

Stockton Folk Dance Camp

University of the Pacific
Stockton, California



50 year History

1948 - 1997

50 years of wonderful memories

STOCKTON FOLK DANCE CAMP

of the

**University of the Pacific
Stockton, California**

1948 to 1997

by

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Edited by

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PREFACE AND ACKNOWLEDGMENTS

Stockton Folk Dance Camp at the University of the Pacific is publishing this history of Folk Dance Camp (FDC) in celebration of its 50 years of offering international folk dancing to dancers worldwide.

The information in this booklet comes from many sources but is based mainly on our collective memories and on the written materials we consulted. Other contributing writers include Darlene Clark, John Filcich, Marge Gajicki, Bob Harris, Bee Mitchell, Jeff O'Connor, Suzanne Rocca-Butler and Bev Wilder.

We would like to thank the many members of Stockton Folk Dance Camp community whom we consulted. These include Dick Crum, Judy Cummings, Edith Cuthbert, Marian and Ned Gault, Sally Harris, Ed Kremers, Larry Miller, Ruth Ruling, Marge Smith and Jan Wright.

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We consulted many written sources in the writing of this history. These included class schedules for 48 years, syllabi for 49 years, *Footnotes* from 1953 to the present, those *Administrative Announcements* available to us, written material prepared by Ace Smith, "Folk Camping in '49" by Lawton Harris (*Let's Dance*. Sept./Oct. 1949), "C.O.P. Fever" by Ken Kirkwood (*Let's Dance*. June 1950), "Folk Dance" by Vera Holleuffer (*Let's Dance*. Sept. 1951) *A History of the Folk Dance Movement in California: With Emphasis on the Early Years* by Larry Getchell (Folk Dance Federation of California. 1995).

Finally, we are indebted to those who read a draft and offered corrections and additions: Darlene Clark, Dick Crum, Gordon Deeg, Leona and Oscar Faoro, John Filcich, Marge Gajicki, Ned Gault, Bob Harris, Denise Heenan, Ed Kremers, Kamrin MacKnight, Larry Miller, Bee Mitchell, Suzanne Rocca-Butler, Ruth Ruling, Bev Wilder and Jan Wright. We are especially indebted to Darlene and Suzanne, who painstakingly went through every line on every page of the first draft and offered substantive corrections and comments throughout. Darlene repeated this process for the entire second draft and gave us additional assistance and general encouragement.

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1. COLLEGE OF THE PACIFIC/UNIVERSITY OF THE PACIFIC

Just a year after California was admitted to the union in 1850, the College of the Pacific was chartered as the state's first institution of higher learning with the name California Wesleyan College. Affiliated with the Methodist Church, it was first located in Santa Clara. In 1871 it moved to San Jose and in 1911 it changed its name to College of the Pacific (COP). By 1925 it had built a new campus in Stockton.

When Folk Dance Camp started in 1948 as the first folk dance camp in the West, the still-small campus was bounded by Pacific Avenue on the east, Stadium Way on the south, Baxter Way on the west, and the river on the north. There were only 30 some buildings on campus, including two temporary Quonset hut dormitories, three permanent dormitories, and seven sororities and fraternities. The campus swimming pool was located next to the Gym, and Baxter Stadium occupied the site where the Quad is today. (See Appendix A Map of the College of the Pacific Campus, 1949.)

From 1955 to 1957 the College opened the School of Pharmacy, the Graduate School and the School of Engineering. In 1961 it became the University of the Pacific (UOP), and Methodist representation on the University board of directors was reduced from a majority to one member. In 1962 the University added the School of Dentistry in San Francisco and in 1966 merged with the McGeorge School of Law in Sacramento.

1974 marked the completion of the buildings in the Quad, including 10 dormitories.

Today there are over 50 buildings, including 14 permanent dormitories. (Some of the temporary buildings have been torn down, including the Quonset hut dorms.) Baxter Stadium has been replaced by the much larger Stagg stadium further to the west. The pool has been replaced by an Olympic-size pool adjacent to the new stadium, and sand volleyball and basketball courts have been built over the old pool. Burcham Way, the street running between South/West Hall and Anderson Dining Hall, has been converted to Burcham Walkway, Anderson has been converted to offices, and Baxter Way has been converted to Baxter Walkway. Callison Dining Hall in the Quad, which was FDC's largest dance hall for 25 years, was destroyed by arsonists in 1995. (See Appendix B Map of the University of the Pacific Campus, Stockton, 1996.)

Enrollment at the University today is just over 4,000 on the Stockton campus, just under 6,000 on all three campuses.

2. OVERVIEW OF STOCKTON FOLK DANCE CAMP

by A. C. Smith

The following was excerpted from an untitled article written in 1988 for publicity purposes by Ace Smith, a member of the FDC Camp Committee from 1948 until his death in 1995.

Stockton Folk Dance Camp began on the then-College of the Pacific campus as a five-day, \$33.00 total cost, jam packed, hotter than Hades (no air conditioning), folk dance square dance camp with a furious 8:00 AM to 11:00 PM schedule and a top flight faculty. Everyone left Stockton in advanced stages of exhaustion!

The roster of instructors during those very early years at Stockton reads like an veritable Who's Who of the folk dance world leadership. There was our own grand master Walter Grothe, our beloved Madelynne Greene, Lucile Czarnowski, Gracie Perryman Nicholes, and Mildred Buhler. Heading up the square dance section under Vera Holleuffer were Bob Osgood, Herb Greggerson, and Jack McKay. Our first import from afar was Mr. International Folkdancer himself, Vyts Beliajus, who served the Camp very well for over two decades. Michael and Mary Ann Herman and Ralph Page lent their expertise and valuable instructional abilities. Buzz Glass was very much in the picture with his fine talents. Our first exposure to the world of Kolos came by way of John Filcich. Yes, there were others--Grace West, Carolyn Mitchill, Carlos Rosas, Lisa Lekis, Sandy Tepfer, Paul Erfer, and Lawton and Sally Harris--who filled our first extremely ambitious faculty rosters. It was a great group!

Now after some 40 years of calming down, of maturing, of listening to and acting on the suggestions of literally thousands of campers, of attracting dance leaders worldwide who, in turn, attracted hosts of campers, Stockton has attained a position best characterized by our friend Vyts Beliajus: "largest and most complete camp in the country." It has had a stable, talented, and dedicated committee that meets all year and organizes details of future camps and faculties. Of great importance to Stockton's remarkable success is the large experienced staff of seasoned workers that literally "oil the works," ensuring the smooth operation typical of the camp. All of these several dozen people, with the exception of the director, who is a part of the University faculty, are volunteers; all are experienced dancers.

How did Stockton Folk Dance Camp come about? One person was the guiding light, the inspiration, the architect, the unquestioned founder--Lawton Harris. Yes, he had able assistants in establishing this remarkable organization--Walter Grothe, Vera Holleuffer, Mildred Buhler, Lucile Czarnowski, Buzz Glass, Sally Harris and me--as well as the excellent cooperation of the Folk Dance Federation of California. He came to Stockton in the early 40s with substantial experience in the fields of religious education and recreation and with a fair knowledge of the Bay Area folk dance repertory, such as it was in those days. Factors that motivated Lawton, and others, were these: the Second World War was over and there was an unconscious casting about by many people for recreational activity (no TV yet!); there was a real need for wholesome, invigorating, family-oriented activity that could also be enjoyed by singles. Lawton felt there was a need to bring these people together under wholesome conditions (church, school, recreation hall, etc.) with attractive programming. He recognized folk dancing for the healthy, cultural, social, and friendship-generating activity that it was. He realized that there was not only a sad lack of good recorded music, but more important, a lack of well-trained teachers.

Working with the Stockton YMCA, where he started folk dance classes, and with the College of the Pacific (later the University of the Pacific) Lawton initiated a number of workshops, institutes and festivals with help from San Francisco Bay Area leaders and our friends the Hermans from New York.

Lawton's talents were recognized by the College, which was under Methodist Church sponsorship, and in due time he became an associate professor in the Department of Religious Education. Here he served the College well, and as Director of Folk Dance Camp he served the folk dance world equally well until his untimely death of a heart attack in 1967.

Jack McKay was selected as Camp Director and, after 20 years of indeed outstanding service, elected to step down in 1987, with Bruce Mitchell of Sacramento taking the helm. Bruce has attended Camp since 1952; became a Committee member in 1968; has extensive experience in the folk dance field as a dancer, a teacher at all levels, a director of several exhibition groups; and has several times been invited to the Orient as a guest instructor in international dance.

3. LAWTON HARRIS



Lawton Harris was born in 1900 in a small town in Missouri, but his family soon moved to San Diego and then to Oakland. Lawton attended the College of the Pacific in San Jose where he was active in debate, rugby, football and, like the other students at the Methodist-affiliated school, the campus religious committee. There he met a freshman music major, Vaude Netzer (she became Sally later), and upon his graduation they were married.

Most of Lawton's early professional career involved working in the broad area of community/religious education/recreation. He trained leaders in church and community recreation, including leaders in the Scouts, the YMCA and YWCA, and the church. In time he became nationally known as a leader in the field of community recreation. Every summer he traveled from one Methodist camp to another working with youth.

One part of this recreational activity centered around what we know today as folk dancing, but because "dancing" was frowned upon by many church leaders, it was quietly called "folk games." In the absence of usable recordings (or adequate equipment upon which to play them), the music was often provided on the piano by Sally. The family music collection still contains some of those hand-copied manuscripts of dance tunes.

Lawton's success as a recreation leader led in time to increasing requests to train others to do the same work, first, in brief institutes and workshops and later in part-time teaching at COP in Stockton, to which he commuted from Oakland. Dance was just one component of his recreation portfolio.

In 1944 Lawton was offered a full-time teaching position at COP by President Tully Knowles, and the family relocated to Stockton. During those early years he developed a pioneering interdepartmental recreation major with a course of study divided between the departments of religious education and physical education. Many of his students at the College went on to become directors of YMCAs and YWCAs throughout the country. He also organized a folk dance group at the Stockton YMCA, the Polk-Y-Dots. Gradually folk dancing became an increasingly important part of his life, both on campus and in the community. His classes in folk dancing were very popular with students. There were many stories of all-American football players risking injury to themselves and others as they attempted to move their large frames around the dance floor.

Less than four years after arriving in Stockton, Lawton had founded Stockton Folk Dance Camp.

Throughout his tenure with FDC, Lawton was strongly committed to the youth movement in folk dancing. Although few if any knew it, he often subsidized young people at Camp with "scholarships" that came out of his own pocket. He recognized that scholarships were an important part of training future leaders to inherit what the pioneers had worked so hard to create.

At the other end of the age spectrum, Lawton always seemed to know who among the "old timers" had not sent in their registration, and in early July they could count on a personal phone call just to let them know that the FDC family would not be complete if they didn't make it to Camp.

Lawton was far more concerned about the recreational communal gathering of dancers enjoying the bond of fellowship than he was about preparing intricate choreographies for quasi-performance. For him the ideal public performance was a football field crowded with several hundred dancers of all levels enjoying their mistakes as well as their new-found abilities. Every year a recreation specialist whose background was more recreation than dance was invited to FDC. This linkage between international dance and community recreation was unbreakable. It was basic to Lawton's philosophy.

Lawton's death in 1967, just six weeks before the 20th Camp opened, was a great personal loss to all who had worked and danced with him.



Left, Sally & Lawton Harris; right, Bob Harris; center, Ace & Marge Smith's daughter, Marilyn.

4. LAWTON'S GOALS FOR FDC

Lawton wanted FDC, which he called “a pioneer in summer training,” to provide six specific things. He published a list of these in *Footnotes* each week until at least 1959.

1. A chance to spread these fine forms of social recreation.

Lawton wanted to expose dancers to a wide variety of material from many different cultures and to create a climate that would encourage them to improve their skills, but he didn't want the learning of dances or focus on style to take priority over the social aspects of dancing. Spreading what was learned at FDC was especially important in 1948 because there were so few teachers with first-hand knowledge of how dances were actually to be done, so few dance descriptions, and so little recorded music. To augment the northern California faculty he assembled, Lawton invited everyone who came to Camp, most of whom were folk dance teachers and public school teachers, to bring the dances they knew and share them with others. At Camp he encouraged everyone to describe the dances on paper and had his office staff type up the descriptions and distribute them. Once written up and standardized, dances could be done in the same way by different groups, who could then dance them together.

2. A chance to bring the best from abroad and elsewhere in the states to your back door.

Lawton immediately began bringing teachers who were “the best from abroad and elsewhere in the states.” In 1949 he brought Vyts Beliajus from the East Coast to teach his native Lithuanian dances as well as other folk dances. In 1950 he brought Carlos Rosas from Mexico and a year later Michael and Mary Ann Herman from New York and Dvora Lapson from Israel.

