures of all the invaders, but remain a people to themselves.

The Dance forms of Czechoslovakia may be divided into three distinct regional variations: Tance z Ceskych kraju; Tance z Moravyskych kraju; Tance z Slovenskych kraju, the dances of Western Bohemia, Moravia and Slovakia. Within these regions there are many forms of dance, most of which are based upon the traditional circle or the Kolo or Horo. We should remember that the word Kolo is from the root form of "Wheel" or "Circle", thus; to Dance in a Circle.

The dances of Czechoslovakia have undergone many changes and modernization over the years but the original feeling can still be seen in the styling and basic forms of the Folk Dance.

The Ancient forms of the Folk Dance in Czechoslovakia were accompanied by rhythmic clapping and chanting or singing to the accompaniment of the flute and the pipes. The Slavic Bagpipe in itself contains no rhythm as the base or foundation of the music is the drone, therefore the singers or kolecka (singing dancers) clapped to carry the rhythm which would then be transferred to the padding of the footwork or the jingling of the leg and arm bells or coins.

The rhythmic accompaniment of the clapping or footwork became extremely important to the dance tradition in the "Silent Reels" of Yugoslavian Bosnia when the Turks prohibited native songs and dances in the 16th century.

The circle or wheel dance forms of Czechoslovakia follow the expected patterns; the full circle that may be broken into a line of several segments; the couples in a circle or alternating couple dances and the sets of couples (usually four as in square or Quadrille dances). The originating traditions also follow the expected patterns of religious or ritual dances, children's dances and depictive or demonstrative dances. The background often stems from the agricultural heritage of the area.

The "Plastic Gymnastics" were developed in Czechoslovakia in the mid 19th century as a function of the Social League for Gymnastics with the underlying purpose of forming a political organization directed toward gaining freedom from foreign domination. The term "Sokol" meaning "Eagle" or "Falcon" came from Yugoslav poetry and gained the status of national hero or standard bearer. The major emphasis was on male athleticism but was soon transferred to women and children as "Plastic Gymnastics" culminating in dance movements, en masse. After the turn of the century the Sokol system had great influence on body training throughout Europe and to some extent in America.

The Sokol displays in the great stadium in Prague took on the aspects of a national festival and followed some of the precepts of the Greek Games. Many of the movements were taken from Greek dancing exhibitions. As many as 18,000 participants, moving simultaneously, produced spectacular displays.

In 1889 the first "Slet" was held in Paris where the first "Living Picture" was displayed. The "Slet" was held every six years thereafter until destroyed during the Hitler invasion of Czechoslovakia.

The mass exercise spectacular had been copied by many. It appeared in Petersburg as the Lesgaft Fizkultura Technikum and in Nazi Germany as a portion of the Jugendbund.

Today the "Plastic Gymnastics" do not exist as such. A more vigorous form of such exercise can be seen in the mass hysteria of the Disco and the less hysterical and more organized "Jazzercise" studios springing up around the world.

* Sources: *Dances of Czechoslovakia*, Lila Luvinova, 1949
Chanticleer Press
Dictionary of the Dance, W.G. Raffe, 1964
A.S. Barnes & Co.
National Geographic, February 1968

Max Horn





EASY DOES IT!

by
DOROTHY
KVALNES

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

SIMILAR STEPS

Since we have a rich international repertoire perhaps teachers should refer to similar steps by their ethnic names, then point out similarities to steps they already know from other countries. Some of your dancers may have learned the step by another name. If you mention these possibilities, the learning process is simplified.

For instance, a Buzz Step with a partner in a Hungarian or Czech Czardas, should be called a Down Rida. If you are doing a Scottish dance it is not "slide" or "sashay" or "chassez", it is the Slip Step. These are all the same, though. Right or Left "Wheel" in Scottish dance is Right or Left Hand "Star" in American Squares; "Rights and Lefts" in Scottish is similar to "Square Through" in American Squares. Another example is the Russian Polka which is merely a Two-Step with bold movements.

In teaching the Tango, say "cortez", not "dip". Explain that the "step-side-close" is called the "tango close". Use the terms "grapevine" and "step-through". Emphasize that all the movements in a Tango are smooth flowing and the steps are close to the floor, never bouncing or hopping.

There are many steps similar to the waltz, such as; the Polish Mazur and Polonaise, the Austrian Landler, the French Bouree (the ones in 3/4 time), the Vira from Portugal, the Cueca from Chile.

The most astounding of all are the many versions of the Polka as done by different ethnic groups, and different nationalities. That is a subject for a whole article in itself.





