

JULY/AUGUST 1981 • 65¢

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER

Jack McKay, Director of
Stockton Folk Dance Camp
June McKay, Jack's Wife



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SUMMER FROLIC



SUNDAY - JULY 12, 1981



DANCE - BAR-B-QUE - PICNIC

PLEASANT HILL PARK
GREGORY LANE AT
CLEVELAND IN
PLEASANT HILL



DANCING
1:30-5:30 PM

DINNER - 5:45

MENU: TOP SIRLOIN STEAK - BAKED POTATOE
GREEN SALAD - ROLL - DESSERT

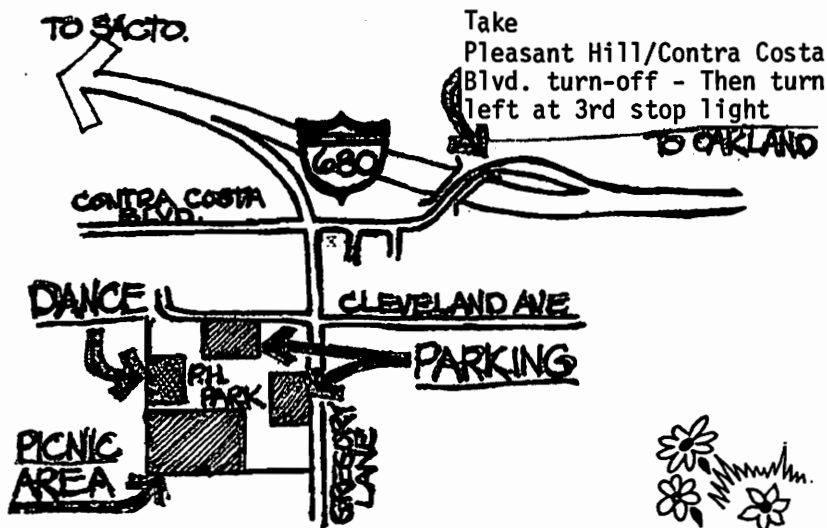
Coffee
Tea
Soft drinks

PRICE: \$10.00 PER PERSON



TICKET DEADLINE JULY 6TH

All proceeds go to the Folk Dance Federation of
California, Inc.





PROGRAM
SUMMER FROLIC
PLEASANT HILL PARK



DANCING 1:30 - 5:30 PM

ALEXANDROVSKA
ŠETNJA
VE'DAVID
POSTIE'S JIG
IVANICE
MILONDITA TANGO
KOROBUSHKA
CUMBERLAND SQUARE
ALI PAŠA
HAMBO
CORRIDO
DIVČIBARSKO KOLO

SQUARES



La Bastringue
Čerešničky
Poznan Oberek
The Double Sixsome
Hora Fetalor
El Mar Caribe
Elizabeth Quadrille
Ikariótikos
St. Gilgen Figurentanz
Russian Peasant Dance
Ersko Kolo
Little Man In A Fix

SQUARES



Cumberland Reel
Gerakina
Trip to Bavaria
Doudlebska Polka
Orient
Polyanka
Lepa Anka Kolo Vodi
Godečki Čačak
Apat Apat
Ada's Kujawiak #1
Karagouna
Geisslei Schottisch

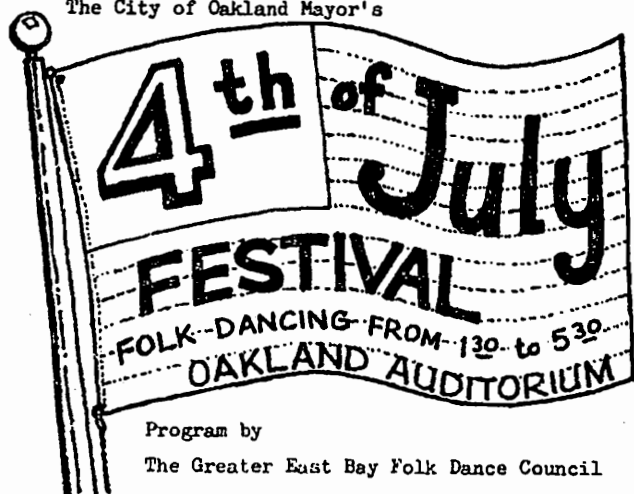
SQUARES



BAZTAN-DANTZA
BAL IN DA STRAAT
MARKLAENDER
SQUARE TANGO
BELASIČKO
TEHUANTEPEC
TETON MT. STOMP
GRAND SQUARE
KOSTURSKO ORO
HOFBRAUHAUS LAENDLER
TINO MORI
LATVIAN WALTZ MIXER



The FESTIVAL OF THE OAKS was great but wait 'till
The City of Oakland Mayor's



PROGRAM

Corrido
Setnja
Folsom Prison Blues
La Bastringue
The Garry Strathspey
Sham Hareh Golan
Alexandrovska
Gerakina
Elizabeth Quadrille
Teton Mt. Stomp
Tehuantepec
Trip To Bavaria
Russian Peasant Dance
Ikariotikos
Tzadik Katamar
El Gaucho Tango
Arnold's Circle
Siesta In Seville
Polish Mazur
Hambo
Ciuleandra

The Double Sixsome
Little Man In A Fix
Jacob's Ladder
J.B. Milne
St. Gilgen Figurentanz
Scandinavian Polka
Mexican Schottis
Čerešnický
La Golondrina
Sauerlander Quadrille
Ada's Kujawiak #1
To Tur
Marklander
Hofbräuhaus Laendler
Tango Mannita
Beautiful Ohio
Postie's Jig
Cabillito Blanco/Fado Moresco
Yedid Nefesh
Milondita Tango
Latvian Waltz Mixer

**Sorry - your magazine might arrive too late to take advantage of the above program. Mark your calendar now and be sure to attend next year. - Ed.*

LEADERS IN DANCE - - - -

- - - NEW ZEALAND AND AUSTRALIA

by Miriam Lidster

While travelling in New Zealand and Australia in February we had the opportunity to meet two outstanding pioneers in the folk and square dance movement in their respective countries.

On our last evening in New Zealand, Christchurch, four of us went to the Beach Comber for dinner--a wonderful lobster dinner, a beautiful view of the south Pacific, and an opportunity on our return trip into town to meet Art Shepherd. We were lucky as it was his only free evening at home.

Art Shepherd, according to Bob Osgood, has been the center of the square dance activity in New Zealand since its inception. Art's wife was away on a folk dance weekend with members of their group. They sponsor dance weekends much like we do in the United States. We found Art relaxed, enjoying his one evening at home, and a very congenial host. Our only regret was that we had had only two days in Christchurch and no time for dancing.

On the evening of February 21, a Saturday night in Melbourne, Australia we went to what we thought was going to be an Australian folk dance concert. Instead it turned out to be a social folk dance with the opportunity for us to dance with some very delightful folk dancers from Melbourne. To be dancing for three hours was quite a change from the sedentary life we had been living in the Tui Tasman camper in which we have been travelling for twenty-two days in New Zealand.

The social activity was that of the Victorian Folk Music Club. The Bill Abong Band is the official band of the Folk Music Club and although the same people do not always play every evening, they always have "live music at their social events. Every Tuesday is club teaching night, and every third Saturday, except for Easter, is a social dance for members or anyone who wishes to dance. The fourth Saturday is "Coffee Shop" night where people who like to sing, play instruments, and dance meet together. Anyone who would like to perform does so.

It was at this social dance that we met Shirley Andrews. Miss Andrews began dancing as a student of a classical ballet master, Edouard Borovansky, of the Russian School. Mr Borovansky and his wife came from Prague in 1938 and started a dance studio where he taught classical ballet and character dance. They were instrumental in the development of the Australian Ballet Company.