3. A chance for dancers of the world to know each other.

The early years of FDC were marked by a spirit of sharing—sharing dances, games, songs, crafts. As a recreationalist, Lawton believed it was as important for “dancers of the world to get to know each other” as it was for them to learn more about dance. His continuous emphasis on sharing was part of that philosophy. But when Lawton first made this statement, there were few dancers coming from outside California, let alone from outside the United States. It seems he may have meant that by learning the dances of other countries, dancers would learn something about the people who did those dances, much as many believe learning a foreign language provides students with insights into the culture of the people who speak the language.

4. A chance to do both Folk and Squares.

In 1948 square dancing in northern California was still being done primarily in international folk dance groups that had a caller, but in southern California they were being done more and more in clubs devoted exclusively to square dancing. By 1952 it was clear that northern California was going to follow suit, but Lawton maintained squares at FDC because he believed that like contras and running sets, they represented America's contribution to international folk dancing and because he felt they were an excellent form of social recreation.

5. A chance to grow internationally, interculturally, and in new skills of hand, foot and eye.

The emphasis here was on growth. Lawton the recreationalist wanted dancers to have fun and get to know one another, but Lawton the teacher wanted them to grow as well, to use dance as a way to learn more about the world and to improve the way their bodies moved. Bringing teachers from other countries and asking them to talk about the cultural contexts of their dances in class and in assembly satisfied the first. Bringing teachers whose dances were new to FDC satisfied the second.

6. A chance to learn fundamentals and theory along with skills.

Lawton implemented this goal in at least two ways. He put part of his extensive collection of materials on international folk dancing in a small room in the Gym so that dancers could make use of it and he had Madelynne Greene teach a course called Techniques of Folk Dancing in which she analyzed the steps and movements common to folk dancing in different parts of the world.

5. FDC AND ITS EARLY RELATIONSHIP TO COP

Lawton knew a great many people at COP well and had an intimate knowledge of how the College worked. His supervision of his recreation and group work majors, whom he required to put theory into practice by taking part in various types of events on campus, brought him into frequent contact with most of the academic and non-academic units on campus. Being a master at working with groups, including educational bureaucracies, he soon knew everyone on campus, and over time developed fine relationships with everyone—from the President down to the man who fixed electrical problems. When Lawton started FDC, he was able to use all of these contacts for the benefit of Camp.

Because the one-week dance program of Camp carried—and still carries—one unit of credit, campers were at first treated like regularly enrolled students. For the first two years they had to go through the same long registration process that COP students went through, standing in multiple lines to fill out a registration form, pay their fees, receive a housing assignment, and get a meal ticket. The whole process took from 10:00 in the morning to 3:00 in the afternoon. Fortunately Lawton's group work and recreation majors were happy to be part of Folk Dance Camp and volunteered to help with registration, making the process much easier. By 3:00, when the first assembly was held to introduce the faculty, everyone was happy to sit down, but by 4:00 they were ready to take part in the first class of Camp—International Styling with character dancer Madelynne Greene, who showed how basic steps such as the pas de bas and hand movements have quite different styling in the dances of the various countries that make use of them.

By 1950 Lawton had convinced the registrar that since FDC attendees were not high school students coming to college for the first time but adults, some with advanced degrees, it would be best for both Camp and the registrar's office if Camp handled the registration process itself. COP agreed to the change but insisted on the registrar collecting the money. Within a few years Lawton had convinced the registrar that he could be entrusted with the money, and FDC took over the registration process completely.

As a Methodist-affiliated institution, the College imposed a number of restrictions on its students, most of which FDC also had to abide by. One of these was the dress code. Male students had to wear long pants and a shirt in the dining room; no shorts were allowed. Female students had to wear skirts—no pants—and blouses with sleeves—no halter tops. But it's hot in Stockton, and dancing makes it even hotter. One day, without fanfare or prior notice, Camper Fred Haskins, an Episcopal priest, decided to test this rule. He appeared in the dining hall in shorts and a shirt topped with his clerical collar. The dining room staff was shocked, but didn't feel it could turn away a man of the cloth. From that day on, men were allowed to wear shorts in the dining room. Women were not so fortunate. They still had to wear skirts. They also could not wear pants or sleeveless blouses to classes or assemblies. Even teachers were included in this rule. When Alice Reise taught Hungarian dances in 1958, she had to get special permission from the College to wear pants for the teaching of the men's Verbunk.

COP also required that both men and women students be in their dorms by 10 p.m.. Each dorm had a housemother whose job it was to enforce the rules. Fortunately FDC was housed in dorms without such guardians, and both men and women were free to stay out as long as they wanted. Even the teenagers in Camp were not held to this requirement—until COP summer session students learned about their freedom and complained to the administration. (For Lawton's creative solution to this problem, see Scholarships in Part 9 Support Activities.)

Another COP rule was that no liquor was allowed in dorm rooms, and none served on campus. The possession of even beer was grounds for expulsion from the college. The ban on liquor did apply to FDC, and Lawton made it clear without ever having to put it in writing that he did not approve of students or faculty having liquor in their rooms.

On average, people in the early Camps were considerably younger than they are today. Most were under 40. Given the strict College rules and the relative youth of those in Camp it is not surprising that college-type hijinks were a common occurrence. Every year someone, very often a faculty member, would come back to his or her room to change, only to find all of their clothes gone. Sometimes the furniture was missing as well. One well-remembered stunt occurred when Ralph Page was enticed into a large rolling laundry cart and sent flying down the second floor hallway in West Hall screaming. Lawton's reaction to this type of behavior was essentially to ignore it.

6. FDC FROM THE DIRECTOR'S POINT OF VIEW

JACK MCKAY: THE NEXT 20 YEARS



When Lawton died just six weeks before Camp's 20th year was to start, the University asked the Committee to choose a new Director from within the group, adding that they would give that person an appointment to the summer session faculty as an Associate Professor, the position Lawton held when he died. The Committee chose Jack McKay. While Lawton had turned over much of the planning and execution of Camp to the Committee by 1967, no one on the Committee had Lawton's familiarity with the University or, more importantly, had access to his plans for the 20th year, none of which he had put in writing. (For Jack's professional background, see Director in Part 8 Support Personnel Within FDC.

The first year

Because he lived in San Francisco where he had a full-time job, Jack had to make all arrangements long distance, which in turn meant that he had to have a part-time representative on campus as well as a part-time secretary in San Francisco, and both needed to be members of the FDC community. He found two wonderful women from FDC for these positions. Jan Wright, a Stockton folk dancer who was then working as a secretary for a University department, accepted the campus position. Her skill in working with people and her extensive knowledge of the University made her an ideal choice. Carol Lawton, a folk dancer living in San Francisco generously agreed to act as his part-time secretary on a volunteer basis. Her pleasant efficiency helped make his job easier.

Many other FDC people played a key role during Camp in helping Jack make the 20th year a success: the hard-working members of the Committee, Jan's Office Staff, and the members of the Grounds Crew.

The University was so anxious for Camp to go well that year and in the years to come that it sent the word out to the various units Camp worked with that they were to give the FDC staff whatever it needed. As a result, FDC received tremendous cooperation from these units, especially from Food Service, Housing, Buildings & Grounds, and the School of Education/Summer Sessions, the academic unit to which FDC was moved on Lawton's death.

Goals for the next 20 years

During the second 20 years, Lawton's goals for Camp continued to be maintained. Few changes in the basics of Camp were therefore needed; for example, the schedule remained essentially unchanged, the best of available teachers continued to be invited, and the balance between partner and nonpartner dances was continued. The goals for the second 20 years centered primarily on an effort to find and then secure places to dance. (See Dance Halls in Part 10 Support from the University.) They also included keeping or improving standards of food, housing, and maintenance. Working with the University became increasingly difficult during this period. As the school became bigger and more bureaucratic, it gradually decreased the support and cooperation Camp had enjoyed for many years. It also moved the campus administration of FDC from one academic unit to another, making it necessary to explain Camp yet again to the head of each new unit.

Working with the University

Jack felt his principal duty as Director was to maintain the good working relationships Lawton had established with people on campus who were important to FDC. This was relatively easy to do because Jack already knew the key people in these units, having helped Lawton administratively for several years, and because the people he worked with were accessible and responsive to Camp's needs. (Although the college had been a university for six years, it had not yet taken on the big-school bureaucratic mentality it developed toward the end of Jack's tenure.) No request went unheeded; every problem was solved quickly and efficiently. Especially helpful were Paul Fairbrook, Director of Food and Auxiliary Services; his assistant, Stan Greene, Director of Housing; and Marc Jantzen, Dean of the School of Education/Summer Sessions. They were great supporters of Camp and were a pleasure to work with. Paul retired in 1985 and is now working as a consultant in food service to colleges and universities. Stan and Marc also retired in the 1980s.

The administration of FDC was moved from the School of Education to Physical Education to Continuing Education to the office of the Academic Vice President (for one year only) and, finally, to Lifelong Learning, where it has remained. With each move Jack had to justify FDC's position once again, explaining what Camp was and why what he was asking for was needed. Don Duns, the current Dean of Lifelong Learning, has also always been very supportive of FDC and has helped by acting as liaison with high level administrators. Jack would visit campus every four to six weeks during the year to maintain contact with the people he knew and worked with, introduce himself to those who were new, and find out if there were any changes planned that would affect Camp.

His SOP Manual

To bridge the gap between Lawton's memory and the continued running of FDC, Jack gradually developed a standard operating procedure manual (SOP) for his own use and for the use of the University departments with which he worked. Each year he updated it as necessary. Having such a manual helped him make the most of the four days he spent on campus each year just before Camp opened; during Camp it helped him keep on top of things. The SOP provided a detailed list of what needed to be done to carry out all the activities at Camp.

Changes in the University

Before Jack retired as Director, the University had already become much more bureaucratic. For most of his 20 years, for example, Buildings and Grounds assigned someone to act as liaison with FDC. Whenever there was a problem involving electricity, plumbing, carpentry, etc., Jack could call this person and get the problem taken care of expeditiously. But toward the end of Jack's tenure, every request, no matter how small, had to be submitted in writing to Physical Plant, where it sat on a secretary's desk until the Camp Secretary called to ask what had happened to it and to point out that unlike the year-around operation the University was used to dealing with, Camp had only two one-week sessions in which to make everything work.

BRUCE MITCHELL: THE LAST 10 YEARS



When Jack McKay elected to retire as Director in 1987, the Committee chose as the new Director Bruce Mitchell, who had joined the Committee in 1968 and had been coming to FDC since he was 16. (For Bruce's professional background, see Director in Part 8 Support Personnel Within FDC.)

The University has gone through some difficult times since Bruce replaced Jack as Director, as several presidents have attempted to improve various aspects of the programs on campus. Just as big business concepts and practices have taken over in society at large, so they have been increasingly utilized at UOP. The resulting changes reflect what has happened. The original College of the Pacific mentality no longer exists.

American Restaurant Association (ARA), the private company that provided food service on campus for several years, was the first real jolt FDC had to face. During ARA's first year of operation, FDC experienced a 29% increase in food costs as well as a drop in service and quality. The evaluations from the Campers reflected this, and ARA worked very hard to provide the type of service Camp had received from the University food service program. Fortunately, they accomplished this goal. However, in the summer of 1997 there will be yet another change in food service provider when the Marriott University Dining Service takes over.

Many of the program heads on campus that grew up with FDC either left the University either before Bruce became Director or have left since. He has thus had to develop new contacts, which have become increasingly important. Dr. Don Duns, Dean of Lifelong Learning; Jean Purnell, Dean of Libraries; and Larry Brehm, Controller, have all been very helpful and have guided FDC through rough water more than once.

FDC is continually faced with increasing costs. Every University department now charges every other department rent to use any facility belonging to that department. In 1996 FDC had to pay the Physical Education department for the use of the Dance Studio and the Music department for the Conservatory. Fortunately Camp has its own AV equipment. If it didn't, it would have to pay Audiovisual for everything used, including extension cords. Camp even has to pay for air conditioning in the dance halls. The list seems to grow every year and continues to make the management and operation of FDC more costly and more challenging.

The following four pages contain pictures of the 79 folk dance teachers who have taught at Stockton Folk Dance Camp for three years or more as well as the pictures of the four teachers who came to Camp for the first time in 1995 or 1996.