Folk Dancing 1:30 - 5:30 PM
 Kolo Hour 6:30 - 7:30 PM
 Folk Dancing 7:30 - 9:30 PM

Yedid Nefesh
 Alexandrovskia
 Tehuantepec
 La Bastrinque
 Belasičko Oro
 Mairi's Wedding
 Columbine Mazurka
 Geissli Schottische
 Corrido
 Čerešničky
 St. Gilgen Figurentanz
 Milondita Tango
 Italian Quadrille
 Slovenian Waltz
 Qrijent
 Čardáš Z Košických Hámrov
 Little Man In A Fix
 Jacob's Ladder
 Marklander
 The Garry Strathspey
 Ada's Kujawiak #3
 Divčibarsko Kolo
 Hambo
 Folsom Prison Blues

Teton Mountain Stomp
 Hofbrauhaus Laendler
 Ersko Kolo
 Polish Mazur
 Elizabeth Quadrille
 La Mesticita
 Ciuleandra
 El Gaucho Tango
 Scandinavian Polka
 Bal in da Straat
 Vrtielka Čardás
 Tino Mori
 The Double Sixsome
 Santa Rita
 Caballito Blanco/Fado Moresco
 Alunelul
 La Golondrina
 Das Fenster
 Šetnja
 Russian Peasant Dance
 Tzadik Katamar
 Cumberland Square
 Piastowski Mazur
 Oslo Waltz



In Memorium

May 1980

Will Whiting, A longtime member of Seminary Swingers and
Oakland Folk Dancers.

STEP-TOGETHERS OF MARIN

Party every Fourth Saturday

All-request program

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Workshop Tues. Almonte Hall,
Mill Valley



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219 SHORELINE HIGHWAY

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FUN IN MARIN ?

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AT OUR

JULY FESTIVAL

Day & Romie Drexler



- 4-6 Moving sdwd away from ctr, repeat meas 1-3 with opp ftwk. On each step on R, tilt upper body to L so R shldr and arm are raised. Joined hands will naturally move downward. Return to normal pos on each closing step.
- 7-8 Repeat ftwk of Fig I, meas 7-8. Tilt body as described in meas 1-6 (Fig II). End with M back to ctr.
- 9-10 In closed pos dance 4 Polka steps, turning CW and progressing in LOD. End with M back to ctr.
- 11-14 Repeat meas 7-10 but do only 3 Polka steps and a stamp. End in open pos facing LOD with M L, W R hand on hip.

III. SCOTTISCHE AND STEP-HOPS

- 1-2 Beg L dance 1 Schottische step and 2 Step-Hops fwd in LOD.
- 3-4 Wheeling as a cpl, turn CW once around with 7 small steps and a hold. M move fwd, W bkwd.
- 5-6 Repeat meas 1-2.
- 7-8 Release ptr and put hands on hips. Turn away from ptr (M CCW, W CW) making a small circle with 7 steps and a hold. Beg M R, W L. End facing ptr, M back to ctr.
- 9 M stamp L,R,L (cts 1,&,2) in place. W stand still.
- 10 W stamp R,L,R in place. M stand still.
- 11 M clap 3 times. W stand still.
Clap: Extend L hand, palm up, about chest level. Strike L palm with palm of R hand, fingers at R angles.
- 12 W clap 3 times. M stand still.
- 13-16 Repeat meas 5-8. End side-by-side, facing LOD, ready to take semi-closed pos with M L, W R hands joined.

IV. POLKA STEPS AND STEP-LIFTS

- 1 In semi-closed pos beg M L, W R, dance 1 Polka step fwd in LOD taking a large step fwd on ct 1.
- 2 Beg M R, W L dance 1 Polka step bkwd taking small steps.
- 3-4 In closed pos, dance 2 Polka steps or 4 Step-Lifts turning CW and moving in LOD. Step-Lifts may be done in shldr-shldr blade pos.
- 5-16 Repeat meas 1-4 three times.
- 17-20 Release ptr and put hands on hips. W stand facing ptr. M beg L ft and make a CCW circle with 2 Two-Steps and 2 walks. End facing ptr with 3 light stamps (L,R,L) in place (meas 20, cts 1,&,2). M may clap on ct 1 of meas 17.
- 21-24 M stand facing ptr. W beg R ft and using opp ftwk from man (meas 17-20), make a CW circle. Stamp R,L,R with no wt on last stamp. M may clap on ct 1 of meas 21.
- 25-26 In semi-closed pos, repeat meas 1-2.
- 27-28 In shldr-shldr blade pos, dance 4 Step-Lifts turning CW and moving in LOD.
- 29-30 In semi-closed pos, repeat meas 1-2.
- 31-32 M stand with back to ctr holding W R hand high with L. Stamp lightly in place L,R (meas 31, cts 1,2); L,R,L (meas 32, cts 1,&,2).
W turn CW once or twice under joined hands with 3 Step-lifts.
End facing ptr and close L ft to R (meas 32, ct 2).