Miss Andrews participated in the ballet and character classes, and it was during this period of taking ballet lessons that Miss Andrews' interest in folk dance developed. In 1959 the Victorian Folk Music Club was formed and as Miss Andrews was a founding member of this club, she was asked to help them with the dances. She did research on the Quadrilles and Lancers of

colonial Australia, and this led to further interest and research outside the cities. She said that the people in the cities had lost contact with the dances of Australia, so she went into the country to find out how the dances were being done. She also worked with the books from England: The Country Dance Books written by Cecil J. Sharp, and Playford's, The English Dancing Master.

With more interest developing over the years among the group in Melbourne, Shirley decided to write a book on the material she had collected. Her first book titled "Take Your Partner" was published in 1974 and has been reprinted in 1976 and 1978. She was encouraged to enlarge this volume, and finally, while recovering from a broken leg in a skiing accident she was able to write, "Traditional Dancing in Australia".

Miss Andrews is concerned, as many teachers in the United States are, that those dancing the folk dances today, on the whole, do not care about the "style" or with "being correct". I will say, however, that the group we visited were definitely having a good time, and there were those who were excellent dancers and were willingly helping those who had come for a "social" evening. During intermission one square demonstrated "Sweets of May", and any of you teaching Irish dancing would have been pleased with their enthusiasm and definitely with their "style".

Because of Miss Andrews interest and abilities the first national folk dance festivals were organized in Melbourne in 1967 and 1968. These national festivals have been held in this capital city ever since and have been successful in spreading the knowledge of early Australian dancing.

Our evening was a delight and I hated to leave the charming company of the dancers, and the enthusiastic way in which they danced their dances. If you go to Australia, be sure to go dancing with the Victorian Folk Music Club on their social night. You will enjoy dancing many old favorites. My luggage did allow me to bring back a copy of "Take Your Partners" if any of you are interested in their dances.

Four travelers via a Tui Tasman camper:

Charles and Miriam Lidster, Mesa, Arizona
Worthy and Norma Prince, Sacramento, California



FOLK DANCERS/SQUARE DANCERS

. We all have just about the same problems.

We were recently scanning an issue of American Square Dance Magazine (June 1981) and found an article on page 38 which was quite interesting. The column was entitled "Dancing Tips" but we are not sure who the author is.

It seems as though the Square Dancers have an identity and dance preference problem similar to that which the Folk Dancers have. The Square Dancers have divided their dancing into "Levels" with "Mainstream" being the principle group of dancers or level of difficulty which attracts the most dancers. Perhaps that could be equated with our "Intermediate" or "Middle Level" except the Square Dancers are doing all "Set Form" dancing and we have complicated our problem by having many different forms and two extremely broad categories, couple & non-partner, each faction demanding their full share of the program.

In the article from American Square Dance Magazine, we note such phrases as ". . . just because you dance a higher level than someone else, you are not necessarily a better dancer than that person" and, "If dancers or callers want a high level club, they should label it accordingly, so no one would come to a dance and have to stand all night." The author goes on to say, "The levels are not really the problem, they were established to help identify which events dancers should attend." "Mainstream is "where it's at." That's where the big crowds are."

Now, let us look at Folk Dancing. Like Square Dancers, this is primarily our recreation. Most of us have a 9 to 5 job or are retired. There are some students and a very few professionals in Folk Dancing. The "Steady Crowd" in almost every case is either a working person (couple), a retired person (couple) or a single (often retired) person in need of recreation. Yes, there are some students, but they are not the ones who come for three or four years to the same club or support the same party night or attend the festivals year after year. The student is here to learn and gone next year to a job in Chicago or New Orleans. That is not to say we should ignore the student. We need to welcome the student into our groups, but we should not cater to the student. When today's student gets into the bigger world, they will make their own groups, doing their own thing. Many of us older dancers will be gone then and they (today's student) will be the old timer or group leaders and they can be in charge of their own local groups.

When we had only 50 to 75 basic dances in our whole repertoire, we would have great fun for an entire evening doing all

the dances we knew (circa 1950). Now we have 500 to 750 dances and we continually argue about what is the best of the bunch or who can make up the best program or what goes into the best program, or should we be doing more non-partner dances or perhaps we should drop all square dancing and do only "good" dances. Some say we should drop all set-form dances (no Scottish Country Dances?).

Each club has their own preferences for dances. Each will put on a party occasionally at which time they will invite others to attend. Each club has a teacher who has certain preferences. The club members will be following that preference or the individual will belong to a different club with a different line of preference.

Is it not logical then, that any club should be (and is) free to establish their own line of programing? It will be well known within the greater dancing community what clubs have what preference. The problem then lies in the make-up of the program for the larger functions where many clubs will be getting together - the festival.

Maybe here we could take a page from the book of knowledge of the Square Dancers. When we have a festival we need to cater to a broad spectrum of dancers. Perhaps different levels (types) of dances could be going on in different halls at the same time. Then everyone could dance as much or as little as they want. This way, many clubs with many different preferences could attend the same festival, conference or hoe-down, share the same meetings, meet more people. Exhibition groups (another preference group) could perform at the intermissions and perhaps at a dance concert. The non-partner dancers could dance in one hall while the International Folk Dancers (mixed program) could be in another hall. The Round Dancers, Square Dancers, Scottish Country Dancers, or any other preference group could be dancing in their own place. If you tired of dancing in your corner, you could wander over to another hall and look in on some different form of dance.

In short, to better serve the broad community, the Federation and all other regional organizations have a responsibility to all dancers to "Spread The Word" and make the good fellowship of Folk Dancing known and available to all who may wish to join. How we (our organizations) think of ourselves and how we serve the greater dancing community is most important. If we are doing the best we can to meet the needs of our groups and our groups meet the needs of the larger community, then we are performing to the best of our ability.

Perhaps we need to think in terms of a larger parent organization as an umbrella to provide the organizational services to the many subordinate groups or clubs, forget our differences, concentrate on our needs and our similarities and let the parent organization be a help to everyone.

- 30 -

Letters to the Editor ~ ~



Dear June:

I was very happy to see the Polish-oriented April issue of Let's Dance. All the information is well presented and basically correct. I liked Alana's positive approach about the preservation of folk culture in Poland. I myself often lament that it is disappearing from its natural everyday environment as impractical and is only preserved by a conscious effort. As it might be misleading, may I point out a minor printing mistake in the last line, on p.6 of her article: it should be "numerous" not "humorous" festivals. *(I am sure this mistake is entirely the fault of the harried-hurried editor - Ed.)*

The food section: As Bigos (the hunter's stew) is concerned, it must be ages since it was made with bear meat. I still make it for special occasions, using all kinds of meat. It tastes better if it is frozen and then reheated the next day. As a young woman in Poland I did participate in hunting parties in the Fall and Winter, not shooting, of course, but as a kibitzer. The scenery in the woods was so lovely! In the middle of the day the servants reheated the bigos, prepared several days ahead, in a big pot, placed on the open fire. It was served with generous gulps of "wodka" (Polish name for vodka; as you know, you do not sip vodka, but drink it from a small glass in one gulp). The combination made one's soul and one's bones warm. The shooting, however, was less accurate after such a repast.

As Mazurek pastry is concerned, this is really only an Easter speciality in Poland, and there are many, many varieties, made with many, many different ingredients. As a child in Poland I participated in preparation of these delicacies, which were usually made on Holy Friday, a day of severe fast and self-denial. It was really hard not to taste something, even just a little bit. But my upbringing did not allow me to put secretly into my mouth even one raisin. I wish I had some of this restraint left now.