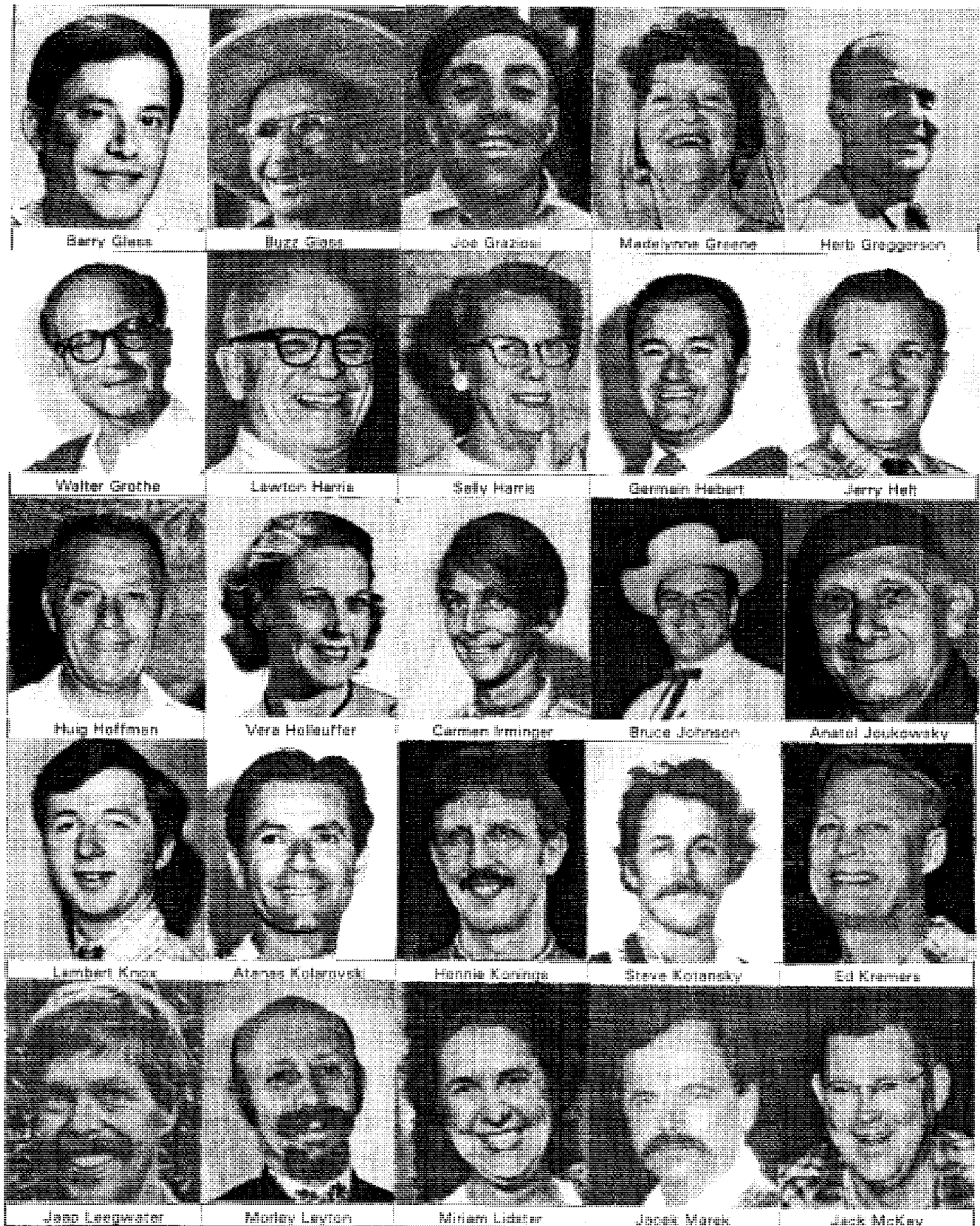
For lists of all teachers by year, see Appendix G.

For a chart listing all teachers alphabetically with the years they taught, see Appendix H.

FDC FACULTY LISTED ON THE SCHEDULE WHO HAVE TAUGHT AT CAMP
THREE OR MORE YEARS

				
Peg Almond	Solomon Becker	Glenn Benneken	Vyta Belisius	Summi Bloland
				
Frantisek Bonus	Dennis Baxel	Tom Bozigan	Mildred Buhler	Susan Cashion
				
Alex Cordray	Dick Crum	Lucile Czernowski	Ando Czompo	Alexander David
				
Mihai David	Aura Flores de Angeles	Paul Dunning	Ada Dzienanowska	Yakov Eden
				
John Flisch	Bora Gajicki	Dale Garrett	Ned & Marian Gault	Marry Gelman

FDC FACULTY LISTED ON THE SCHEDULE WHO HAVE TAUGHT AT CAMP
THREE OR MORE YEARS



FDC FACULTY LISTED ON THE SCHEDULE WHO HAVE TAUGHT AT CAMP
THREE OR MORE YEARS



FDC FACULTY LISTED ON THE SCHEDULE WHO HAVE TAUGHT AT CAMP
THREE OR MORE YEARS



FACULTY NEW TO FDC 1995 OR 1996



7. ACTIVITIES

At Stockton Folk Dance Camp it is possible to dance 10 to 12 hours a day Monday through Friday by attending every dance activity offered—four classes in the morning, one or two workshops in the afternoon, Lawn Party after dinner, another class, Once Over Lightly (OOL) and the After Party. On Saturday dancing continues with four hours of half-hour review sessions, an evening party, and an After Party that sometimes lasts until dawn. Some first-time campers begin the week by taking part in every dance activity, but by the middle of the week, they have usually cut back. The pace and the weather conspire to wear them down. Others try to learn every dance taught during the week, but they soon find they cannot, especially if they expect to remember how to do the dances after Camp. Those who have been coming to FDC for several years pace themselves, often attending the same class twice if the dances are ones they want to teach others when they go home. Most campers take advantage of one or more of the sit-down activities such as Assembly, ethnic talks with teachers, costume workshop or party decorations workshop or they go swimming in the afternoon. Others come for two weeks in order to concentrate on one set of classes one week and another set the second week. Some two-week campers have even been known to attend the same class four times.

The following pages present some of the dance and non-dance activities FDC offers each year.

AFTER PARTY

In the first few years of Camp, the day started with class at 8:00 and usually ended with a party or review that lasted until 10:30 or 11:00 p.m., after which most dancers went to the End Zone for a cold drink or some ice cream. (See Late Night Eating below.) Was that enough? Did everyone then go to bed? Of course not!

Some eager campers found the Numbers Club, a bar and restaurant about a mile from campus that had a good dance floor and that would let them set up equipment in the restaurant area and dance until closing time. Little by little, campers, teachers and even committee members joined in the fun until it seemed like half the Camp was there. John Filcich, who was on the faculty at the time and took an active part in this after-hours activity (he brought the kolo records), remembers that at first no one had an inkling that what they were doing could be considered wrong. As folk dancers, when they wanted a drink they looked for a water fountain. But to the Methodist College of the Pacific, just being in a bar was wrong. When the College heard that FDC students—identifiable by their costumes and badges—were seen going into one, they complained to Lawton. John says Lawton issued a directive discouraging campers from going and forbidding faculty to go. This edict ended the participation of some, John says, but not all. Many campers and faculty were having too good a time to stop. Finally, in 1956, Lawton came up with a way to keep dancers on campus and at the same time provide them with the extra dancing they wanted. He opened the Pavilion after the evening review/party for an unstructured, all-request, no teaching, dance-as-late-as-you-like program and called it the After Party. It has remained one of the highlights of Camp.

Although the tin-roofed Quonset hut was *hot* even at night, it soon became a favorite place for visiting as well as dancing. When dancers had perspired so much they couldn't continue, they went outside to enjoy the beautiful Stockton night and cool down enough to go back inside for more dancing.

Since those early days in the Pavilion, the After Party has been held in many different places, including G200 on the second floor of the Gym, Anderson Dining Hall, the Dance Studio, the stage of Long Theatre and in 1996, one end of the dining room in Elbert Covell Hall (the FDC dining room for many years prior to the Callison Hall fire).

Today the all-request program works like this: dancers write the dances they want to do on a board, and the After Party Host creates a program from the written



Atanas & musicians play for an After Party in Anderson.

requests that balances the current Camp dances with past Camp dances and line dances with couple dances. The volunteer hosts agree to stay as late as necessary to keep the Party going. On many nights one or more teachers appear during the party to lead the group in doing his or her dances. In the past they sometimes brought an instrument to provide live music. Now the Bicoastal Band plays every night for part of the program. Jerry Helt sometimes drops in during the week to call some squares. On Saturday, when an adjacent hall has been available, he has sometimes held a concurrent square dance After Party.

In the days of 78s, 45s and LPs, camper Edith Cuthbert annually brought two Volkswagen loads of records for use at the After Party. She found and played the records needed for the dances requested. When Camp began to shift to audiotapes, Bev Wilder transferred the dances most requested from records to audiotape. Today minidisks and CDs are also used. Edy is still the "disk jockey" and is always there every night—and morning. Her dedication is unflagging.

By custom, the Party continues until the person in charge believes the group has dwindled to too small a number. The Saturday night party ends only when everyone is too exhausted to dance, usually at 3:00 or 4:00 Sunday morning. At one time it was the tradition for die-hards to go out together for breakfast at 5 or 6 a.m.

For many years the After Party was staffed by faculty or FDC staff members, but gradually campers were also invited to host a Party. Sometimes pairs or small groups of people act as hosts. Various Committee members have coordinated the After Party: Walter Grothe, Bev Wilder, Bruce Mitchell and, currently, Denise Heenan.



Edy arrives with her first carload.

ASSEMBLY

The early assemblies, beginning with the first year, were held at 3:00 p.m. in Music C and were required of everyone—faculty and students alike. (See picture of Music C in Dance Halls in Part 10 Support from the University.) As now, no other activity was scheduled at the same time.

Assembly has always been a time to sit and relax, to listen and learn ... perchance to nap. A different program is presented each day. In fact, Assembly has always been the only scheduled event that is not the same for both weeks. The programs vary widely, but most are intended to offer campers a chance to grow internationally and interculturally. Teachers, staff members or visitors may present a dance program, show slides or give a talk about some aspect of the culture of the country they represent.

In the early days Lawton presided over the assemblies. Later, George Murton, an early president of the Folk Dance Federation of California, served as MC. From 1962 to 1965 Bev Wilder was in charge, assisted for several years by Bob Harris, son of Sally and Lawton Harris. In 1966 Ace Smith took over as MC, a position he held until his death in 1995. Ace is still remembered fondly for his calm, unflappable good humor and the dignity with which he presided. For the last three years Gordon Decg has acted as MC and has proved a worthy successor.

For the first 20 years the entire Monday assembly was devoted to lengthy introductions of both faculty and staff. When Jack became Director, he introduced faculty and staff via slides at a Sunday night orientation for new campers only. This change left the Monday assembly free for a regular program. After Bruce became Director, Jack continued giving the orientation until 1995.

In addition to the scheduled program, there are always additional minor events: announcements of the unscheduled afternoon workshops, any changes in the regular schedule, brief build-ups for special events such as the Saturday party, and in the 1970s the presentation of the Fickle Foot award during each Assembly. (See Fickle Foot Award below.)

For several years Assembly has started with a 10-minute Slide Show, the first part showing early teachers and leaders to give new campers an opportunity to put a picture to some legendary names. The rest of the show is of more recent faculty and campers, giving everyone a chance to match faces with names. The Slide Show was presented first by Marge Smith and more recently by Vera Holleuffer.

In addition to Music C, Assembly has been held in a variety of places including the Conservatory, Wendell Phillips, the University Theater and Long Theatre.

While it is impossible to list—or even remember—all of the 400-odd assemblies that have been presented in the last 50 years of Camp, a list of a few will illustrate the variety.



- Jane Farwell painting expressive faces on Herb Greggerson's knees and then doing a puppet play using the faces.
- Paul and Gretel Dunsing seriously playing their recorders while a "snake" (a thick rope) slowly rises behind them, attached to a thin line pulled up by a young Chip Smith.
- Anatol Joukowsky (Mr. J) talking about American Indians of the Southwest and showing slides of his research on their life.
- Carmen Irminger and her group performing Swiss dances, with Martin Wieser playing the alpenhorn and cracking a long whip
- Joseph Oyewusi demonstrating and explaining musical instruments and costumes of Nigeria.
- Yves Moreau's demonstration of Bulgarian tunes and rhythms and taped examples of how they have been incorporated into the music of distinctly non-Bulgarian groups throughout the world.
- C. Stewart Smith demonstrating proper Scottish technique while Kamrin MacKnight holds her knee at a 90° angle for much of the hour.
- Richard Purvis, organist and friend of Lawton and Sally Harris, playing an organ concert in the Conservatory.
- Iwao Tamaoki, the first teacher to present dances of Japan, talking through an interpreter about Japanese folk dancing.
- Alura de los Angeles dramatically demonstrating the uses of the Mexican *rebozo* and showing 20 of her most beautiful regional costumes, modeled by campers.
- Barry Glass describing the Aman Dances for Kids program in Los Angeles schools.
- The slide presentation of Romanian costumes by Elena Secosan, assisted by Marcy Phelan.
- Susan Cashion, partnered by Jeff O'Connor, performing dances from Jalisco.