Mrakotín

(Czechoslovakia)

Mrakotín (MRAH-koh-cheen) is named after a village in northeast Bohemia. It contains an interesting combination of two-step, schottische, and polka. Mrakotín was taught by František Bonuš at camps and institutes throughout California during the summer of 1979. This description follows his teaching done at the University of the Pacific Folk Dance Camp.

MUSIC: Record: UDGU 114005 Side A, Band 2. (45 RPM) 2/4 meter

FORMATION: Cpls at random about room, hands joined straight across and held down, elbows straight. M face LOD, W face ptr. When free, hands are on hips, fingers fwd.

STEPS and STYLING: Side-Close: (2 per meas) Step sdwd on L, knees straight (ct 1); step on R beside L, relaxing knees (ct &); repeat all (cts 2, &). Step repeats exactly. May be done beg with sdwd step on R.

Two-Step: May be danced in any direction. Step on L (ct 1); step on R close to L (ct &); step on L (ct 2); hold (ct &). Step alternates.

Quick Two-Step: (2 per meas) Same ftwk as for Two-Step but danced twice as fast. Step on L (ct 1); step on R close to L (ct ah); step on L (ct &); hold (ct ah); repeat all with opp ftwk (cts 2, ah, &, ah).

Schottische: May be danced in any direction. Step on L (ct 1); step on R close to L (ct &); step on L (ct 2); hop on L (ct &). Step alternates.

Step-Hop: (2 per meas) Step on L (ct 1); hop on L (ct &). Repeat with opp ftwk (cts 2, &).

Step-Lift: (2 per meas) Same as Step-Hop but the hop is only a lift of the heel of the supporting ft. In this dance all Step-Lifts are preceded by a heel lift on the last sixteenth note (ct ah) of the meas before.

Polka: May be danced in any direction. Hop on R (ct ah of the preceding meas); step on L (ct 1); step on R beside L (ct &); step on L (ct 2); hold (ct &). Step alternates.

Steps described for M; W use opp ftwk.

MUSIC 2/4

PATTERN

Measures

4 INTRODUCTION No action

I. TOWARD CENTER AND AWAY WITH HANDS JOINED

1-2 Beg L, move sdwd twd ctr with 4 Side-Close steps. As the L ft is stepped on, swing joined hands twd ctr. On each closing step, return hands to orig pos.

3 Step sdwd on L, swinging hands a little higher than before (ct 1); leaving hands in that pos, stamp R next to L, no wt (ct 2).

4-6 Moving sdwd away from ctr, repeat meas 1-3 with opp ftwk and hand swing.

7 Move sdwd twd ctr with 2 Side-Close steps stamping R, no wt, on the last closing step. Hands swing twd ctr (ct 1); away (ct &); twd ctr a little higher than before (ct 2); hold (ct &).

8 Moving sdwd away from ctr, repeat meas 7 with opp ftwk and hand swing.

9-10 Hook R elbows with ptr and beg M L, W R turn once CW with 3 Quick Two-Steps and a stamp on M R, W L (meas 10, ct 2). Free hand on hip, fingers fwd. End in orig place.

11-14 Repeat meas 7-10. End in closed (ballroom) pos, M facing LOD.

II. TOWARD CENTER AND AWAY IN CLOSED POSITION

1-3 Moving sdwd twd ctr, repeat ftwk of Fig I, meas 1-3. On each step on L, tilt upper body to R so joined hands are raised upward. Return to normal pos on each closing step.

2/4 V. DOUBLE ARCHES

1-4 M and RW form arch, W change places, LW going under arch and M turn 1/2 CW under R arm to end all facing RLOD. Dance 3 polka steps and stamp twice.

5-8 Repeat meas 1-4 except LW forms arch and RW goes under, to end in orig pos.

9-16 Repeat meas 1-8.

3/4 VI. WOMEN WRAP IN and OUT

1-2 All waltz balance fwd beg R, swinging arm fwd. Waltz balance bkwd beg L, swinging arms bkwd.

3 RW waltz turning once CCW folding or wrapping into MR arm to finish in Wrap-up pos as M steps on R to R (ct 1); close L beside R, no wt (ct 2). LW waltz in place.

4 LW waltz turning once CW into ML arm as M steps on L to L (ct 1); close R beside L, no wt (ct 2). RW waltz in place still in Wrap-up pos.

5-8 Repeat meas 1-4 except W reverse turns to unwrap and end in orig pos.

3/4 VII. CIRCLE CW and CCW

1-4 Two W join free hands to form a circle, all beg R, dance 4 waltz steps circling CW.