Now let me come to the main reason of writing this letter, i.e., to clarify the term "Mazury" (see line 2, on p.20 in Alana's Mazur). I want to stress that this clarification is needed not because of Alana's research, but because of my own failure to ever explain this fully. Poland's five main dances (polonez, mazur, krakowiak, kujawiak, and oberek) are called national, not only because they are being danced all over Poland, but also because they originated in central Poland. They are, therefore, the most representative of the Polish character and style, and are almost devoid of foreign influences. Mazur took its name from the Mazury people who inhabited the heartland of Mazowsze in central Poland. The soil of the plains of

Mazowsze was poor. So, in search of better living conditions some of the Mazury people migrated to the southern parts of the country, to Malopolska (regions of Kraków and Rzeszów) and to the northern parts of Poland. This northern, geographical area became called after them, the Mazury region. The Mazurs (Mazury is plural of Mazur, a noun - just like Krakowiak - describing both a man and a dance) were known for their toughness and industry. There exists several Polish proverbs based on this characteristic trait. Some of the Let's Dance readers might be familiar with the famous folk song (which we re-enacted at one of the Stockton Camp's "Talent Shows") about a Mazur who jumped up from his death bed when he heard his favorite melody played by the village fiddler.

Polish ethnographers often call not the northern region of Poland Warmia* and Mazury. Until the early Middle ages these lands were inhabited by Baltic tribes of Prussians. In the XIV Century they were conquered by the Teutonic Knights who took over the name of the Prussians after having exterminated them. The region of Warmia and Mazury, with its capital of Olsztyn, was acquired by Poland in 1945, as the result of World War II.

So, the region of Warmia and Mazury is a complex land, but the dance Mazur did not originate there. In Alana's and my introductions it would have been better to say "...originating as a peasant dance of the Mazury people in the Mazowsze region of central Poland."

Last but not least: The picture of the "polish Dancers" on the cover and on p.24 are photographs of the members of the Polish State Folk Ballet, the "Mazowsze." And who is the C.B., the artist of the lovely cut-outs on p.14?*

Sincerely,

Ada Dziewanowska

* I will be introducing some of the Warmia dances this summer in camp.

**(The artist of the lovely cut-outs on page 14 is Carol Bacon, talented daughter of Ray and Eleanor Bacon. Eleanor, of course was our costume research editor for many years. - Ed.)*



Designed & cut by Carol Bacon 1980



EASY DOES IT!

by

DOROTHY
KVALNES

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

FORMING CIRCLES

At a recent party someone asked whose task it should be to suggest the dancers form two circles. The M.C. should immediately determine whether the dancers will have enough room to dance in one circle. If not, the directive should come from the microphone to form two circles. This is quite often done in classes, but should always be done at big parties and festivals. The reason is obvious.

Other problems involving floor space are caused by dancers who do not keep up the tempo and flow of the dance. If you notice a gaping hole between you and the next dancer or couple you should try to increase the size of your steps until it evens up the spaces in the line of dance.

Persons who stop the flow of the dance in this way, are not observing the rule of consideration for others which is part of our folk dance manners. Just a simple amount of alertness by each dancer or couple will be the remedy for this situation.

Floor space is also involved in the forming of sets. If you have square formations as in American Squares or European Quadrilles, keep your squares tight. Do not spread out all over the floor. The same holds true of longways sets and Contras. However, care should be taken to maintain the flow of the dance.



FOOD IN THE GREEK MANNER

It has been said that Greece is the father of European cuisine, and Ancient Greece was famous for its cooking.

In traditional Greek cuisine, a great deal of olive oil, spices, tomatoes and lemon are used. Greek cooking shows considerable Oriental influence.

Although pork, veal and rabbit are popular meats, lamb is by far the most popular. One of the well-known foods in Greece is *dolmades*, made of cabbage or grapevine leaves, stuffed with rice and ground lamb, or a combination of rice and vegetables. *Dolmades* may be served as a salad or as a main course. The most popular baked dish is eggplant, stuffed with ground lamb, known as *moussaka*.

And, of course, everyone identifies *baklava* with Greek pastry. It is made of thin layers of dough, topped with nuts and lemon-honey syrup.

DOLMADES (Stuffed Vine Leaves)

1 lb. ground meat (lamb)	Meat stock or water
2 medium onion, chopped fine	1/2 tsp. salt
1/4 cup rice	1/4 tsp. pepper
1/4 cup celery, chopped fine	3 or 4 doz. small fresh
2 tsp. mint leaves, chopped	grape leaves blanched in
1 tbbsp. olive oil	salted boiling water
	1/2 cup melted butter

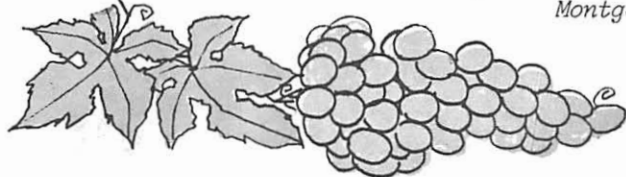
Mix 1/4 cup stock with all ingredients except leaves and butter. Place about 1 teaspoon of filling on inside of leaf and roll, tucking ends to prevent *Dolmades* from opening. Arrange neatly in deep casserole in layers. Pour over them the melted butter and add meat stock to cover. Simmer, covered, on slow fire for 1 hour, or until rice is done. Shake pan to prevent sticking. When done, remove from heat and serve at once.

Note: Two small parboiled green cabbages may be substituted for grape vine leaves.

Source: *The World and Its Peoples*, Greystone Press, N.Y.

Foods of the World, Time-Life Books, N.Y.

Foods With a Foreign Flavor, Favorite Recipes, Inc.,
Montgomery, Alabama



Camps



STOCKTON FOLK DANCE CAMP

JULY 26-AUGUST 1 -- AUGUST 2-AUGUST 8, 1981

34th Annual Folk Dance Camp at University of the Pacific. Director, Jack McKay. This year the staff includes Gordon Tracie, Ada Dziewanowska, Steve Kotansky, Yves Moreau, Frantisek Bonus, Jerry Holt, Ching-Shan Chang and many others. Contact, Jack McKay, Stockton, California 95211. % U.O.P.

FEATHER RIVER FAMILY CAMP

AUGUST 9-15, 1981

Millie and Vern von Kinsky instructors. A family camp with group beginning level dances followed by advanced workshop. Recreation after lunch and a party every evening. Moonlight Festival, August 15. A fun place to go, and the camp is always full before beginning. Contact Oakland Parks and Recreation 1520 Lakeside Drive, Oakland, CA 94612 415/273-3896

SAN DIEGO FOLK DANCE CONFERENCE

AUGUST 7-16, 1981

Leading instructors of Czechoslovak, Greek, American, Polish, Balkan, Turkish and many others. This is a major Federation, South summer camp and is filling up fast. Contact Valerie Staigh, Director, 3918 2nd Ave., Los Angeles, Ca 90008

CAMP TOULUMME

AUGUST 16-22, 1981

Instruction each day with separate sessions for non-dancers and dancers. "Family Party" in the evening. Mary Wyckoff - teaching folklore and folk crafts. Instructors: Bill Clark and Helen Dickey. Contact Bill Clark: 415/848-5744 or Helen Dickey 415/524-2112



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International Folk Dancers

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 Noon & 5:30

Armstrong Redwood State Park

FOLK DANCING 1:30-5:30
Guerneville Grammar School
14630 Armstrong Woods Road

SUNDAY
AUGUST 16, 1981

AN INVITATION TO DANCE



The Church of Planina FOLKDANCE DIRECTORY

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 and events in the Bay Area
 and beyond.