There, that's it!

CANDLELIGHT CEREMONY



Each candle lights anew
The flame of friendship true.
The joy we've had in knowing you
Will last the whole year through.
Camp Song

The Camp choir sings the Camp Song during the Candlelight Ceremony.

The Camp Song was brought to FDC by Lawton Harris from the camping world, a world he knew well. It has long been an important part of the ceremony welcoming new dancers to the Folk Dance Camp family.

The ceremony begins with everyone forming three concentric circles: a small inner circle of those who have been coming to Camp for the longest time, a second circle of those who are new to Camp, and an outer circle of everyone else. To begin, everyone is handed a small unlit candle, and all the lights in the room are turned out. A large lighted candle is then brought into the center of the circles. Since 1987 it has been carried in on an inlaid wooden tray made by long-time camper Larry Miller from small pieces of wood taken from the places where campers have danced or lived that have been torn down or renovated. (See note below.) The candle itself was made by Marge Smith many



Marge Smith brings in the candle on Larry's tray in Callison Hall.

years ago from the small individual candles used in former years, and until 1994 Marge always carried the candle into the room.

While the Camp choir softly sings and hums the Camp song, the Director talks about how the candle and its flame represent the spirit of sharing the joy of dancing with all the dancers who have been part of Camp. As he speaks, those in the inner circle light their candles from the large candle and then turn to light the candles of those new to Camp. The two circles merge and turn to, light the candles of those in the outside circle, whom they then join. When all the candles have been lit, everyone joins the choir to sing the Camp Song.

The Candlelight Ceremony is simple but beautiful. It was especially moving in 1967, the year Lawton died, when Jack commissioned everyone to pass on the light Lawton had given them.

***NOTE:** On the back of the tray Larry chip-carved with a razor blade the name of these places and the names of the 49 dancers who had come to Camp for 25 years or more prior to 1987. During Camp the tray is usually on display in the Camp office. In a 1987 article in *Footnotes*, he explained where he got the wood to make the tray:

I got a leg from one of the chairs in Music C where we held assemblies, a door from a Quonset hut where we tried to sleep on hot nights (segregated from our wives by the way), a board from a bench in Baxter Stadium where we sat during Saturday night second-Saturday festivals, a maple top from a stool in the End Zone where we ate many gallons of ice cream, a piece of oak flooring from the gym and one from the pavilion, and a chunk of an old ash tree in front of Anderson Dining Hall that fell down about ten years ago.

CLASSES

At the heart of FDC is its faculty. Internationally famous folk dance teachers from all over the world have been drawing folk dancers to Stockton for 50 years. These best of the best are experienced teachers and dancers who bring to Camp a breadth of experience that extends far beyond the dances they teach. They are knowledgeable not only about the dances themselves but about the cultural aspects that influence them. The consistently high quality of the faculty is the primary reason Stockton FDC has been so successful and the reason the most important activity at FDC is the dance class. Without the faculty, there would be no Stockton Folk Dance Camp.



Susan Cashion, with rebozo flying, teaches a Mexican dance with the help of partner Jeff O'Connor.

Teaching for the first time at Stockton is a real challenge for all instructors, but especially for those who have never taught in the United States before. Months before they come to Camp, teachers must choose the dances they will teach in each of their 50-minute classes and provide written descriptions for each dance. Their choices are based in part on what they think the dancers will like and on their guess as to the overall ability of their classes. Returning teachers find these decisions and preparations much easier. The most successful teachers are those who can make their dances accessible to the less proficient, challenging to the advanced, and enjoyable for all. In addition to the need to have good teaching skills, good material, and good music, it

helps if instructors can contribute to the camaraderie of Camp.

Instructors may teach their classes as they wish. Some demonstrate a dance before teaching it. Some teach a section and then have the class practice it with the music before moving on to the next section. Others teach the entire dance before doing the dance to music. Some provide an ethnographic context for each dance; some do not. Some teach basic steps at the beginning of the Monday session; others teach them as they come up in the dances. Some teachers of couple dances bring a partner with them; others ask a dancer in Camp to partner them. The only requirements are that teachers begin and end each class on time, teach the second class of the day as if it were the first, and teach the exact same dances the second week that they taught the first. If they eliminate a dance first week, the dance is also eliminated second week.

Thanks to improved technology, dances can be taught more efficiently than in the past. In the early days, when only 78 rpm and later 45 and 33 1/3 rpm records were available, someone had to stand by the record player and try to find the groove separating the bands of music. Or instructors had to run to the machine themselves. Finding the beginning of a phrase in the middle of the band was almost impossible. Tape players with counters were an improvement because the beginning of phrases could be found by using the counter. But it was still necessary to have someone standing at the tape player. Now, with minidisks, it is possible for teachers to go to any section of a piece by using a remote control.

Another technological improvement is the wireless microphone, which is now available for use in the two largest dance halls.

Stockton differs from most other folk dance camps in that more than one instructor teaches at the same time. In 1996, for example, four classes were offered during each of the first three morning hours and three were offered during both the fourth morning and the fifth evening hour, a total of 18 class hours. (See Appendix D 1996 schedule of classes) Even though seven of the classes offered during the fourth and fifth hours were repeats (two classes of squares and two techniques classes were not repeated), it is not possible for dancers to attend every class taught by every teacher in just one week. They must choose which classes they want to attend. Campers are free to plan their programs as they wish, with the proviso that they not attempt to learn a dance for the first time in a review session.

Much of the camaraderie for which FDC is known begins in the dance class. It is here that people get to know each other and begin to develop the friendships that, together with the faculty, bring dancers back to Stockton year after year.

CONTRAS

First taught by Sandy Tepfer, New England contras have been part of the Camp program from the beginning. In the third year of Camp, the top contra caller in the country, Ralph Page of New Hampshire, was invited to teach a class in contras. Ralph emphasized the graceful and measured elegance of the New England contra. His rare brand of wry humor did as much to popularize contras as his excellent teaching. One evening a week he put on a Kitchen Junket, held in Page's New England Kitchen (AKA Music D). His bag of tricks made for a fun-filled evening. There were huggin' games, a pillow dance, play party games, folk songs, and delightful contras, some of which Ralph called in French. Ralph Page sold the West Coast on contras.



Backed by a 6-piece combo, Ralph Page calls a contra in the Gym.

But today few dancers at Camp do contras in the New England style, even when doing traditional contras of that region. Spacing, timing, and movements are now much closer to those of Western squares. In fact, modern contras, such as those written by Jerry Helt, intentionally contain square dance tempos and movements. As in all things cultural, the importation has been adapted to regional and modern tastes and sensibilities.

In the last few years at Camp one contra has been called each evening at OOL, usually designated as Ladies' Choice. Callers have included Don Armstrong, Ned Gault, Michael Ginsburg, Jerry Helt, Graham Hempel, Vera Holleuffer, Steve Kotansky, Jack McKay, Jeff O'Connor, Richard Powers, Joyce Uggla, Bev Wilder, Bruce Wyckoff and a host of others. Many of them have called contras they themselves have written. One of these was written on July 30, 1979 by Don and a group of campers sitting with him at dinner who asked him how contras were written. To answer the question, he had them help him compose one. They named it the Callison Hall Jig and he called it at OOL that night. It has been called repeatedly by others ever since.

CRAFTS / COSTUME WORKSHOP

The craft tradition at camp goes back to the Elementary School Section days when Crafts was a daily class under Betty and Buford Bush. From 1962 to 1966 George and Ada Wells moved a whole rock shop onto campus so that they could teach lapidary and jewelry making. With rocks and jewelry settings easily available, many were the pieces of jewelry that went home from Camp. Since then there have been many others who have shared their expertise in crafts:

Grace Nicholes — God's eyes, corn husk dolls, piñatas and masks made of papier mache, inkle weaving, Indian beadwork and weaving, macramé, and wonderful decorations for the Saturday parties

Bee Mitchell — paper flowers, feather flowers, Tole painting

Marge Smith — embroidery, fine needlework

Marian Gault — fine needlework

Marge Gajicki — counted cross stitch, apron presentation

Eleanor Bacon — Polish cut-outs, silk ribbon, embroidery, Russian punchneedle, Hardanger embroidery



A crafts class with Bee Mitchell in South/West Hall.



Eleanor Bacon

For many years now, Eleanor Bacon has offered various needlework crafts in a two-hour afternoon workshop presented by herself or others. She has also provided a costume service to Camp, bringing an extensive collection of books about folk costumes and at least seven binders of information on costumes and all kinds of needlework. Any camper who wants to add an extra touch to embellish a costume for the Saturday night party, whether it's French, Balkan, Polish, Vintage or whatever, will find generous help from Eleanor. She even brings a sewing machine for repair work.

DANCE PROGRAM

In the early days of FDC, dance was seen as just one component of a total recreation program, albeit the most important. In addition to the scheduled dance classes, there were scheduled periods in the afternoon for crafts, swimming and other recreational activities. There was an emphasis on games, stunts, singing and pick-up orchestras. There were also various planned group activities. For example, each week a committee was formed of campers, headed by a faculty or staff member, to plan and make the decorations for the Saturday party.

Today many of the recreational aspects of Camp have been replaced by more emphasis on the teaching and learning of dances. The afternoon recreational activities have all but disappeared. Crafts are no longer taught as such, although the costume workshop always gives campers a chance to do some needlework. Swimming is not scheduled (due partly no doubt to the lack of a nearby pool), and comparatively few people walk over to the current pool. Ad hoc

singing sessions have gone on from time to time, usually prior to Lawn Party, but they have also sometimes been formalized as scheduled classes. Staff has taken over most of the responsibility for activities once handled by camper committees. Party decorations, for example, are now the responsibility of a single staff member, aided by scholarship recipients and any campers who wish to help. Once Over Lightly focuses almost entirely on the dances taught during the day; the stunts and games of yesteryear's nightly parties are now done only at the Talent Show and the Wednesday/Saturday parties. Pick-up orchestras have been replaced by the Bicoastal Band.

The dance programs of both international folk dance and squares have changed in the past 50 years, but in different ways. Initially equal time was devoted to IFD and to squares, but changes outside of FDC caused Camp to reduce the amount of time devoted to squares and to invite but one caller. These two types of folk dancing are therefore discussed in separate sections.

INTERNATIONAL FOLK DANCE

The international folk dance program at FDC has changed greatly in the 50 years of the Camp's history. In the early years, the dance program consisted almost entirely of partner dances using a two-step, schottische, polka or waltz. This meant that to learn a new dance, those who could do these steps easily had to learn only pattern and one or two new movements. The formations of these early dances were largely limited to either couple dances such as Marklander and Glowworm, trios such as Cowboy Schottische, mixers such as Korobushka, American squares such as Texas Star, or longways dances such as contras and Caballito Blanco.

The 1948 schedule illustrates these dance types. To accommodate the 200 people at the first Camp, three types of classes were offered: Elementary for beginners, New Dances for experienced dancers who wanted to learn dances they didn't already know, and Advanced for the most experienced dancers. Elementary included Varsouvienne Mixer, Korobuska, Road to the Isles, Glowworm, St. Bernard's Waltz and Blackhawk Waltz. New included Polyanka, Jota Argonesa La Fandango, Krautz Konig, Branle A Six and Pas D'Espan. Advanced included Hopak, Hambo, Corrido, Vop Sadu and Skater's Waltz.

The dance program began to change in 1951 when Serbian kolos were introduced. They became so popular that the Committee began bringing other teachers to expand the repertoire of Balkan dances to include, among others, those from Macedonia and Bulgaria. Today the interest in these dances remains strong. Every year at least one, and sometimes two, teachers of Balkan line dances are invited to Camp. The nonpartner dances of Israel, Greece, Romania, Turkey and Armenia have also been introduced at FDC and have become popular enough to be brought back repeatedly. In an effort to introduce less familiar nonpartner dance forms, the Committee has also brought teachers of dances from Nigeria, Taiwan and Japan. And, keeping up with the times, Country Western dance was recently offered. From the middle 70s until 1990, the Committee brought four teachers of partner dances and four of nonpartner dances every year. Since 1990, when the second evening class was discontinued, the ratio has been three partner to four nonpartner.

When Balkan dances were introduced, dancers had to both expand their repertoire of steps beyond the four they were comfortable with. They also had to learn new rhythms. The unfamiliar meters of 5/8, 7/8, 9/16 and 11/16 proved so difficult for many dancers that Anatol Joukowsky and Dick Crum were asked to conduct rhythm workshops. Even today not all dancers are comfortable with these rhythms and find them difficult to maintain.