5-8 Repeat meas 1-4 circling CCW.

3/4 VIII. DOUBLE ARCHES WITH MAN KNEELING

NOTE: Omit this fig when using the DDGU record, which does not have music for it.

~~M kneel on L knee and hold kerchiefs overhead throughout this fig, standing on last meas.~~
W dance waltz steps around M as they make and go under arches as follows:

1-2 W change places in front of M, RW arch, LW under arch.

3-4 W change places again in back of M. LW arch, RW under, to end in orig pos.

5-16 Repeat meas 1-4 three more times, 4 total.

2/4 IX. POLKA AROUND SINGLE WOMEN

1-8 M and RW, in closed pos, polka CCW around LW who turns CW in place with polka steps. M release W into place on last meas.

9-16 Repeat meas 1-8 except M dance with LW, RW dance in place.

17-32 Repeat meas 1-16.

1-2 Coda: Both W wrap up into M arms with 3 steps as M holds kerchiefs; RW turn CCW, LW CW.



Troják

(Czechoslovakia)

Troják (TROY-yahk) means "three", is a dance for one man and two women and comes from northeast Bohemia. There are many variations of this dance. František Bonuš presented this sequence of figures at the 1979 University of the Pacific Folk Dance Camp.

MUSIC: Record: Worldtone WT-MBH 1003 EP, Side B, Band 2. 3/4. 2/4 meter.
DDGU 114005 Side A, Band 3. Label is incorrect at 33 RPM;
it is actually 45 RPM.

FORMATION: Trios of one M between two W, at random around the floor, all facing LOD. M hold corner of kerchiefs in each hand, shldr level. W hold corner of kerchief in inside hand, free hand on hips, fingers fwd.

STEPS and Waltz* accenting first count, polka*

STYLING: Wrap-up pos: M and W side by side, close together, nearer hands holding kerchiefs, M arm around in back of W, W arm across in front of chest, W free hand on hips, fingers fwd.

*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, 2/4

PATTERN

Measures

3/4 4 INTRODUCTION

3/4 I. FACE TO FACE, BACK TO BACK

1 Beg MR, WL waltz fwd LOD, M swinging L arm fwd, R bkwd so that M and RW face, LW turn back to back.

2 Repeat meas 1 using opp ftwk so that M and LW are face to face and RW is back to back.

3-8 Repeat meas 1-2 three more times, 4 total.

3/4 II. SINGLE ARCHES

1-4 M and RW raise hands to form arch, waltz in place. LW goes under arch and back home, M turn once CW under his R arm meas 4.

5-8 Repeat meas 1-4 but M and LW arch and RW goes under arch.

9-16 Repeat meas 1-8.

2/4 III. POLKA and SINGLE ARCH

1-4 With joined hands again at shldr level, beg MR, WL, dance 3 polka steps fwd LOD and stamp twice (meas 4, cts 1, 2).

5-8 Repeat meas 1-4, opp ftwk.

9-16 Repeat Fig II, meas 1-8 but dance polka instead of waltz.

3/4 IV. WOMEN TURN

1-2 Repeat Fig I, meas 1-2.

3 Repeat Fig I, meas 1 except RW turn once CCW under kerchief.

4 Repeat Fig I, meas 2 except LW turn once CW under kerchief.

5-16 Repeat meas 1-4 three more times, 4 total.

Folk DANCE RECORD Shop

OAKLAND

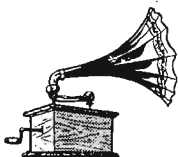
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(Phil Maron)

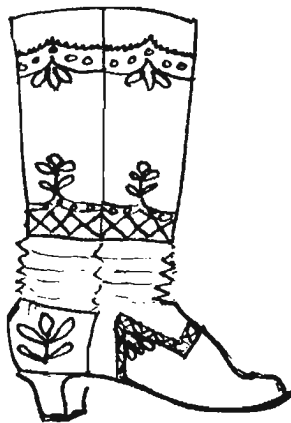
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"COME TO THE FAIR"



The Napa Valley Folk Dancers and the Women's Napa Folk Dancers are extending an invitation to ALL Folk Dancers to come to the Napa Town and Country Fairgrounds and dance with us, Sunday, August 10, in the cool of the evening, about 5:00 PM. A good danceable program to please everyone will be held in front of the Main Pavilion, as in previous years. Come early, see the Fair and dance with us. A colorful costume will admit you FREE to the Fair. When we dance at the Fair each year, it helps pay the rent for our Sweetheart Festival. Our date for 1981 is already set. See you ALL!!