For your copy, send \$1.50
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 Address _____
 City _____
 Zip Code _____

WE HAVE HELD THE LINE

Our subscription price is still \$5.00 per year. To meet our budget we have been planning to combine issues for several months and here it is:

Let's Dance will now be issued just six times a year. We will be printing all the information you find in two issues in one issue every other month, just like we now do in the summer months. Example: Material that used to be in the January and in the February issue will now be in a single issue which you will receive in January. The February festival information and the listing of events will all come in the one issue.

Here are the issues and the deadlines for information for each issue:

January/February	deadline is December 1
March/April	deadline is February 1
May/June	deadline is April 1
July/August	deadline is June 1
September/October	deadline is August 1
November/December	deadline is October 1

All contributors will need to change their time of submit-tal in order to get material in on time.

THE COST OF BUSINESS IS GOING UP

We find our cost of maintaining an inventory of our various publications has gone up considerably. Some of our material will need to be reprinted in the near future and the rent on our warehouse space is more than eating up our revenues. So we have adjusted our prices accordingly.

The next page shows our new price sheet. All of this material is available from the office by the addition of \$1.00 for postage and handling.

Your favorite record shop may still have some material at the older price, so, if you have been putting off buying until now, then perhaps you should do it NOW!

• PUBLICATIONS •

LET'S DANCE MAGAZINE

The official publication of the Folk Dance Federation of California, Inc. Contains researched dance descriptions, articles on costumes, music, customs, folk arts and crafts, recipes, Folk Dance events.

6 issues per year	\$5.00
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Basic information for any organization or individual planning to present a festival. \$4.00

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Manual of notes and aides with dance descriptions and methods on "How To Teach." Back issues available. 1980 Edition-\$5.00

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Official Folk Dance Federation of California, Inc. emblem. Applies to inside or outside of glass or other smooth surface. A colorful reminder that you are a Folk Dancer. \$.50

-ADD \$1.00 POSTAGE FOR EACH ORDER FROM THE FEDERATION OFFICE -



FOLK DANCE NEWS



OLD/NEW: THE KAYSO FOLK DANCERS

(The Luther Tower International Folk Dance Club)

Spring is here and The Luther Tower International Folk Dance Club has made some changes. It is the same warm friendly group of people. They are using the same sound equipment and offering music from all over the world. The dances are as diversified as ever: Old and new, sets, squares, line, contra, couple, mixers, round and solo.

Now called "THE KAYSO FOLK DANCERS" they meet on Friday mornings from 9:00 AM - 12 noon at the North Park Recreation Center in San Diego at 4044 Idaho Street. The room is large, bright and airy with plenty of seating for those who like to do their toe-tapping while seated in a chair. Look in on the group -- there are beginners, intermediate and advanced dancers. Let it be known far and wide that everyone of these active participants is in every sense "young in heart."

ATL levels of ethnic folk dance instruction are available under the able direction of Kayso and Angie Sohogmonian. This group of senior citizens, exercising, holding hands, giving many and varied exhibitions, having parties and fun, is a true expression of Senior LIFE!

Phone 238-1771

*Gloria Stocker
1065 Calle Escarpada
Bonita, California 92002
714/421-5925*

NEWS RELEASE

Jerry Duke, Assistant Professor of Dance, San Francisco State University, and artistic director of the Khadra Ethnic Music and Dance Ensemble of San Francisco, will teach two classes at Texas Woman's University in Denton, Texas, during the month of July. Folklore of Dance will be a study of the background and belief systems that surround dances of Europe and America, and Folk Dance Repertoire will be a study of the staging of folk dance in various settings. Professor Duke has the M.A. in Dance, the M.A. in Folklore, and is scheduled to receive the Ph. D in Dance this year.

For information: Department of Dance, Texas Woman's University, Denton, Texas 76204. (Men are NOT excluded).



Lamba Lamba


(Bulgaria)

Lamba Lamba (LAHM-bah LAHM-bah) is from Pazardžik in Western Thrace. This region is especially known for its mixed rhythms such as 11/16 (Gankino), 15/16 (Bučimiš) and 25/16 (Sedi Donka). Stephen Kotansky learned Lamba Lamba from Professor Stefan Văglarov, and presented the dance at the 1980 University of the Pacific Folk Dance Camp.

RECORDS: XOPO LP 4, Side B/2 "Krivo Horo"

XOPO 328 (45) Side A "Kopanica"

Any fast, suitable Kopanica 11/16 meter

RHYTHM: 11/16 meter 
1-2 1-2 1-2-3 1-2 1-2

Dancer's beats: 1,2,3,4,5

Cued: Q Q S Q Q

FORMATION: Short, segregated lines with belt-hold (grasp neighbor's belt, L hand over, R hand under). W leader may twirl a knotted handkerchief throughout the dance. M leader's R hand can be on belt or raised up and out. Dancer on L end of line tuck free thumb into own belt. Face ctr.

STEPS and Bounce*, leap*, chug*, kick*, lift*, slide*, hop*

STYLING: Cadence: Turn to face diag L, chug fwd onto both ft, bending knees (ct 3); turning to face ctr, kick L leg (knee bent) across in front of R leg and beg a CCW arc (ct 4); continue CCW circular movement of the L ft and beg to lift slightly on the R ft (ct 5). Lift on R ft (ct 1); step on L ft behind R (ct 2); stamp R heel in front of L ft, no wt (ct 3); leap onto R ft (ct 4); stamp L heel in front of R ft, no wt (ct 5).

Stamp: Hit the floor sharply with the ft, no wt.

Close: Step beside supporting ft, taking wt.

The dance is done mainly in place; do not move very far.

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

MUSIC 11/16

PATTERN

Measures

INTRODUCTION

1-2 No action.

3 Step on R to R (ct 1); close L to R (ct 2); step on R to R with small knee bend (ct 3); close L to R and do a small bounce on both ft (ct 4); repeat bounce (ct 5).

4 Repeat meas 3 with opp direction and ftwk.

5-6 Repeat meas 3-4.

TRANSITION

1 Face diag R of ctr. Moving in LOD, step fwd on R (ct 1); close L to R (ct 2); step on R to R (ct 3); hop on R raising L in front (ct 4); step on L slightly in front of R (ct 5).

2 Step fwd on R (ct 1); close L to R (ct 2); stamp R heel diag fwd R with R knee straight, L knee bent (ct 3); leap onto R, turning to face ctr (ct 4); stamp L heel twd ctr (ct 5).

I. PAUSE

- 1 Face ctr, step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); close R to L with a small click (ct 4); hold (ct 5).
- 2-3 Hold (cts 1-2); Cadence (cts 3-5; meas 3, cts 1-5).

II. TOE-TOUCHES

- 1 Face ctr, step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); turning slightly twd R diag, lift on L, raise R ft behind L leg (ct 4); touch R toe behind L (ct 5).

III. CLICKS

- 1 Face ctr, step on L to L (ct 1); step on R behind L (ct 2); step on L to L, raise R slightly to R diag, toe turned slightly inward, both knees bent (ct 3); straightened both legs and close R to L with a small click, both heels slightly off floor (ct 4); bend L knee and lower L heel, and with R leg (knee slightly bent) make a small CCW circle in the air in front of L leg (ct 5).
- 2-3 Repeat meas 1, cts 4-5 (cts 1-2); Cadence (cts 3-5; meas 3, cts 1-5).

IV. KNEEL

- 1 Face ctr, step on L to L (ct 1); step on R behind L (ct 2); leap onto L (ct 3); slide R ft behind L into kneeling pos with the R leg bent behind the L leg, and keeping the R knee behind the L heel (cts 4-5).
- 2-3 Rise (cts 1-2); Cadence (cts 3-5; meas 3, cts 1-5).
- NOTE: This variation is done by M only.