But Balkan line dances have not been the only new challenges. As new types of partner dances have been added to the dance program, new steps, and sometimes new rhythms, have constantly been introduced. Scottish Country dances, Austrian zwiefacher, French Bourees, additional Swedish turning dances, patterned free style dances such as Hungarian cycles, and free style tango have all brought a new set of challenges for feet and mind. As have dances in which hand movements play an important role, for example, Hawaiian hula, Chinese, Turkish, Armenian and, most recently, Japanese.

Perhaps the most important way in which the dance program has changed in the last 50 years is in the growing number of professional teachers on the faculty. In 1948 the faculty was made up of outstanding local folk dance leaders, plus the "auxiliary" faculty of folk dance teachers who were encouraged to share their dances with others. But Lawton began almost immediately to "bring the best from abroad and elsewhere in the States," believing that the high quality of the dance program was primarily dependent on the quality of its faculty. Subsequent Directors and the Committee have continued to find and then bring the best faculty available worldwide. Today only instructors who are from the country whose dances they teach or who have learned their dances through field research are invited as Camp headliners.

SQUARE DANCE

Interest in square dancing grew phenomenally in the United States following World War II. In California it began as part of the burgeoning international folk dance movement; in other parts of the country it developed apart from folk dancing. This growth of square dancing was reflected at Camp from the beginning, when publicity for the first Camp stated, "Squares are being featured." That year there were classes in beginning, intermediate and advanced squares. In 1949 a separate Square Dance Section, responsible for both squares and contras classes was formed, and beginning, intermediate and advanced calling were added to the schedule. Callers came to learn new dances and variations from each other and to call at the Lawn Party and the evening All-Camp Party. In 1948 there were four callers in Camp: Mildred Buhler, Vera Holleuffer, Carolyn Mitchill, and Sandy Tepfer, who primarily called contras. By 1951 there were 10: Mildred, Vera, Carolyn, Gus Empie, Herb Greggerson, Bob Hager, Jack Hoheisal, Jack McKay, Bob Osgood and Jack Sankey. Some of these callers were nationally known. Indeed, the callers who came to Camp in the early days were many and good.



Vera Holleuffer calls while Edie Thompson, Jack McKay & Peg Allmond wait their turn. (The fiddler is Edie's husband Neal.)



Callers Jack Sankey (in dark shirt) and Mildred Buhler (right) enjoy dancing a square on the lawn, c. 1953.

1951, to open an institute at Asilomar on the Monterey peninsula for a full week of square dance, held during the first week of Camp. His institute drew the callers who had previously come to Camp and well as those campers who were more interested in squares than folk. With fewer callers and fewer avid square dancers in Camp, the amount of square dancing done necessarily began to decline.

In 1955 the Committee decided to invite only one principal caller to Camp. They wanted someone nationally known who understood the folk dance movement and who saw square dancing as a part of folk dancing. They found that caller in Jerry Helt. Jack McKay had "discovered" Jerry at the National Square Dance convention in Cincinnati where both were calling. Jack observed that of all the callers there, Jerry was the only one who could call equally well to beginning and advanced levels of dancers and make both enjoy it. Jerry came to Camp the next year and has returned every year since, each time introducing yet another group of campers to the delights of dancing squares to Jerry Helt.

Until 1996 Jerry taught three classes—advanced, intermediate and recreational. In 1996 he taught only two classes, intermediate and advanced. At OOL he is scheduled for two squares, but he often calls a third by popular demand.

Friday night at Camp is the Big Square Dance Event—**exploding squares**. By the end of Jerry's patter call, the couples will be split up, all dancers in a space far distant from where they began. This is when Jerry



Jerry Helt

gets his only "boos" of the week. But by the end of the singing call, Jerry has miraculously brought all couples back to where they started, and the floor erupts with wild cheers and cries of amazement.

As auctioneer for the Wednesday night auction, Jerry usually offers his "Squares in a Room" on the second Wednesday. The event is held on Friday after OOL, usually in an empty dorm room. With the speaker hanging from upended box springs and up to four squares in the room, Jerry has been known to "call from the closet."

Jerry's calling is always challenging and yet always fun. His squares are one of the joys of Camp and leave everyone stomping for more. It is a credit to his ability that one of the favorite remembrances of international campers and faculty is that they can do American square dancing when Jerry calls.

FICKLE FOOT AWARD

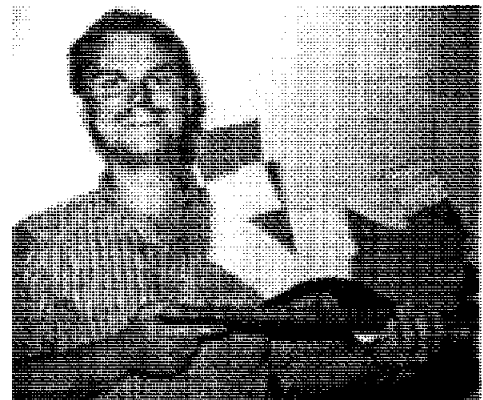
Camp Director Bruce Mitchell is collecting nominees for this week's Fickle Foot, awarded to the person who commits the biggest gaffe while at Camp. Several candidates have been "nominated" already, (That means their friends "ratted" on them!) and more are coming in daily. Should you hear of or see something funny or just plain DUMB run immediately to Bruce and report the person. He/She may be this year's recipient, and his/her name will be recorded on the sole of the foot for posterity.

From a recent *Footnotes*

Bruce Mitchell created the Fickle Foot Award in 1970 as a spin-off from the Fickle Finger of Fate Award of the Rowan and Martin TV program "Laugh-In." Initially the Fickle Foot was presented every day, usually at Assembly, to someone chosen by the previous day's "winner." Faculty, staff, campers—even the Director—were eligible for this dubious honor. The presentation and acceptance remarks were good entertainment, until the acceptance remarks grew into long speeches or even acts. At that point it was decided to present the award only once a week, during the Talent Show, and the "thank you so much" remarks were dispensed with.

The award itself is a large wooden foot made by Bruce from 3/4 inch plywood resting on a base. Later an Ace bandage was added, and long-time camper Vera Jones, who received the Foot one year for sleeping through every Assembly while seated in the first row, crocheted a sock for the big toe. Winners once signed the base, but today little room is left for signatures. Recipients of the Foot have included:

- Vina Cera, for coming to Camp without any clothes (beyond those on her back).
- Yvonne Hunt, for breaking her foot while dancing.
- Tom Bozigian for forgetting his Assembly.
- George Davis, for buying two left opanci.
- Oscar Faoro, for snoring during Assembly.
- Directors McKay and Mitchell, for forgetting to introduce and thank a faculty member at the Talent Show.
- Suzanne Rocca Butler, for wearing her shoes in the shower.
- Vera Holleuffer, for her unintentional double entendres when she subbed for Ace Smith as MC at Assembly.
- Jerry Helt, for sleeping through his Saturday review class.
- Various people, for locking themselves out of their room after a shower, partially dressed.
- Margaret Bush, who spoke for many when she wrote on the Foot, "A bit of folk wisdom - 'Lock not thy key within thy room.'



Zoltan Farkas graciously accepts the Foot



LAWN PARTY

The Lawn Party is to Stockton as Barry Bonds is to the Giants....And it must be on the Lawn. The solid green rug, the small village ambiance, the feel of romping on the glade. Lawn parties are as significant to the character of Stockton as is the After Party, Once Over Lightly, the Auction, etc.the spirit and simplicity, closeness to nature, the meadow like atmosphere create a sense of the Balkan community. (From a 1995 evaluation)



Lawn Party host Denise Heenan invites a guest to teach a dance

Lawn parties have been a part of Camp from the very beginning. They have always provided an opportunity to dance old favorites, learn easy dances from faculty, staff and campers that can be taught in less than three minutes, or simply sit on the lawn, talk, and watch the dancing. Many dances introduced on the lawn have found their way into club programs. And many club favorites have been presented to Camp by club members.

Lawn parties have had just three hosts in the 50 years of Camp: Lawton Harris for the first two years, Walter Grothe from 1950 to 1986, and Denise Heenan since 1987.

Over the years the Lawn Party has been held in several places. Its first location was next to the campus library, across the street from South/West Hall. Lawton chose the spot because it enabled people driving by on Alpine to see the dancing. The sight was especially colorful because in the first few years of Camp, most campers wore ethnic costumes to the Lawn Party. In 1951 the Lawn Party was moved to the lawn between North Hall and Sears Hall, a space now occupied by Grace Covell Dormitory. With 10 callers in Camp that year, there were many squares done on the lawn. In 1953 the Lawn Party moved to the lawn between South/West Hall and the End Zone, the building that now houses a barber shop and campus offices.

The local TV station often came to tape the festivities.

Many of the campus lawns are flat with raised sides so that they can be flooded once a week with unpotable water to keep the grass green. One of these lawns was the one between South/West dormitory and the building where the End Zone used to be. For many of the early years it was used for the Lawn Party. The flooding provided good wading for sore feet as well as green grass during the rest of the week for dancing.

In the late 60s the Lawn Party was moved to the lawn in front of Anderson Dining Hall, directly across from South/West. In those days, a road ran between the two buildings making it possible once again for the community to drive by, stop, and enjoy the dancing. Preceding the Lawn Party, Grace Nicholes taught castanets outside Anderson to a group calling themselves "Gracie's Crickets." On some nights group singing also took place outside.

When the University moved Camp's living quarters from South/West to the dorms in the Quad area in the 1981, the Lawn Party was moved to the lawn between Casa Jackson and the Common Room. It has remained there ever since, except for 1995 when it was experimentally held on the sidewalk east of the Camp office. It was this experiment that prompted a camper to write the comment at the beginning of this section.



The Lawn Party in front of Anderson Dining Hall.

Through 1985 the Lawn Party was scheduled for 45 minutes or more. In 1986 it was dropped from the schedule, but so many people asked for its return that it was reinstated the following year but for 30 minutes only. In 1990, when one of the evening classes was dropped, it was again scheduled for 45 minutes.

METHODS OF INSTRUCTION

ELEMENTARY SCHOOL WORKSHOP

From the beginning of Camp there has been a separate section designed especially for elementary school teachers. For the first 20 years or so this section met from 8:00 a.m. to 12:00 five days a week and offered one unit of college credit per week. The coordinator was Lawton's wife Sally, who was a trained musician and an elementary school folk dance teacher in her own right. The workshop dance teachers were specialists in dances for children and included Genevieve Dexter from the California Department of Education; Buzz Glass, Physical Education Supervisor in the Oakland Public Schools and founder of the California Folk Dance Federation; Lucile Czarnowski of the University of California at Berkeley; and Miriam Lidster of Stanford University. Folk dance teachers on faculty who were experienced in teaching children such as Vyts Beliajus, Elma McFarland and Grace Perryman Nicholes also took part. Other instructors in the Workshop were recreation specialists such as Glenn Bannerman, Buford and Betty Bush, Larry Eisenberg, Jane Farwell, and Kirby Todd.



As Lawn Party Host Walter Grothe watches, Sally Harris presents a dance from the Elementary School Workshop

Gradually over the years fewer and fewer elementary school teachers signed up for the 20-hour Workshop. In 1967, when Sally Harris resigned as coordinator after Lawton's death, the Committee decided to discontinue the credit class. But because there are always a small number of elementary school teachers at Camp who are interested in learning dances they can take back to their classes as well as a few teachers of adults looking for simple dances, the workshop has continued as a special two-hour afternoon session under the coordination of Vera Holleuffer. It is conducted by those members of the faculty who have traditional children's dances they wish to teach. Non-faculty members who are elementary school teachers have also presented dances. In 1996, for example, Bobi Ashley, Jean Brown and Linda Lundgren gave a special class in folk dance exhibition programs in elementary schools, and Joyce Lissant Ugglä taught a workshop in the English Maypole Dance.

TEACHER TRAINING/BASIC CLASSES

From the very first year, FDC has continually offered two or more classes focusing on teaching methods that are also appropriate for less experienced dancers. These classes have included: Techniques, Fundamentals of motion, Dances for children, Basic steps, Teaching from records, Program and square dance design, Progressions for teaching, Teaching problems, Creative rhythms, Basic couple dance, Basic line dance and Basic nonpartner dance. Most recently Nonpartner techniques and Couple techniques have been offered. The teachers of these classes have included Madelynne Greene, Lucile Czarnowski, Paul Dunsing, Vera Holleuffer, Jack McKay, Miriam Lidster, Pirkko Roecker, Bev Wilder, Gordon Deeg, Denise Heenan, Suzanne Rocca-Butler and Jeff O'Connor. In addition, various one-time teacher training classes and workshops have been offered, for example, Ed Kremers' Getting beginners started, Dances for three, and One-night stands.