Tune Schaal



CAMPS AND CONFERENCES



FEATHER RIVER FAMILY CAMP

AUGUST 3-9, 1980 Millie and Vern von Konsky instructing. This is a family camp with group beginning level dances followed by advanced workshops. Recreation after lunch and a party every evening. MOONLIGHT FESTIVAL Sat. 9th. For information and registration write: Oakland Parks and Recreation Department, 1520 Lakeside Drive, Oakland, CA 94612 Telephone: (415) 273-3896

SAN DIEGO STATE UNIVERSITY CONFERENCE

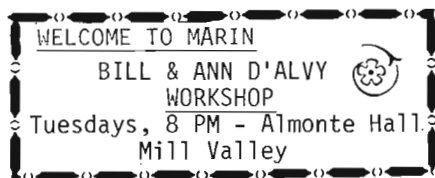
AUGUST 8-17, 1980 In San Diego.

CAMP TUOLUMNE

AUGUST 18-23, 1980. International Folk Dance Week. Bill Clark and Helen Dickey instructing. Highway 120 past Groveland, CA For info: Berkeley Recreation Programs Office-(415) 644-6520.

STOCKTON FOLK DANCE CAMP

JULY 27-AUGUST 2 - AUGUST 3-9, 1980. University of the Pacific Sunni Bloland, Germain Hebert, Jerry Helt, Alexandru David Ya'Akov Eden, Atanas Kolarovski, Gordon Tracie, Lambert Knox, and many more. Jack McKay, director, Stockton Folk Dance Camp University of the Pacific, Stockton, CA 95204. \$25.00 deposit





STOCKTON FOLK DANCE COMMITTEE:

In Front Row: Jan Wright, Vera Hollifer, Ruth Ruling.
 Standing: Walter Grothe, Bev Wilder, Jack McKay (Camp Director), Bruce Mitchell, John Pappas, A.C. Smith.



Jerry Holt, featured caller at Stockton Folk Dance Camp.

He has become famous with his "Exploding Squares". He mixes everyone up and puts you all back together again.

Photos by A. C. Smith

WE NEED YOUR HELP ! ! ! ! !

We had a record robbery last summer at C.S.U. Sacramento and all our 78 and LP folk dance records were stolen. - - - -

Anyone who has some of these old records that are no longer available, and would like to share with us; we would welcome and appreciate any donations.

Edith Gardner, Physical Education, 6000 J Street, Sacramento, California 95819.

CORRECTION - - - - -

How many of our very astute readers, besides Norma Lagos did note that the picture on Page 5 of the May/June 1980 issue of "Let's Dance" was that of the Kopachka Dancers (in Moldavian costumes) directed by Dean and Nancy Linscott - and NOT that of the Dunaj Folklore Ensemble, as captioned. - Ed.

~~~~~  
OPA! THINK - KOLO FESTIVAL ! !

NOVEMBER 27, 28, & 29, 1980



THANKSGIVING WEEKEND

LOCATION TO BE ANNOUNCED AT A LATER DATE

~~~~~  
DEADLINE FOR SEPTEMBER 1980 ISSUE

IS AUGUST 1st

Let's Dance





DUNAJ FOLKLORE ENSEMBLE - STATEWIDE 1980

Photos by Tom Schenck, Newberrys Photo Studio



Party Places ~ ~ North

ALAMO

4th SAT, 8:00 PM, Alamo Women's Clubhouse. 1401 Danville Blvd
WALNUT WHIRLERS No parties until September.

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
and STEP TOGETHERS, alternate months. Combined June & Dec.

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

PALO ALTO

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

Party Places ~ ~ North

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 NO parties until October.
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, 8:30 PM 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. NO party in July or August

Party Places ~ north

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

SANTA BARBARA

Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB

WHITTIER

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



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Council Clips

GREATER EAST BAY FOLK DANCE COUNCIL

Dancers Internationale will sponsor a Polish workshop with Jan Sedja on September 19th, at their regular meeting night. All dancers are welcome to attend. Bulletins will be distributed giving particulars. The von Konskys' will not be teaching in July and August this year.

At a luncheon on June 12th, officers were elected for the East Bay Womens Dance Circle; President, Jessie Taylor. Class will resume on September 11th from 9:30-11:30 AM at Our Lady's Home (Senior Center), 35th Ave. and Foothill Blvd., in Oakland. Intermediate and Advanced folk dancers are invited to visit and participate.

Berkeley Folk Dancers have appointed a committee to work out the specifics of establishing a pre-advanced class on Sunday nights as an experimental program. Their fall classes will continue with advanced-intermediate on Mondays with the Teagues; beginners on Tuesdays with Helen Dickey and Bill Clark; Intermediate on Wednesdays with the Krentzes and advanced on Thursdays with the Pressnalls. Fridays are Fun Nights.