V. CROSS

- 1 Face ctr, step on L to L (ct 1); step on R behind L (ct 2); step on L to L, raise R slightly off the floor (ct 3); step on R in front of L (ct 4); step on L in place (ct 5).
- 2-3 Step on R slightly bkwd and sdwd R (ct 1); step on L in place (ct 2); Cadence)cts 3-5; meas 3, cts 1-5.

VI. "LAMBA LAMBA"

- 1 Face ctr, step on L to L (ct 1); step on R behind L (ct 2); step on L turning slightly L, and swing R leg, knee straight, fwd on L diag (ct 3); lift on L (ct 4); brush R ft bkwd to R bkwd diag, knee bent, R ft continuing around in back of L leg (ct 5).
- 2-3 Lift on L (ct 1); touch R toe behind L ft, turning body slightly to R diag (ct 2); Cadence (cts 3-5, meas 3, cts 1-5).

NOTE: Each Fig is danced as many times as the leader chooses. A pattern which fits the first record listed (XOPO LP 4, "Krivo Horo") is as follows: dance each step four times (with the W doing Fig V while the M do Fig IV, then both do Fig VI); Introduction, Meas 4-6; then each step three times (with the same exception noted above).



Vlaško^v (Bulgaria)

Vlaško (VLAHSH-koh) is a Vlach dance from N. Bulgaria. It was learned by François Legault in 1976, and the original source was Boris Valkov. Yves Moreau presented the dance at the 1980 Stanford Spring Festival.

RECORD: Laridaine ML-3 (33) Side A/1 2/4 meter.

The music for Figs I and II is slow, but the tempo speeds up for Figs III and IV.

FORMATION: Closed or open circle. Belt hold or V pos.

STEPS and Leap*, hop*, walk*

STYLING: Click step: To the R side: wt on L, prepare by raising R ft slightly swd (ct &); closing step on R ft, clicking it sharply to the L ft (ct 1). To the L side: use opp ftwk.

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

MUSIC 2/4

PATTERN

Measures

1-2 INTRODUCTION. No action

I. WALK IN LOD, RLOD

1-2 Face R of ctr, wt on L. Beg R, walk 4 steps to R.

3 Face ctr, step on R with knee bent (ct 1); raise L leg, knee bent, in front of R, straighten R knee (ct 2).

4 Repeat meas 3 with opp ftwk.

5 Repeat meas 3.

6-8 Repeat meas 1-3 with opp ftwk and direction.

9-16 Repeat meas 1-8.

II. DIAGONAL WALK

1 Face diag R of ctr, walk fwd R, L.

2 Step fwd R with knee bent (ct 1); bring L ft behind R calf, straighten R knee (ct 2).

3-4 Still facing diag R of ctr, walk bkwd L,R,L; step R beside L, turning to face ctr.

5-8 Repeat meas 1-4 on L diag using opp ftwk.

9-16 Repeat meas 1-8.

III. CROSSING STEP, LEAP-STAMPS, HOP-STEPS

1 Face ctr, step on R to R (ct 1); step on L (ct &); step on R in front of L (ct 2); step on L (ct &). Move fwd slightly twd ctr with these steps.

2 Repeat meas 1.

3 Step on R to R, tilt body slightly to R (ct 1); hold (ct &); step on L to L (ct 2); step on R across in front of L (ct &).

- 4 Step on L in place (ct 1); step on R to R (ct &); step on L across in front of R (ct 2); step on R in place (ct &).
- 5 Leap onto L in place beside R (ct 1); stamp R beside L, nowt (ct &); leap onto R in place (ct 2); stamp L beside R, no wt (ct &).
- 6 Repeat meas 5.
- 7 Hop on R (ct 1); step bkwd on L (ct &); hop on L (ct 2); step bkwd on R (ct &).
- 8 Hop on R (ct 1); step bkwd on L (ct &); closing step on R beside L (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk.

IV. SIDE-BEHIND, CROSSING STEP

- 1-2 Step on R to R (ct 1); step on L behind R (ct &); repeat three more times.
- 3-4 Beg R side, do 4 Click steps R,L,R,L; raise R knee sharply (meas 4, ct 2&).
- 5 Step on R to R (ct 1); step on L across in front of R (ct &); step on R in place (ct 2); step on L to L (ct &).
- 6 Step on R across in front of L (ct 1); step on L in place (ct &); step on R to R (ct 2); step on L across in front of R (ct &).
- 7 Step on R in place (ct 1); step on L to L (ct &); step on R across in front of L (ct 2); step on L in place (ct &).
- 8 Beg R side, do 2 Click steps R,L.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Repeat dance from beg.



IT'S THE MUSIC ..

Richard Seisler
The Peasant Symphony

For all the reasons your favorite recreation is folk dancing, it's the music itself which kindles them. The music is the fire and heat. It inspires and lightens your dancing feet, it enlightens and lifts your heart.

How many times we have come home from an evening of folk dancing, moving to an insistent melody; it busily sings itself into mind and soul. You whistle it, you hum it...you would like to play it. Maybe you have a guitar in the closet which you take out and tune-up, or maybe it's your old clarinet which you slap a reed on and blow the dust out of, or maybe it's just your two dollar and fifty cent plastic recorder which you've tooted around the campfire. Or whatever it is...you take it and attempt to recreate that wonderful tune. And with what results? Well, that depends, of course, on your ability, ear and instrument!

It might even be the case that you've invited a few folk dance friends over to jam on miscellaneous instruments. The one who cannot play anything (but wants to do something) gets the tambourine while the others strum their guitars looking for the right chords with the recorder players chasing the melody through shifting and uncertain keys. You have a lot of fun for awhile, but, unless you are single-minded and very persistent, the jam session likely ends with pretzels, beer and a burp.

I know whereof I speak!

My friend Kate and her violin and I and my recorder met musically for the first time in the tiled toilet of the local junior college gym where we went to dance. Ah, what glorious sound! But, after all, just how much of "Dobrudjanska Reka" can you recall by ear?

It's a fact that very few of your favorite folk dances have published music available for you to play. It is much easier to get hold of dance syllabi or even lyrics to folk dances that are sung than it is to find printed music. And then what you do find is often a bit of this dance, a bit of that, but rarely music that represents the dance as you actually dance it.

It is this, that prompted me to put my ear to the woofer and tweeter of my phonograph machine as it played over and over again dance after dance while I listened oh so critically to melodies, harmonies, chords and rhythms, painstakingly noting them down. "Ciuleandra!" How many times I nearly went "Biserka-Bojarka" as, once again, the needle would drop crashing into

the groove as I searched for that elusive chord! How many times it came to the point where I was not just nitpicky anymore but positively "Čerešničky"!

But, I say, let there be absolutely no "Doudlebska" about it. Persistence and an imperturbable ear have not resulted in "Miserlou". My friend and I have attracted other amateur musician-folk dancers to the pleasure of live music, and we now have a repertoire of more than 50 popular folk dances. "Alunelul!"

If you have a desire to play the music you love to dance to, I will happily send a list of the music I have transcribed thus far. You may address

Richard Geisler
The Peasant Symphony
6840 Anchor Circle
Fair Oaks, CA 95628



Ciuleandra

~ Romania

$\text{♩} = 84-216$

Play 13 times, increasing tempo from 84 to 216.
sung 2nd-8th times, bars 1-4.

1. Foase verde si minoc
Tineti ciuleandra pe loc.

Chorus:
Si'ncodata mai baiete
Hoovooop i'aia i'aia.