From 1968 to 1972 Ned and Marian Gault taught a course in the afternoon required for scholarship students called Teacher Training. In 1973 the course was made optional for scholarship students and opened to all campers. Ned and Marian taught the course for several years thereafter. They also taught a course called 101 in which they presented dances from their books *101 Easy Folk Dances* and *101 More Easy Folk Dances*.

THERE HAS ALWAYS BEEN LIVE MUSIC AT FDC





MUSIC

There has always been music at FDC— folk singing in classes and on the lawn, recorded music for dancing, and live instrumental music for listening and dancing.

FOLK SINGING



Gus Danzig leading community singing.

Organized folk singing was introduced to Camp in the late 50s by Gus Zanzig, who gave a class in folk singing in the Elementary School Section and led community singing at Assembly. In the 1960s and 1970s informal singing sessions were held under the old elm trees by South/West Dorm or in front of Anderson Dining Hall, squeezed in between dinner and the Lawn Party. These sessions were often led by John Pappas or Bob Harris. After the move to the Quad, the singing took place on and around the benches outside Elbert Covell Dining Hall. Various dance teachers would also present folk songs from their countries in the native language. Gradually interest in singing folk songs grew enough to justify offering a formal morning class. The first one was held in 1982 and taught by Jeff O'Connor. Other teachers have included Bon(nie) Brown,



Bon(nie) Brown and her folk singing class. 1985.

Nina Kavardjikova, Janice O'Connor, John Pappas and Carol Sandler.

RECORDED MUSIC

During the first few years of Camp, there was a limited number of records usable for folk dance, and the recordings that were available were not always the right music for the dances taught. These included the World of Fun album, put out by the Methodist church for use in its recreation programs, plus a small number of records from Southern California and a few from the East Coast. Many of these recordings were made with pick-up American orchestras who played the music the way they guessed it should be played. Dances frequently had to be changed to fit the music. For example, Corrido had to be adapted to the music available in order to teach it. (The same music is used today). As time went on, folk dance record companies such as Michael and MaryAnn Herman's Folk Dancer and Frank Kaltman's Folkraft were formed in the U.S., and these began producing better records for folk dancing. At the same time folk dance records from Europe were becoming available. All of these recordings were made by musicians who were familiar with the music they were playing. When these records were used for teaching and dancing, they added a measure of enjoyment to the dances that had been largely absent before.

When tape recorders became available, teachers from other countries began to bring tapes for their dances, some of which they had recorded themselves. These tapes, ranging in quality from good to marginal, made it possible for even more material to be presented. In the '70s, FDC moved to an all-tape operation, but technology quickly changed, and in the '90s, when teachers began bringing their music on CDs, Camp changed its equipment once again. In 1995 and 1996 FDC transferred CDs to minidisks. The quality of both CDs and minidisks is superior to that of either records or tapes.

LIVE MUSIC

For the majority of years the music used in classes has been primarily recordings—first 78s, then 45s and LPs followed by cassettes and, more recently, minidisks and CDs. Until recently, whatever live music there has been—and there has always been some—has been spontaneously provided by faculty and campers. A 1951 article in *Footnotes* says that one of the highlights of the Camp was:

The hoe-down orchestra, made up of real talent, thanks to Edith Thompson's persuasion--Grace West, guitar; Ralph Page, accordion; Michael Herman, fiddle, and Edith, piano. There were some fast interchanges of instruments, too! We won't forget Jack Hoheisal cueing them on "Rancho Grande."

Other faculty and staff contributors of live music have included: Atanas Kolarovski, playing some of his favorite Macedonian songs on his accordion; versatile John Pappas, playing a variety of Greek instruments; Bora Gajicki, playing Serbian tunes on his accordion, Tom Bozigian on both dumbek and Armenian drum, Yves Moreau on frula, Michael Ginsburg on horn, Ned Gault on button accordion, Bora Ozkok on zurna, and Marianne Taylor on piano.

Over the years musicians have occasionally been invited to come and play for the Saturday party. For example, a tamburitza orchestra from San Francisco played for the first kolo party, a Mexican mariachi band from Stockton played for a Mexican party, and a Scottish bagpiper played for a Scottish banquet and party.

THE CAMP BAND

John Pappas formed the first Camp band. He would gather together any musicians who had brought their instruments to Camp and they would play at the After Party or during the Wednesday barbecue. That band was the inspiration for the live music program now in existence.

The popularity of the pickup bands that played during Camp made it increasingly evident that Camp longed for and needed live music on a more formal basis. When the Jack McKay Scholarship was set up after Jack retired as Director in 1987, it was decided that funds from the scholarship would be used to pay for an ongoing Camp orchestra. Barbara McOwen, who had been at Camp acting as assistant in dance and music to C. Stewart Smith and later playing for an assembly given by Marianne Taylor, was appointed Music Coordinator and asked to form a small orchestra. Every year since then she has put together a group of six or so experienced and talented musicians who have provided Camp with superb live music, first under the name The Stocktunes, now under the name The Bicoastal Band. Musicians who have played in the group since 1988 include, in addition to Barbara, Becky Ashenden, Pete Campbell, Chuck Corman, Janette Duncan, Rebecca Dodson, Henry Ducharm, Ruth Hunter, Jaap Leegwater, Robert McOwen, Jerry Muhasky, Jeff O'Connor, Jana Rickles, Jim Shoemaker, Pat Spaeth and Don Sparks. Bill Griffiths, a professional sound man, contributes greatly to the excellence of the band by setting the stage and doing the sound with his own equipment.

While at Camp the musicians spend afternoons and evenings practicing and building a repertoire. Much of their free time is spent writing out scores for the music of dances taught at Camp. They set a performance schedule early on which they have followed in succeeding years. Their primary performance is at OOL. For a half hour prior to the start of OOL they play old favorites, and during the formal program they accompany the contra caller and play many of the Camp dances. They also contribute music at After Parties, Assemblies, the Saturday banquet and party, special serenades and Zurna Wakeup Calls. Over the years various faculty members have joined with the band to add ethnic flavoring, for example, Yves Moreau, who plays both Bulgarian and French Canadian music. The Bicoastal Band has added immensely to the spirit of FDC.

The following reprint from *Footnotes* of August 8, 1992, expresses so well Camp's great appreciation for the Bicoastal Band:



John Pappas, Jeff O'Connor, Marianne Taylor, Ercument Kilic, Jaap Leegwater, & Ellie Wiener. 1984.



Bicoastal Band, 1996. Top: Jim Shoemaker, Janette Duncan, Jana Rickles; bottom: Robert McOwen, Barbara McOwen, Jaap Leegwater.

KUDOS TO THE BAND

Tonight will be our last dance with the Bicoastal Band for another year, and it seems to be the general consensus of camp that they add a wonderful richness to our experience. Dance and music were meant to be done together and here at camp we see a happy marriage of the two arts. The give and take between dancer and musician adds the dimension often missing in our dance experience, and as Barbara commented last night, is greatly enjoyed by the musicians. The opportunity to work together so closely for these two weeks is very enriching for the musicians and we dancers are the beneficiaries of their growth. Special thanks must go to Barbara McOwen for her incredible contributions.

ONCE OVER LIGHTLY

THE FIRST EIGHT YEARS

Until 1956 the activities following the Lawn Party differed from year to year, but there were usually three parties: an opening party, a mid-week party and a final party or outdoor festival. The parties were held in the Gym after the last class or review session and could start at 8:30 or 9:00 or even 10:00. In 1951 reviews were scheduled for 8:30 and an all-Camp party for 9:30. During these parties there were Talent Show type acts. Every year Madelynne Greene was on the faculty, she performed, to great acclaim, her solo hambo, in which she danced with an imaginary partner as a gum-chewing girl, an ethereal ballerina, and as the partner of an awkward jock. Stockton resident John Burke sometimes played his musical saw. The year Anta Ryman was on the faculty, she and Jack McKay performed different hambo styles used in Sweden: when dancers are in costume, restricting themselves to the dahl step; when they are out of costume, doing twirls in and out; and when they are dancing on a postage-size dance floor in a nightclub, dancing almost in place. Ralph Page once called a contra to uneven phrased kolo music—and did it successfully. Four enthusiastic campers demonstrated Lummi Sticks. Bob Hager demonstrated lariat twirling, and the four biggest men in camp, including Jack Hoheisel and Herb Geggerson, put on long skirts and danced with the four smallest women in camp, including Wee Steuber and Peg Allmond, who were dressed in men's clothes.

FROM 1956 TO 1990

Once Over Lightly, known as OOL, has appeared continuously on the daily schedule since 1956. It has always been primarily a time for the review of dances.



*Martha Awdziejewicz Weis, Nena Shokcic, Steve Kotansky
and Bev Wilder at OOL. 1986*

conditioned Callison Dining Hall. Although most of the seating was on the dance floor, there was also a small balcony where dancers could sit or stand and watch the action. It was especially popular during exploding squares. Several



*Madelynne
Greene*

Until 1973 OOL was held in the Gym. While the Gym was hot and huge, it had one major advantage over halls used after 1973, namely, the risers where people could sit and watch the dancing. When the Gym was flooded before the 1973 Camp and the University decided not to permit dancing on the floor (after being told that the floor could not be refinished again), OOL was moved to the much smaller Anderson Dining Hall for a year. In addition to its size, Anderson had the disadvantage of having seating only around the edges of the room and in a covered porch alcove, but it had the advantage of being within a few feet of an outdoor lawn and benches. In 1974 OOL was moved to the larger, air-

years before the 1995 fire, the University turned the balcony into an office, thus closing it off to Camp. The 1995 fire that demolished Callison forced OOL to relocate once again in 1996, this time to Great Hall.

Since leaving the Gym, the schedule of Camp dances done at OOL has been projected on a screen near the music stand. In addition to the Camp dances, the evening has always included a contra, which for over 10 years has been ladies' choice, and at least two squares by Jerry Helt. For many years Ruth Ruling has arranged the program, and Bev Wilder has handled the music and acted as MC.

FROM 1990 ON

The current evening schedule began in 1990, when two classes were reduced to one 7:30 class. One of the reasons for the change was to allow more time for relaxed dancing of old favorites to The Bicoastal Band from 8:30 to 9:00 and to allow time for more Camp dances during OOL—at least two dances from each teacher. OOL is scheduled to end at 10:30, but it sometimes runs later. At the close, it's bedtime for some, Hole in the Wall (food!) and After Party (more dancing and fun!) for others.

SATURDAY BANQUET & PARTY

THE BANQUET

Before 1965 the Saturday buffet banquet bore no relationship to the party's theme. The idea of matching the Saturday night banquets with the Saturday night ethnic theme parties, a different one for each week, was suggested by Paul Fairbrook, who had recently come to the University as the new Director of Food Services, who was already well-known throughout the country for his skill in providing excellent food in an institutional setting. (For more about Paul, see Food Service in Part 10 Support from the University.) Paul researched recipes in his extensive collection of international cookbooks and then consulted with the teacher responsible for the party to prepare the menu. But because he was a perfectionist, he always prepared a small quantity of each dish for the teacher to sample to make sure the dish was acceptable.

After Paul left UOP, Jeff O'Connor worked with the teachers and Food Services until 1991. At that point Suzanne Rocca-Butler assumed the responsibility for recipe selection, menu planning, and coordination of the banquet and pre-banquet festivities with the teachers and Linda Thomas, Director of Catering for Food Services.

Every effort is made to recreate as authentic a dinner as possible, given the lack of some ingredients and the limitations imposed by the UOP kitchen; for example, today there are no stove tops—only steam pots, ovens and grills. As eating trends have changed due to an increased awareness of the relationship between food and good health, recipes have been adapted to reduce fat and sodium and to increase the number of vegetarian dishes.

A menu is placed on each table that identifies the dishes on the buffet table.

THE PARTY

For the first 14 years of Camp, a closing party was held at the end of both sessions. The one held on the first Saturday was in the Gym and always included exhibitions and other kinds of entertainment of the type described in Once Over Lightly. The party held on the second Saturday was a large, colorful outdoor affair called the Closing Festival and was held at Baxter Stadium. Lawton issued an open invitation to folk dancers in the surrounding area to join in the party and to Stockton residents to come and watch the entertainment. The festival was great publicity for Camp, a fact of which Lawton was well aware.

In 1962, when Baxter Stadium was no longer available, the second week closing party was also held in the Gym. These parties always included exhibitions, skits and other kinds of entertainment.

After the Gym was flooded before the 1973 Camp, the Saturday party was moved to Anderson Dining Hall for one year. In 1974 it was relocated in Callison, where it remained until fire destroyed the building in 1995. In 1996 the closing party was held in Great Hall.

Moving from the large Gym to the much smaller Anderson and Callison halls necessitated limiting the party to campers and a few guests. The move also marked the beginning of the tradition of theme parties in which the country of the teacher responsible for the party is highlighted. These parties have included:



Georgia Milton surveys the Loch Ness monster she and her committee created for the Highland Ball held in Great Hall, 1997.