Richmond-San Pablo Folk Dancers will discontinue classes in July and August.

Oakland Folk Dancers' next party will be on July 31st at the Hawthorne School in Oakland. They had a large crowd in May and as usual the food was outstanding.

The Greater East Bay Folk Dance Council held their May 5th Saturday Party at the Piedmont School in Oakland. Everyone applauded the wooden floor; hopefully we will continue to have the parties there. Next party will be August 30th.

Genevieve Pereira

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Sacramento Council has elected new officers for 1980-81. Hank Shonerd was elected President to replace outgoing President, Leona Faoro who served two consecutive years. The Installation Party was held on May 3rd at Theodora Judah School.

Our annual Village Green classes and party nights will begin on July 4th at 8:00 PM, in William Land Park with a Council sponsored party. Through the summer until the last week in August, dancing classes will be: Tuesday nights, Jim & Irene Oxford will teach beginning-intermediate American Squares and International folk dancing; Wednesday nights will have Bill Kern and Bruce Mitchell teaching beginning line dances. Thursdays will have international dances taught by Bruce and Denise Mitchell. Friday nights will find English Country Dances and Contras taught by Marvin Blanchard. The Saturday night parties will be sponsored by the various clubs.

Any of you out-of-towners who are planning on visiting the State Fair or being in Sacramento on August 17th, come on out and join us doing folk dancing and squares at the fair. Jim Oxford will be providing the music from 2:00-4:00 PM. You all come.

Alice Needham

PENINSULA FOLK DANCE COUNCIL

Peninsula Council has elected a new board of directors, headed by Claudia Scott, President. Following the Council meeting on Saturday, May 31st, at Hoover School in Redwood City, the Docey Doe Folk Dancers hosted "A Highland Fling", - a very successful 5th Saturday Party, including just about everyone's favorite dance from Scotland.

Docey Doe Club members took a "Mystery Trip" organized by the Allens, Bockholts and Bill Duncans. Following clues, the group met at Brookside Winery for wine tasting, then picked up a chartered bus which took them to dinner at the Ambassador in Redwood City. The evening climaxed in Mill Valley with dancing at a party hosted by the Hardly Ables and Step Togethers. What a good way to have some excitement and fun with folk dancing friends.

Ann Sturtevant

FRESNO FOLK DANCE COUNCIL

I know that it is impossible, yet every week becomes more crowded than the last with things to do and deadlines to meet! The last big happening in Fresno was, of course, Statewide, for the first time in 16 years! Christa Valero's long program of dances went like clockwork. Never have I experienced so much dancing in such a short time. It was great!

The concert was super. How Mirium Lidster pulled the whole thing together from her new home in Mesa, Arizona, I will never know. Even the weatherman cooperated with nice low temperatures. As to the numerous earthquakes, well, we only wanted to make our Festival memorable. A salute to our co-chairmen, Clea Rodrigues and Jim Kearns for their terrific job, and Gladys Kearns, who kept them on the right track, all the way.

For the past three years, I have been invited to teach French Dances at the Annual Foreign Language Fair. Each time I do so, I am struck with the charm and the simplicity of the French Dances and music. Why aren't they done more often on our programs? I resolve to teach more of them for our general dancing in 1980.

It is summer now, so all dancing has moved to Roeding Park. My, but the Rollerskaters' noses were out of joint to learn that the slab was built for folk dancing.

Central Valleys Club meets on Sunday nights at 8:00 PM. They have a potluck on the first Sunday while Square Rounders Club dances on Saturday nights and their potluck is on the first Saturday.

The FREE classes offered by the Fresno Recreation Department include: Beginners, Mondays, 7:30-10:00 PM; Intermediate/Advanced on Wednesdays, 7:00-10:00 PM, and Family Night is still on Fridays, 7:30-10:00. Please join us. The response has been great, but there is always room for more folk dancers!

Vera Jones

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Several groups in the Council start a fiscal year in June with an election. Bob Hardenbrook was re-elected as President of the Council; Ernie Drescher was re-elected as President of Changs; Jeanne Gomez was elected President of the Fun Club.

The Council voted to present a partial scholarship to the 1980 Folk Dance Camp at University of the Pacific. This was awarded to Stela Alvarado at a tea in her honor on May 17th.

The Council will be celebrating San Francisco's Indian Summer with a Midsummer Festival. See the Calendar of Events. This will be under the able leadership of Harlan Beard.

On June 26th, the Gateswingers honored their members Chas. & Val Trulling in celebrating their 50th Wedding Anniversary. Congratulations to Chas. and Val.