2. Tinet-o flacai aia
Pina n-ajunge puica

Chorus

3. Intarit-o lita lus
C-ajunge acus acus.

Chorus

4. Mai intarit-o de un pas
C-ajuns si n-a ramas.

Chorus

5. Doua fire doua pae
Luati ciuleandra la bataie.

Chorus

6. Tot aia ca nu ma las
Ca sint eu puica de un pas.

Chorus

7. (repeat 5.)

transcribed by
Richard Gerder

Party Places ~ ~ North

ALAMO

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

BERKELEY Summer Parties held at John Hinkel Clubhouse

2nd SAT, 8:00 PM Veterans' Memorial Bldg., 1931 Center St.
All except Jan., May, and Oct. 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

Sundays: (Starting June 1st) 8-10 PM. Roeding Park Pavilion,
Olive Entrance east of tennis courts. Potluck - 1st Sunday
of the month-7:00 PM. CENTRAL VALLEY FOLKDANCERS, INC.

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

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 Junior High School, San Leandro
GREATER EAST BAY FOLK DANCE COUNCIL

PALO ALTO

2nd SAT., 8:30 PM. First Baptist Church of Palo Alto, North
California Avenue at Bryant. 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 PARTY AT SAN LEANDRO No parties during summer

3rd SAT, 8:00 PM, SAN LEANDRO Alternate hosts RICHMOND-
SAN PABLO and SAN LEANDRO CIRCLE UP, alternate months.

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, Temple United Methodist Church, Junipero
Serra & 19th Avenue. ROYAL SCOTTISH COUNTRY DANCERS.

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.

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



Council Clips

FRESNO FOLK DANCE COUNCIL

Those who learned of it, and were able to attend, spoke enthusiastically of the Swedish Dance Group that appeared in Kingsburg. Sad, that an ethnic group, so few of which ever get to our area, was such a well-kept secret.

Our Council's installation party on May 3, at Holmes playground, had a theme of "Old Hats" and we followed it well by unanimously giving our officers the same old hats to wear for another year.

Do not miss the article on Morris Dancing in the May issue of the Smithsonian Magazine. Beautiful action pictures in color.

For the fourth year, I taught French Dances at the Annual Foreign Language Fair, and each year I wonder why more of these delightful dances are not on our programs. I met so many nice people interested in learning to folk dance, but they were all out-of-towners.

The Teeners danced at the Armenian Home For The Aged. There is no place "we" perform where the residents are so quick to come up with words of appreciation, and once again the kids left saying, "Let's come back here soon!"

An unscheduled event at Statewide was the appearance of Hopa!, a group of only two couples from Utah. They were delightful. When we learned that they were going to be in Fresno (one was an ex-Fresnan) nothing would do but have a party. And that is how it happened that those of you who were home when we did our very limited phoning, learned that Wednesday night class at Heaton School was to be honored by the presence of these very talented performers. I was able to see their show at our Lady of Perpetual Help School, in Clovis, and it is exactly right for a school presentation. See Viltis, June/August, for two very complimentary stories on this group. And thanks to principals Jim Harris of Powers School, and Reuben Barrios of Jackson School who found the time to schedule Hopa!, in the midst of a very busy end-of-school schedule. Their students have a different picture of folk dancing now.

We are dancing in Roeding Park almost every night, until October 1. We are easy to find. The "slab" is just a few yards inside the Olive Avenue entrance. Visit us anytime. Our pot-luck dinner is held in adjacent Cedar Grove at 6:30 on the 1st Friday of the month.

Most amusing (true) story of the month: A sixth grade boy at one of my schools, whom I shall call "Johnny" brought a note to his teacher, Mr. Adams, that was signed with his mother's name, though obviously written by the boy and which read, "Please excuse Johnny from Square dancing". His teacher recognizing the fraud, replied, "No, Sir! There's only one way you can get

out of dancing, and that is if you should drop dead tomorrow morning." Back came Johnny next day with another note: "Please excuse Johnny. He dropped dead this morning!"

I rest my case . . .

Vera Jones

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Summer dancing outdoors on the Green is a great tradition in Sacramento. All the clubs get together to sponsor dancing from 8:00-10:00 PM Tuesday through Friday evenings all July and August. Saturday evenings there is always a party from 8:00 to 10:30. All teaching is beginner level and the program is designed for prospective dancers to give it a try and for everyone to relax and have fun. Visitors are warmly welcomed and encouraged. So if you find yourself in Sacramento this summer please come out to the Green and join us. It is located in William Land Park at Freeport Blvd. and Sutterville Road. For information call 916/421-5245.

Barbara Malakoff

GREATER EAST BAY FOLK DANCE COUNCIL

Ooops, I goofed. The Folkensquares' party is regularly held on the second Thursday of the month. On July 9 they will celebrate their 3rd birthday. Norma and Bryce Anderson are teaching the Swedish Hambo and are planning to teach Godečki Čačak, in July.

The Pantalooners and Seminary Swingers are joining forces for their parties. They plan them on the 1st Saturday of the month and have tentatively scheduled their next party for October 3rd.

The new officers of the East Bay Women's Dance Circle for the 1981-1982 season are: President, Bee Thomas; Vice President, Janice Richey.

Berkeley Folk Dancers have a Request Night every Friday at 8:00 PM in the Hinkle Clubhouse. Their Fun Night is the second Saturday of the month at the Berkeley Veterans' Memorial Building. Their Sunday Night Class will be resumed in September.

The Council had a nice installation Dinner on June 3rd and installed their officers: President, Al Bonnett; Vice President, Corrie van Thiel.

Do not forget our 5th Saturday Party on August 29th hosted by the Walnut Whirlers.

Genevieve Pereira

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The San Francisco Council cordially invites all folk dancers, families and friends to the Midsummer Festival on Saturday afternoon, August 29th at Sigmund Stern Grove, 19th Ave. and Sloat Blvd., San Francisco. The festivities start at 12 noon with a picnic (it's a potluck picnic; so bring food to share-let's keep our fingers crossed that we don't end up with 27 bags of potatoe chips). This will be at the picnic tables near the club house, and will be followed with a folk and square dance program from 1:00-5:00 on the large outdoor stage. Come, join the fun!

Irene Weed's classes were busy performing and socializing in May and June. They introduced their Country Two-Step, a western dance composed by Irene. The Hula and Tap classes performed at the Salvation Army Luau Supper to raise funds to send teenagers to camp. All Irene's classes joined in celebrating their 24th Annual Summer Ballroom Party on June 5th. For information of any of these classes and their parties call Irene Weed; 415/751-5468 or Margaret O'Connor, 415/731-4519

The Fun Club's July Party cannot help but be a "BLAST"; it falls on July 4th; so bring your American Spirit and your noise makers for a July Fourth Jamboree. The place is Portalhurst Church, 321 Taraval, San Francisco, 8:15 PM.

In June, Changs held a "Pie Party". Big pies, little pies, homemade pies, recipies, etc. You can be sure all the pies were sampled. On July 17th Changs holds its Summer Party. Wear your summer duds and straw hats, and bring a filled picnic basket to enjoy a folk and square dance program followed by potluck refreshments. Remember they meet at Temple Methodist Church, 111 Junipero Serra.

The Merry Mixers meet at various members homes, and on August 22nd will have a business meeting, picnic and bar-b-que at Bill and Olga Carroll's home in Guerneville on Russian River.

The Gateswingers remind you of their Labor Day Outing at Jones Gulch in the beautiful hills near Laguna Honda. This is a family affair with activities for everyone. Separate classes for young'uns and for adults, campfire programs with singing and "live" entertainment, folk and square dance parties for all ages, good, good food, comfy accomodations, swimming, hiking, nature study, and just relaxing. Everyone is welcome if you get your reservation in. August 15th is the deadline for reservations. Contact Chuck Utterback, 722 Aries Lane, Foster City, CA 94404 Phone 415/345-5562 for information.