Greek: John Pappas, Joe Graziosi
French: Germain & Louise Hebert
Irish: Una & Sean O'Farrell
Turkish: Bora Ozkok, Ahmet Luleci
Austrian: Ned & Marian Gault
Israeli: Israel Yakovee
Vintage: Richard Powers
Swiss: Carmen Irminger
American Pioneer: Glenn Bannerman



Polish: Ada Dziwanowska, Jacek & Bozena Marek
Hungarian: Andor Czompo, Kalman & Judith Magyar
Scottish: C. Stewart Smith, Joe Wallin, Robert McOwen
Mexican: Alura Flores de los Angeles, Nelda Drury
Swedish: Gordon Tracie, Eva and Tommy Englund
Romanian: Mihai David, Theodor Vasilescu
Balkan (originally kolo): John Filcich, Dick Crum, Anatol Joukowsky, Atanas Kolarovsky, Steve Kotansky, Yves Moreau, Barry Glass
Chinese: Ching-shan & Fang-chich Chang

The full list is long and colorful.

Having the closing party inside also made it possible to have decorations. While many of the decorations made for the walls above the risers in the cavernous Gym were hardly noticeable, those made for the much smaller Callison contributed greatly to the party's atmosphere. For many years, Grace Nicholes, with paint, paper, imagination, creativity and the help of many scholarship people and other campers, transformed Callison. Many still remember the wonderful Chinese dragon, 157 feet long, with overlapping, shiny scales, made for the Chinese party. Friday night after OOL, scholarship people and anyone else who could be cajoled into helping, climbed ladders and hung decorations, all under Gracies' supervision. When the physical demands became too great for Gracie, Camp was fortunate in having other creative people take over, first, Kamrin MacKnight, and then Georgia Milton.

Decorations for the Camp party have always been based on the country or area featured that evening. They have ranged from displays of Turkish flags hanging from the chandeliers to Scottish castles, from Mexican paper cut-outs to Greek sheep. The Greek sheep were no ordinary Greek sheep. They were whimsical caricatures of the teachers and the members of the Bicoastal Band, each dancing in an appropriate costume. Signed later by their real-life counterparts, these decorations, like many before them, have been recycled for subsequent parties.

The last party of each week is more than a party. It is really a festival of events. It often starts before dinner with the gathering outside the Camp office of campers, some costumed and some with touches and pieces of costumes related to the party theme. Then, led by the Bicoastal Band or another group of musicians, everyone parades to the banquet hall. During the banquet there is often music or entertainment. At 8:30 the party begins.

A SAMPLE CLOSING PROGRAM

Robert McOwen's Highland Ball, held on Saturday of the first week in 1996, exemplifies the closing events of Camp. At 5:30 the Clans gathered on the walk outside the office, including the MacTamioka Clan and the MacDinzelbacher Clan. Then, led by Piper Georgia Milton, in full piper dress, and a kazoo band of 20, the parade of bonny Scottish dancers moved across the campus to an open area where the Highland Games were held. The games were innovative. Most noteworthy were the rounding up of the blindfolded sheep by Scottish sheep dogs and the tossing of the caber into a partner's garbage can.

Then came the banquet, held for the first



Robert McOwen directs the tossing of the caber. 1996

time outside in a stately grove of trees. The menu was:

- Aperitif: A taste of scotch
- Preliminaries: Potato bread with butter, Tomatoes with Green onions
- Main event: Steamed cabbage with brown butter, Barley and mushroom casserole,
Carrots with capers, Neeps and tatties, Roast beef with horseradish and Sour
cream sauce
- Finally: Trifle

Next came the Highland Ball in Great Hall, where an enormous green Loch Ness monster curled around the walls, eager to catch the Piper. The dance program contained two dances from each teacher, several dances from Scotland and many favorite dances from over the years. To finish this great party, all the dancers joined in singing Auld Lang Syne.

The coordination required to put on a party and a theme banquet is considerable. Today three people work together. Jeff O'Connor makes up a dance program with at least one dance from each teacher, produces a printed program, and organizes the special events of the evening. With the help of campers, Georgia Milton makes the decorations for the party. Suzanne Rocca-Butler works with the food service providers to put on a banquet reflecting the party's theme. Others who have filled some or all three of these roles include Katherine Grothe, Kamrin MacKnight Grace Nicholes and Marge Smith

SITZ SESSIONS

From 1948 to 1960 the afternoon schedule was not consistent. One regular thing about it, however, was quiet time activities, sometimes called "sitz sessions," held between lunch and Lawn Party (with Assembly at 1:30 or 3:30). These activities included the regularly scheduled Crafts Workshop, Gracie Nicholes' castanets class, singing on the lawn and classes for aspiring square dance callers taught by Vera Holleuffer or Jack McKay.

They also included various kinds of "one-time only" activities. In 1951 camper Alta Highman of Watsonville brought an Indian game called Lummi Sticks, played by two or four people sitting cross-legged on the floor holding 18" sticks of 3/4 doweling which they move in time to a chant, periodically striking the floor or each others' sticks. The game was so popular that Dealer Jack Sankey went to the lumber yard and bought doweling cut to the right length so that everybody could play.

The following year Caller Bob Hager from Washington taught the art of twirling lariats. Again, Jack went out and found rope of the right size and weight so that everyone could try. In 1959 Glenn Bannerman brought some basswood plates to Camp and taught how to chip-carve patterns on the rims using only a razor blade. Larry Miller has used this technique to carve some 50 plates as well as the tray used during the Candlelight Ceremony.

Regularly scheduled Ethnic talks were added to the Wednesday afternoon schedule in 1974 when Campers requested time to talk informally with the faculty. The topics of these 30-minute to one hour sessions are determined by the faculty member and the participants.



Young campers play Lummi Sticks.



Dick Crum conducts a Sitz session for faculty and campers. 1955.

SUNDAY TRIPS

In the early days Camp started Monday morning with registration and ended with the Saturday night party. That meant that the Sunday between the two weeks of Camp gave the faculty and the students staying for the second week a whole day to rest. Lawton decided to fill up the time with a trip. The first was a boat trip on the San Joaquin to a small island, Lost Isle, where the group had a cookout before the trip back in the moonlight. The remaining outings were bus trips to the Gold Country. The July 29, 1958 edition of *Footnotes* contains the following:

- A bus ride to California's Fabled Mother Lode
- Frog jump at scene of Mark Twain's famous story "Jumping Frog of the Calaveras"
- A real Western Style Bar B Cue'd Steak dinner with lots of trimmings!
- A tour through the old town of Murphy's with one of California's famous historians
- A chance to soak your feet in a lot of cold running water
- A dance in the old barn by the pond with the trout a-jumping—"where the stag at eve comes down to drink his fill"

You can't afford to miss it. Total cost \$7.00. We'll leave at 1:30 p.m. Sunday from Anderson Y.

The frog jump provided campers an opportunity to take part in a frog jumping contest of their own. In the 60s, after the Sunday trips had ended, camper Adele Wilder of Angel's Camp brought some frogs to Stockton along with a group of frog-jumping judges dressed in appropriate 19th century costumes. The judges conducted a frog jumping contest in the Gym during OOL with volunteer campers as participants.

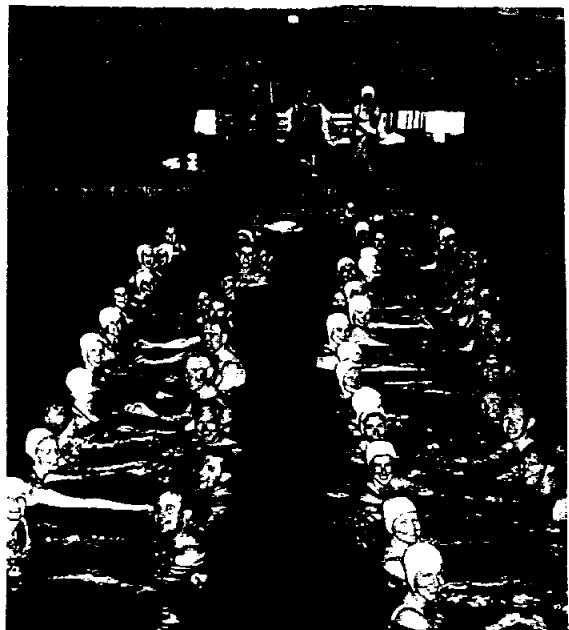
SWIMMING

Until the University built the Olympic-size pool near the stadium over 25 years ago, the campus pool was a much smaller one located between the gym and the Wendell Phillips parking lot, where sand volleyball and basketball courts are now. Because it was so near, the pool was heavily used by tired and hot dancers whenever it was open to FDC. Locker rooms for changing were conveniently located a few steps away in the Gym.

Swimming was a regularly scheduled activity. In 1948 it was scheduled for 4:30; in 1949 for 5:00. In 1950 a late-night swimming program called "You're All Wet" (later "Drip and Dive") was added following the nightly All-camp Party in the Gym, where it was hot or hotter, depending on the night. After changing into bathing suits in the gym's locker rooms, swimmers left by the side door, ran a few steps to the pool and jumped in. Sometimes there were up to 30 or more people in the pool. At that point everyone did what any good dancer would do: they reorchestrated the dances they knew or were learning into "aqua form" and danced them in the pool. One memorable evening Ralph Page called a contra "aqua style." From the safety of the pool side, he called something like:

Actives swim down the outside of the set,
turn alone and swim back home.
Now down the center four in line,
turn alone and splash back home.
Watch that splash, you're getting me wet.
Now down the outside of the set.

Others made equally memorable contributions. No one who was there can forget Andor Czompo teaching the expert water squirting technique he developed during his early goat-milking days. He could hit an unsuspecting target 25 feet away.



Contra lines get ready to dance.

When the new pool was built, the University began allowing the public to use the pool in the afternoon and FDC to continue using it for another hour or two before dinner. In 1976, for example, the pool was open to the public from 12:00 to 5:00 and campers were allowed to continue swimming in the far east lane from 5:00 to 7:00. Nowadays the pool is open to Camp only in the afternoon until 4:30.

With the pool further away it wasn't as easy to use the pool at night. As a result a program called Midnight Swim was instituted, but it never drew many swimmers in the larger pool even in the days when the Blue Whale (an old blue 15-passenger van that Jack McKay brought to Camp for several years) shuttled swimmers over and back. The pool is so large that it is difficult to create a feeling of camaraderie, though those who made it over there certainly tried. Gradually the number of people trekking to the pool at night dropped to sometimes single digit numbers. When the University began requiring Camp to pay them for four lifeguards for the two-hour swim regardless of the number of swimmers, the Midnight Swim was discontinued.

In addition to its size, the new pool has one feature the old pool didn't have. It has a window below the level of the water at the deep end that allows viewers to watch the diving. One night a group of campers went down to take a look. What they saw was a young camper diving from the springboard and on the way down losing his swimming suit. Needless to say he won the Fickle Foot for the week.

TALENT SHOW

Talent Shows have been presented on Saturday afternoon since at least 1953 as a closing of the week's activities. They began in the Music Conservatory, moved to Long Theater and, in 1996, moved back to the Conservatory. Ace Smith presided over the Talent Shows for many years with great good humor, ably assisted by Frank Bacher, Ray Bacon, Gordon Deeg, Ned Gault, Greg Lund, Norm Oellerich and Chip Smith. Ace and Marge always provided backstage refreshments for participants after the show. Since 1994 Gordon has taken over the job of MC and carried on Ace's laid-back style.

The Talent show now closes with the director announcing the Fickle Foot Award (See Fickle Foot Award above), presenting 20-year pins and 30-year certificates (See Recognition of Camp Attendance in Part 9 Support Activities); thanking everyone who has made Camp a success (the Committee, the staff, the dealers, the research committee, the faculty and the campers themselves), making the usual necessary announcements; and finally, urging everyone to return the following year.

The qualifications for entry into the show are the following:

Each act must be folk or Camp related.

The time must be limited to 8 minutes.

The act must be appropriately costumed.

There must be a sign up sheet for each act. (No sign up, sheet, no performance!)

Sometimes the acts have been very professional; sometimes they have been far-out in humor, but they have always been warmly appreciated by the audience and have given a great finish to the week, leading to the final party that night. Looking back, there have been some notable acts, some so good that they are remembered fondly years later!

Thanks to Jean Brown and Norm Oellerich, who have videotaped the show for a number of years, many rare numbers have been preserved for posterity. Here's a partial list, in no particular order, of some of the wonderful acts we have seen over the years.