The Gateswingers are busily preparing a super program for everyone at the Annual Labor Day Weekend, Aug. 30, 31, Sept. 1, at Jones Gulch. This is the 30th year for this family gathering in the Santa Cruz Mountains near La Honda, and we mean everyone's family. There will be group activities for all ages (2-102) in hiking, swimming, folk and square dancing, some crafts, good food and comfortable accommodations. The theme this year is American Indian, so get out your feathers and Indian blankets and call Chuck Utterback for reservations, (415) 345-5562.

The Melody Steppers of the San Francisco Recreation and Park Department under the direction of Instructor Irene Weed, performed a series of dances at the 27th Annual Senior Citizens Hobby and Boutique Show at the Hall of Flowers on May 14th. They made a guest appearance on Senior Citizens Day at Sigmund Stern Grove on June 5th.

The Golden Gaiters and Melody Steppers are taking a summer vacation, August 13th to Sept. 11th, but come join us in the Fall for Folk, Round and Ballroom dancing in the beautiful hall at 50 Scott Street.

Grace Nicholes



Echoes From The Southland

by Perle Bleadon

SAN DIEGO AREA NEWS

The San Diego International Folk Dance Club had a Sadie Hawkins Dance party; they celebrated Leap Year at Dogpatch, U. S.A. They met their old friends, Lil Abner, Daisy Mae, Mammy and Pappy Yokum, Moonbeam McSwine and many others.

CIRCLE UP! editor, Lillian Harris, suggests that when you think of vacation, THINK-Folk Dance Camp. There are many and there is one to please you.

WEST VALLEY FESTIVAL

West Valley Folk Dancers have hosted the official Federation monthly Festival on June 8, at L.A. Pierce College.

AMONG OUR FRIENDS

Judi Dassa sends a note with interesting information: Dana taught for two weeks for various groups in Holland, including NEVO, the Folk Federation Organization of Holland, at their Easter Camp. He also taught in Israel, as well as giving workshops at Columbia University, NYC and New Jersey. His new record called Rikud, has just come out with twelve dances, including his very popular Rachel and Erev Shel Shoshanim.

Brandeis-Bardin Institute, in Simi Valley gave full support to two Israeli dance camps, one in winter and the other Memorial Day weekend. Guest Instructors for this last weekend were Margolit Oved, unique Yeminite dance specialist of the UCLA Ethnic Dance Dept. and Eddy Sasson of the Hebrew University in Jerusalem, and member of the dance Teachers Credentials Board, who came for the weekend.

A Joyful Vacation - a time to dance. A Folk Dance Tour in Israel will be led by Milli Alexander and Lee Weisman, September 23-October 8, 1980. There will be seminars conducted by noted Israeli choreographers. There is to be a Special Harvest "Succoth" celebration on Kibbutz Barkai! Enjoy Kibbutz hospitality, shop in the Shouks and bazaars. Visit famous landmarks, conducted by local guides, class teaching and recreational dancing all over Israel! Plenty of goodies in store! For information: Lee Weisman, 662-0252 or Millie Alexander, 939-7175. (Area code 213).

THIS AND THAT

By the time this is printed, Ed Feldman and I will have returned from a two-week visit to Israel with short stop-overs in Italy and Greece. We hope to visit some of the dance groups in the area. This is not a folk dance tour, so we will be extremely lucky if we can make contact.

LAGUNA FOLKDANCERS AND ORANGE COUNTY FOLKDANCERS

Orange County Folkdancers thank you all for coming to the Gordon Tracie Workshop and making it a success. We would like to see you all back for any future workshops. By the time this comes off the press, Yves Moreau will have been at Laguna. Harwood Lodge will be available to Laguna Folkdancers on July 18, 19, and 20. Contact Elane Gianos, 4341 Brookside St., Irvine, 92714. \$16.00 for Sierra Club members, \$18.00 for non-members. At Laguna, Ralph Bates has been teaching Oberek Opoczynski; Steve Alban, teaching Gorno Slesko; Donna Tripp, Double Sixsome, and Lee Fox, Kilimarsko Paidusko. OCFDS will be offering a scholarship for camp this year; Mikki Revabaugh is the person to contact.

IDYLLWILD FOLK DANCE WORKSHOP

As previously announced, the Idyllwild Workshop this year will take place June 13-15; and the location is Mt. St. Mary's College in Brentwood. This year the workshop was presented on the weekend only. Teaching staff was Mary Judson, Billy Burke and Dave Slater.



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Calendar of Events

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

JUL 4, Fri., OAKLAND-4th of July Festival, Oakland Auditorium, 10th & Fallon Sts. International Folk Dancing 1:30 - 5:30 PM Kolos - 6:30-7:30; Dancing 7:30-9:30. EXHIBITIONS! Hosts: Greater East Bay Folk Dance Council. This is part of the City of Oakland's 4th of July Celebration.