Grace Nicholes



GATE SWINGERS

Folk & Square Dance Club

Labor Day Weekend

415-585-0107



Echoes From The Southland

by Perle Bleadon

LUTHER TOWER INTERNATIONAL FOLK DANCERS - -

are now the KAYSO FOLK DANCERS. In addition to the new name, the Club now has a new address: North Park Recreation Center at 4044 Idaho Street, San Diego. The Club, under the direction of Mr. & Mrs. Kayso Soghomonian, meets each Friday morning, 9:00 AM-12:00 noon at the recreation center. We welcome new members. Our club will celebrate our fourth year of active existence in July. The most interesting thing about our club is that many of our members are retired people-average age is 66. Kayso Folk Dancers present many exhibitions in the San Diego area, performing for many organizations including churches, elementary schools, retirement homes. The group participated in the Southern California EXPO at Del Mar.

The last Friday of each month is party time, which all the dancers enjoy. For more information about the club call 714/238-1771.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

We look forward to seeing many of you at our Teacher/Leader workshop, August 7-9 and/or at the Folk Dance Week, August 9-16. The workshop staff will include Bob Ruff, Audrey Silva, a Mexican specialist and others. The conference staff: Frantisek Bonus, presenting dances of Czechoslovakia; Ada Dziekanowska, dances of Poland; Morrie Gelman, Austrian/German; Jerry Helt, Square dance; Steve Kotansky; Bora Ozkok, Turkish dances; Ted Sofios, dances of Greece; George Tomov, Macedonia and Jeff O'Connor with clogging. The Conference will be held at San Diego State University, Peterson Gym and the housing will be at El Conquistador Dorm. For more information or if you wish to make a reservation, contact Valerie Staigh, 3918 Second Avenue, Los Angeles, CA 90008. A \$25.00 deposit will hold a reservation for one person. Deposit will be refunded if notification of cancellation is given prior to July 15, 1981.

ORANGE COUNTY FOLK DANCERS

The Orange County Folk Dancers meet at 719 N. Anaheim Blvd. (Veselo Selo Dance Studio) Anaheim, on Friday evenings from 7:00-11:00 PM. The club recently sponsored a beginners class under the able direction of Mikki Revenaugh. Mikki is not only a superb teacher, but possesses a verve and enthusiasm that she so ably imparts to her students along with the proper "feel" and styling. For more information contact Bertha at: 213/866-4324

LAGUNA FOLK DANCERS

The Club meets Sunday from 7:00-10:30 PM and on Wednesday from 7:15-10:30 PM; donation now \$2.00 because of the recent

doubling of our rent. Sunday evenings Ted Martin will be teaching beginning dances from 7:00-9:00. Requests played for the remainder of the evening. This is an excellent class to bring your friends to. It is really a lot of fun! The Wednesday evening beginners teaching will be by our infamous president, Barney Margolis. In July, a special starting-from-scratch-class will be taught by our own marvelous Joyce Greeley. This is an excellent opportunity to bring your never-been-dancing--before friends. So come and have lots of fun! For further information: Barney Margolis 714/549-9011 or 714/832-5033; Carol Epperson, 714/545-1957.

SILVERADO FOLK DANCE CLUB

The Silverado Folk Dance Club meets every Tuesday from 8:30-11:00 PM at the Marina Recreation Center, 151 Marina Drive, Seal Beach. Dorothy Daw (past president Federation South) is the teacher. The programs consist of half line and half couple dances. Party nite is the last Tuesday of each month. Many of our members attended Statewide at Santa Maria and had a wonderful time.

Under This and That in last issue, I gave the names of Ed and Carol Goller as having placed third in the Hambo contest. Unfortunately I was given the wrong information, Ed and Carol were the JUDGES and Carol Epperson and Dick Livingston were third. Please excuse the error.

THIS AND THAT

We are sorry to report that Joseph Martin, an active member of West Valley Folk Dancers and director of several excellent teacher training sessions has passed away as a result of an automobile accident in which a drunk driver went through a red light and smashed into Joe's car. A Federation scholarship is to be set up in Joe's name. Nancy Emch, who was in the car with Joe was injured also and is recovering. Our deep sympathy to Sally Martin and their family. She will help to administer the scholarship.

STATEWIDE FESTA '81 -- SANTA MARIA

We had such a wonderful time at Statewide. Everything sailed along beautifully, from the pre-party Friday night to the delicious and filling famous Santa Maria chicken bar-b-que, which ended the busy and fun-filled weekend on Monday. Excellent dances were taught at the institute by Bora Gajicki and Sunni Bloland. We are sure many of them will be favorites in the future. The dance concert, directed by Maria Reisch and narrated by Dave Gold featured the best of exhibitions from both north and south. Dunaj, directed by Richard Duree presented dances of Tunisia and Hungary. Erin Dwyer, from Allen Hancock College in Santa Maria danced several Irish dances. Westwind International Folk Ensemble of Los Angeles presented a

suite of dances accompanied by songs, violin, guitar and accordion. Westwind is directed by Anthony Ivancich. Anthony also shared playing for the afterparties with the NAMA Orchestra, directed by David Owens. The beautifully costumed Zdravitsa Folk Ensemble from Santa Barbara, directed by Bob Holda presented a Croatian Suite. Gene Ciejska's Polski Iskry performed an exciting Polish Suite. The Seljan Dance Ensemble of Sacramento presented an interesting Bulgarian Suite directed by Marci Phelan and Bruce Mitchell. Betyarok presented Sobri Tancok from NW Hungary based on choreography by the Hungarian State Folk Ensemble directed by John Tiffany. The Kopachka Dancers, all fourteen couples performed Oas Dansul, from NW Romania directed by Dean and Nancy Linscott. Hopa! International Folk Dancers from Brigham Young University did the Ox Dance and two couples gave us Hopak.

We always look forward to Statewide, so we can renew friendships with our friends from all over California. Chairperson Audren Silva and Los Angeles co-ordinator Dorothy Daw did a tremendous job on Festa '81 and we thank them and their great committee.

SAN DIEGO

San Diego Folk Dancers invite former members and readers to their 34th Anniversary Party on Friday, October 2, 1981 at 7:30 Pm at Recital Hall, Balboa Park.

They meet every Monday at 7:30 PM in the Recital Hall where we have Evelyn Prewett as teacher and President. She joined in June, 1950. She and Walter Rephun taught the first beginners class in August 1951. Come and see many of your old friends.