JUL 4, Fri., SACRAMENTO Village Green opens - Dancing 8:00-11:00 PM. William Land Park, Corner Freeport Blvd. & Sutterville Road. Classes-weekday nights; Parties- Saturday nights.

JUL 12, Sat., PETALUMA "Dinner Dance at Sonoma Joes" Highway 101, north of Petaluma. Dinner at 7:30 PM, dancing 'til midnight. Hosts: Petaluma International Folk Dancers.

JUL 13, Sun., LARKSPUR "Fun In Marin" Redwood High School Gymnasium, Lucky Dr. Council Presidents' meeting at 11:00 AM Federation Assembly meeting at 11:45 AM. Dancing-1:30 PM and Evening 7:30-10:30. Hosts: Marin Folk Dance Council.

JUL 27-Aug 2

AUG 3 - 9, STOCKTON Stockton Folk Dance Camp University of Pacific. Contact Jack McKay, Director, to pre-register.

AUG 3-9, Sun-Sat., QUINCY Feather River Family Camp - Moonlight Festival - August 9. Sponsored by Oakland Parks and Recreation Dept. Instructors: Millie & Vern von Konsky.

AUG 10, Sun., NAPA Napa Town & Country Fairgrounds--5:00 PM Main Pavilion. Costume admits you to the Fair - FREE.

AUG 17, Sun., GUERNEVILLE Little Festival in the Redwoods Dancing 1:30 - 5:30 PM. Guerneville Grammar School, 14630 Armstrong Woods Road. Potluck lunch & dinner, noon & 5:30 PM at Armstrong Grove. Hosts: Petaluma International Folk Dancers

AUG 17, Sun., SACRAMENTO State Fair. Come dance with us and see the Fair. 2:00 - 4:00 PM.

AUG 30, Sat., OAKALND Fifth Saturday Party 8:00-11:30 PM Piedmont Avenue School, 4134 Piedmont Ave., Oakland.



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



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

JULY 4, Fri. "Festival" Hosted by Stoner Folk Dancers-12- noon
- 6:00 PM. Santa Monica "On the Slab"

AUG 8-17, San Diego State University Conference. Teacher week-
end - Aug. 8-10. Full week Aug 10-17.

SEPT. 13, Sat.-S.D.S.U. Folk Dance Conf. After Party, 11:00 AM
-11:30 PM.

OCT. 10-12, Hess Kramer Institute Weekend.

OCT. 18, Claremont Concert and Festival (tentative)

NOV. 8, Fed. Institute afternoon; Treasurer's Ball evening

DEC. 6, Beginners' Festival, afternoon (tentative)

1981

JAN. 25, Pasadena Festival, Glendale Civic Auditorium, 1:30-
5:30 PM. \$1.00. No lunch is planned for Council.



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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ED KREMERS' FOLK SHOWPLACE, 161 Turk, SF. 94102 (415)775-3434
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JOSETTA DANCERS - Josetta Darice Studio, 3280 El Camino, Santa
Clara. Folkdancing, Wed. 7:30 PM; Latin - Ballroom - Disco,
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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.



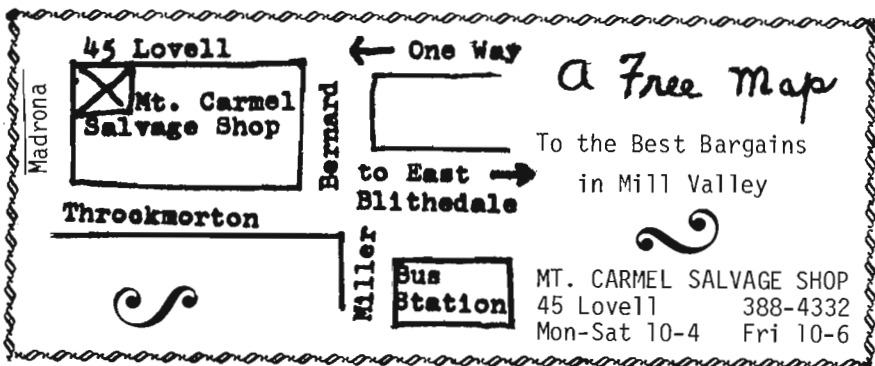
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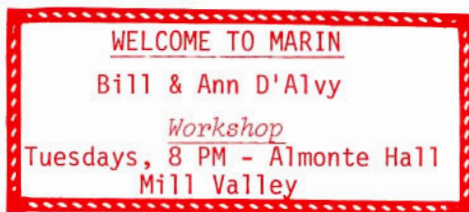
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