From The **FOLK ARTS CENTER OF NEW ENGLAND INC.** Recent Publications-Folk Dance Records And Music

**Traditional Armerian, Italian and French Dances - 20 dances
6 7-inch records with instructions**

**Music for 17 Familiar Folk Dances - melody and chords for
folk orchestra (Bill Tomczak)**

Three Books:

**Dance Armerian (40 traditional and contemporary dances,
researched by Gary and Susan Lind-Sinanian)**

**A Dozen Danish Dances (with music notation, as taught by
Sharon Weiss-Blak of Spælímenninir í Hoydólum)**

Two- and Three-Part Jodels (Werner von Trapp)

For listing: 62 Fottler Ave., Lexington, MA 02173 (617)862-7144

Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Lila Aurich, 24013 Hartland Street, Canoga Park, CA 91307

- AUG. 7-9 San Diego State University Folk Dance Teacher/Leader Workshop
9-16 San Diego State University Folk Dance Conference
- SEPT. 19, San Diego State University Folk Dance Conference
Afterparty
11:00 AM - Council Meeting
1:30 PM - Institute
7:30 PM - Afterparty
- OCT. 3-4, Sat., San Diego International Folk Dance Club Party
Sun., 11:00 AM Council Meeting. 1:30-5:30 - Festival
1:30 - 5:30 Festival
- OCT. 16-18, Camp Hess Kramer
- NOV. 7, Sat., Treasurer's Ball
- DEC. 5, Sat., Federation Beginner's Festival

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For information concerning Folk Dance activities in southern California, contact the:

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

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH FOLK DANCE SCENE

Lists Special Events, Items of Interest, Beginner
Classes, Club Teaching Schedules, Festival Dates,
Cafe Society, Display Advertising & Classifieds.
11 Issues: Price \$5.00 per year

Circulation and Advertising:

1524 Cardiff Avenue,
Los Angeles, CA. 90035

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

Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Phyllis Olson, 24013 Fairlands Rd., Hayward, California 94541.

JULY 4, Sat., OAKLAND "4th of July Festival" Oakland
Auditorium, 10th & Fallon Streets. 1:30-5:30

JULY 4, Sat., SACRAMENTO Village Green opens Dancing 8:00-
11:00 PM. William Land Park, Freeport Blvd. & Sutterville RD

JULY 12, Sun., SUMMER FROLIC Pleasant Hill Park on Gregory
Lane, Pleasant Hill. Dancing-1:30-5:30 PM Bar-B-Que- Picnic
at 5:30. Federation Fund Raiser - Tickets - Adult \$10.00
Child - \$4.00. Sirloin Steak - Potatoe - Salad.

JULY 5-12, English Dance Week - Mendocino Woodlands
English country dance-Morris dance-singing and lots more.

JULY 11, Sat., PETALUMA "Dinner Dance at Sonoma Joe's" High-
way 101, north of Petaluma. Dinner at 7:30 PM-Dancing. Cost
of dinner \$7.50 by reservation by July 6th. 415/479-2097 or
707/938-2364. Hosts: Petaluma International Folk Dancers.

JULY 13-19, American Dance & Music Week - Mendocino Woodlands
Western squares-New England squares & contras-clogging, etc.

JULY 26-Aug 8, STOCKTON Stockton Folk Dance Camp University
of the Pacific. Contact Jack McKay, Director to pre-register

AUG. 8-15, RAZZMATAZZ UNCAMP - Mendocino Woodlands

AUG. 9-15, Sun-Sat., QUINCY Feather River Family Camp- Moon-
light Festival - August 15. Millie & Vern von Konsky-Instrs.
Sponsored by Oakland Parks & Recreation Department.

AUG 16-22, Sun-Sat., "Camp Toulumne" Helen Dickey and Bill
Clark.

AUG. 16, Sun., GUERNEVILLE Little Festival in The Redwoods
Potluck 12 noon - Dancing 1:30-5:30 Armstrong Grove, 14630
Armstrong Woods Rd.

AUG. 29, Sat., SAN FRANCISCO Mid-Summer Festival Sigmund
Stern Grove Concert Stage. Picnic and dancing.

AUG. 29, Sat., PENINSULA Fifth Saturday Party

AUG. 29, Sat., Fifth Saturday Party Greater East Bay Folk
Dance Council

SEPT. 1-6, SANTA BARBARA SYMPOSIUM University of California-
Santa Barbara - Surprise workshop, a square dance class. - -
See add for info.

SEPT. 12-13, Sat.-Sun., SONOMA "Fiesta de Sonoma

OCT. 17-18, Sat.-Sun., FRESNO "Fresno Festival"
 OCT. 31, Sat., PENINSULA "Scholarship Ball"
 OCT. 31, Sat., Fifth Saturday Party Greater East Bay Folk
 Dance Council
 NOV. 8, Sun., International Folk Dance Concert and Dinner
 NOV. 22, Sun., SAN FRANCISCO "Fall Festival"
 DEC. 6, Sun., TREASURER'S BALL
 DEC. 27-JAN. 3, HAWAII SYMPOSIUM III University of Hawaii
 Honolulu. Staff to be announced
 DEC. 31, Thurs., SAN RAFAEL "Karlstad Ball"
 DEC. 31, Thurs., PENINSULA "New Year's Eve Party"

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JAN. 2, Sat., SACRAMENTO New Year's Dinner
 JAN. 30-31, Sat-Sun., SAN JOSE FESTIVAL
 JAN. 30, Sat., Fifth Saturday Party - Peninsula
 JAN. 30, Sat., Fifth Saturday Party - Greater East Bay Folk
 Dance Council
 FEB. 6, Sat., Feather River Camp Reunion - OAKLAND
 FEB. 7, Sun., NAPA "Sweetheart Festival"
 FEB. 14, Sun., SAN FRANCISCO "Warmup Festival"
 FEB. 21, Sun., OAKLAND "Festival of the Oaks"
 MAR. 6, Sat., SACRAMENTO "Scholarship Ball"
 MAR. 13-14, Sat-Sun., SACRAMENTO Camellia Festival & Inst.
 APR. 11, Sun., SEBASTOPOL "Apple Blossom Festival"
 APR. 18, Sun., SAN FRANCISCO "Blossom Festival"
 MAY 1, Sat., SACRAMENTO Installation Dinner
 MAY 16, SANTA ROSA "Rose Festival"
 MAY 28-30 CONCORD STATEWIDE

JULY							AUGUST							SEPTEMBER							OCTOBER						
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12	13	14	15	16	17	18	9	10	11	12	13	14	15	13	14	15	16	17	18	19	11	12	13	14	15	16	17
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							30	31																			

Classified Ads

\$1.00 per line per time . . minimum \$2.00

DANCERS INTERNATIONALE - WELCOME! Bancroft Jr. High School,
Estudillo & Bancroft Ave, San Leandro. Fridays 7:00-8:30 Beg.
8:30-10:30 Int.-Adv: Millie & "Von" Instructors (415)828-5976

SPACE TO LET - for rent - available
\$1.00 per line - minimum \$2.00

HELENS' FOLK DESIGNS - Clothing for the Folk Dancer. Casual
wear in stock, and costumes made to order - Mon.- Fri. 9-5 or
by appointment. 1214 Milvia Street, Berkeley, CA. 94709
Helen Sommers-(415) 526-7326 or Helen Dickey-(415) 524-2112.

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

JOSETTA DANCERS - Josetta Dance Studio, 3280 El Camino, Santa
Clara. Folkdancing, Wed. 7:30 PM; Latin - Ballroom - Disco,
Mon. & Fri. 7:30 PM; Studio Party-Tues, 8:30 PM. Jo Buttitta

NORDISKA DANCERS OF LIVERMORE - Scandinavian and Finnish Dance,
Taught by Wes Ludemann & Carolyn Hunt, Fridays 7-10. Dania Hall
Second & So. "N" Sts, Livermore. Class resumes Friday, Sept.
16. Information: 415/422-7485 days or 415/443-1629 evenings.

LOS ANGELES

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 8:00-10:45 PM
Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

LAS VEGAS

The ETHNIC EXPRESS INTERNATIONAL FOLKDANCERS meet Saturday
nights 7:30 - 10:30 PM. at Frontier Savings, 2135 South
Decatur, Las Vegas, Nevada.

DEADLINE FOR SEPTEMBER/OCTOBER 1981 ISSUE

IS AUGUST 1, 1981

Let's Dance



1981

SEVENTH ANNUAL

SANTA BARBARA FOLK DANCE SYMPOSIUM

HELD AT THE UNIVERSITY OF CALIFORNIA

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