- Una O'Farrell's Irish step dancing to the accompaniment of Sean O'Farrell's tin whistle.
- Bruce McClure as a golden statue come to life.
- Vyts Beliajus' camel dance, his prayer dance, and his ethnic wedding scene.
- John Filcich's Sestorka Exhibition.
- Gracie's Crickets, playing castanets, each with a red rose clamped between the teeth.
- The Glenn Bannerman family, Jeff O'Connor and friends clogging, Appalachian style.
- The Greek cafe skit of Yves Moreau, Nikos Savvidis, Steve Kotansky and Glenn Bannerman
- Dick Crum as Professor Mordant Rant giving a folkways lecture and as the traveling folkdancer Harold Underfoot.

- Polly (Dickenson) McBride's Jolk Dance Camp.
- The Schuhplattlers of Bruce Mitchell's Camtia Dance Ensemble of Sacramento.
- Ada Dziewanowska's staged Polish fables, one with Moshe Eskayo as the devil and all with Darlene Clark.
- Ada's strip tease, done with at least three layers of Polish costumes.
- Kalman & Judith Magyar and Steve & Susan Kotansky dancing a suite of Hungarian dances.
- Zoltan Farkas and Steve & Susan Kotansky dancing Hungarian and Transylvanian dances.
- Franticek Bonus and women campers in Czech costumes, singing Czech songs and dancing.
- Jerry Duke and his Dancin' Man on a Board.



Miss FDC pageant of 1955



Nora Nuckles & Marilyn Gentry doing a Hawaiian number

- John and Paula Pappas in costume singing Greek songs and playing various Greek instruments
- Bon(nie) Brown's class singing Balkan songs.
- Atanas Kolarovsky and 15 women in costume singing Macedonian songs.
- Atanas' imitations of the dancing styles of other folk dance teachers.
- Yves' imitation of Atanas, complete with red polo shirt, khaki slacks and kerchief.
- Jerry Helt's whistler number and his ballroom dancing with "partner" Bon Bon Baguette.
- Vera Jones and the candles put on her piano when she accompanied one performer after another, one candle added each time she sat down at the piano.
- George Tallboys and his violin solos.

WATERMELON FEED



In 1951 Bob Osgood, Herb Greggerson, Ralph Page, Vyts Beliajus and Arden Johnson, all publishers of dance magazines, decided to sponsor a watermelon feed in front of Music D immediately after an Assembly as publicity for their magazines. Later the Watermelon Feed was sponsored by the dealers for several years. A 1963 issue of *Footnotes* states: "The watermelon feed both weeks of camp was sponsored by Camp Dealers The Festival Folkshop and The Wells Rock Shop -- and a great big thanks to them...." Eventually Camp began to sponsor it and has done so ever since.

The Watermelon Feed has always been held immediately after Assembly on the lawn outside, at first on different days, but for many years now on Thursday. There have been numerous seed spitting contests over the years in an effort to grow Camp watermelons, but so far not one has sprouted.

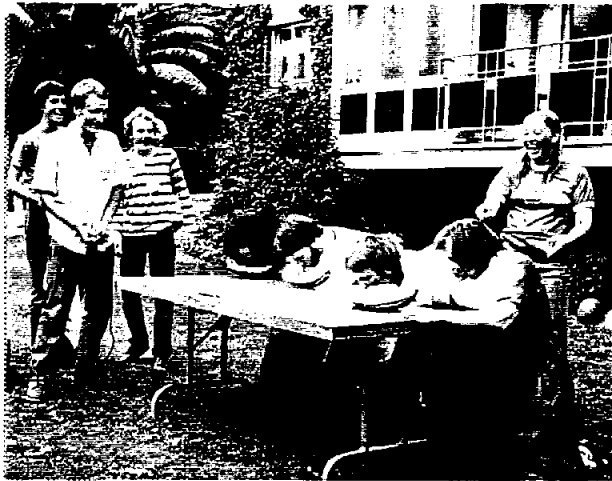
WEDNESDAY PROGRAM

Before 1973 the only scheduled review was on Saturday. In response to camper suggestions recommending a mid-week rest from learning, Wednesday was made a review day, and in the afternoon, everyone was taken to Micke Grove, a large park about 10 miles from UOP with many long picnic tables, a pool and an air-conditioned building with a large wooden dance floor. In one of his many efforts to give FDC the best food service possible, Housing and Food Services Director Paul Fairbrook had a barbecue dinner brought to the Grove, and improving the meal even further, long-time campers and local residents Leon and Mabel De Carli brought corn from their farm that they had just picked that day. Singing and then the Lawn Party followed the barbecue, ending with an indoor party with a Western theme. There were plenty of games at the party as well as dancing. One game many campers still remember was C. Stewart Smith's Gathering of the Clans, a hilarious variation on musical chairs featuring father, mother, sister, brother and baby, who sat on father's lap.



Dancing on the dining hall lawn after the picnic. 1976.

The following year, the ethnic talks with the faculty were added to the afternoon schedule, preceding the trip to Micke Grove.



A typical Wednesday picnic highlight

By 1975 people were beginning to say that they were tired of driving all the way out to Micke Grove. The Committee's response was to move the picnic to the lawn outside Elbert Covell Dining Hall and the party to Callison. Food service continued to provide a barbecue on campus and the DeCarli's continued to bring fresh corn. Spontaneous entertainment before dinner consisted of games and dancing to live music. The games included the ever-popular water balloon toss relay, the egg toss, the Frisbee toss and Glen Bannerman's game "Jaws," in which the players who are sitting on the lawn holding the edges of a very large parachute occasionally get "pulled under" by the "sharks" lurking below. Great fun!

Parties continued in Callison with games like Paper Islands, another variation on musical chairs, and with Ace and his helpers taking the Camp photo.

In the mid 1980s, the dinner was moved inside and steak was added to the menu. In 1989 a scholarship fund-raising auction with Jerry Helt as auctioneer became the highlight of the dinner. Realizing that the many campers who come from all over the United States and the world might be interested in trying a more regional cuisine, the menu was changed to California cuisine in 1992. Coordinated by Suzanne Rocca-Butler, the dinner became a real banquet.

In November 1995, fire destroyed Callison and the adjacent kitchen, forcing the University to move meals to Grace Covell Dining Hall and to put on the 1996 Wednesday banquet outdoors in a beautiful grove of trees.

Today the Wednesday program consists of a review of dances in the morning, talks with instructors after lunch, an evening banquet on campus, the weekly auction, a dance party, the After Party and, at last, bed.

WORKSHOPS

ROUND DANCING

Before 1953 there were no scheduled round dance classes. From 1953 to 1962 there was one scheduled class sometime during the day taught by Dale Garrett, Buzz Glass, Bruce Johnson, Jack McKay or Jack Sankey. The rounds taught were those done by square dance clubs in northern California. From 1963 to 1974 rounds were limited to one dance taught during the intermission of Jerry's evening square dance class upstairs in the YMCA Lecture Hall. The teachers included Jack McKay, Pearl Preston, Jack and Dot Sankey and Ace Smith. In 1975 Lambert Knox, a well-known round dance teacher from San Francisco, was invited to offer a round dance workshop on Monday afternoon from 3:00 to 5:00. Lambert's classes were a great success because of his fine instruction, choice of dances, emphasis on beautiful movement, and even-tempered personality. Because he was able to stay only for the Monday OOL, he taped his cues over the music so that round dance experts like Ace Smith and Zora Mae Torburn could lead the dances for the rest of the week. After 13 years of teaching at Camp, Lambert died suddenly in 1987, a great loss to Camp.

OTHER MONDAY WORKSHOPS

Since 1988, Monday workshops have featured many different forms of dance:

1988	<i>Vintage Dance</i>	Jere Curry	1993	<i>Country Western</i>	Jeff O'Connor
1989	<i>Western Swing</i>	Ed Cirio	1994	<i>Vintage Dance</i>	Richard Power
1990	<i>Cajun</i>	Jerry Duke	1995	<i>Cajun, Zydeco</i>	Eliot Khuner
1991	<i>Round Dance</i>	John Flora	1996	<i>Country Western</i>	Jeff O'Connor
1992	<i>Contras</i>	Various faculty			

RECREATIONAL WORKSHOP

Initiated by Bruce Mitchell four years ago, the Recreational Workshop offers dancers/teachers an opportunity to share dances they are using with their groups. Both music and dance descriptions are copied and also shared. The workshop is scheduled for 3:00 Tuesday and is now coordinated by Jean Brown.

ELEMENTARY SCHOOL WORKSHOP

See Methods of Instruction in Part 7 Activities.

OTHER WORKSHOPS

Teachers and campers have always used the afternoon hours between Assembly and Lawn Party for ad hoc workshops that provide additional instruction in especially difficult dances, styling, dances not on the regular schedule, songs done during a dance, or anything else of interest. The five workshops offered on Wednesday of the first week in 1954 (when Assembly was at 3:00) and described in *Footnotes* illustrate the range. They included:

- At 1:30: A "Party Planning Confab with Jane Farwell" in the Anderson Y Lounge.
A teaching session with Lucile Czarnowski reviewing one of her most popular dances from the year before—the Camellia Tango in the Y (upstairs). (The editor adds that the dance had more or less passed out of popular use because of the difficulty of getting records, but that records had become available.)
- At 4:15: Drums and heel work by Lisa and Wally Lekis in the Pavilion.
Millie von Konsky working over Chiapanecas in the Dance Studio.
Work on the Waltz Quadrille with no leader in the Anderson Y (upstairs).
(The dance had been introduced that year by Bee Mitchell.)
Anatol Joukowsky going over three of his dances—Gerakina, Jablachko, and Kolo from Shumadia—upstairs in the Y.
Betty Bush showing how to make a Shepherd's Pipe in the Craft Shop in Engineering.

Marge Smith was initially responsible for scheduling these workshops. Ginny Wilder then had the job for many years until her untimely death in 1991. More recently Vera Holleuffer has been in charge.

7. SUPPORT PERSONNEL WITHIN FDC

The two most important groups at FDC are first, the campers, and second, the faculty. Bringing these two groups together so that both experience a high degree of satisfaction requires a large behind-the-scenes staff of dedicated and talented workers. The reputation that FDC has in the folk dance world as a highly organized and smoothly run camp is due primarily to the efforts of the Director, the Committee, the Research Committee, the staff, and even the campers themselves.

DIRECTOR

As an Assistant Professor in Summer Session, the Director of FDC is responsible to the University for the operation of Camp. The remarkable stability and sound growth of FDC over the period of 50 years is due in large part to the fact that there have been only three directors, each one dedicated to FDC and each uniquely qualified in the field of leadership both in their professional careers and in their folk and square dance activities. All three have earned the admiration and warm affection of Camp members for the many years they have led so wisely and so well.

LAWTON HARRIS, 1948-1967

See Part 3 Lawton Harris, Founder for biographical information.

JACK B. MCKAY, 1967-1987

Professional experience

Jack McKay's professional experience with administration started when he was drafted into the army in 1942 at the age of 21 and was assigned to a headquarters in Hawaii responsible for the islands of Molokai and Lanai. Working with the commanding general, he says, quickly taught him that the art of administration consists of: 1) knowing what you want and 2) searching until you find a way to do it legally. The rest of his military career, from Private to Lt. Colonel, taught him the importance of 3) getting to know the bureaucracy you're in and 4) making it work for you. As Director of Camp he had to make use of all these tenets of creative administration.

Jack's group work experience began after WW2 when he majored in sociology at San Francisco State and took every course offered with the word "group" in it—Recreational Group Work, Social Group Work, Psychiatric Group Work, etc. The courses in group work were invaluable when he became a square dance caller and teacher with three square dance clubs. In 1956 he was asked to donate a half day a week to a San Francisco Council of Churches senior center that provided recreation, social work and psychiatric services on a group work level. The director of the center said she found him by asking Lawton Harris to recommend a folk dance teacher who put people before dancing. That priority was one Lawton and Jack had in common. Eventually Jack became director of the senior program, which grew in size until there were nine paid staff and several hundred volunteers serving over 1,000 seniors in eight programs and eight centers. Later he became executive director of another agency serving the elderly, from which he retired in 1989. Jack is still active in the field of aging, chairing committees and serving on boards.

Folk dancing experience

Folk dancing has always been an important part of Jack's adult life. (As a teenager it was tennis.) In 1939 he helped start a folk dance club in junior college as part of a cooperative in which he was involved. In 1942, as president of the San Francisco Fun Club, he played a role in the founding of the Folk Dance Federation of California in Lodi. After serving in the Army between 1942 and 1946, he returned to San Francisco where he resumed folk dancing by rejoining the Fun Club, joining Gate-Swingers at the Central YMCA, and leading the Mission Dolores Belles and Bows. Shortly thereafter, he began a 10-year career as a local and traveling square dance caller.

In 1948 he was invited to join the Camp Committee and in 1949 he came to Camp as an evening square dance caller and teacher. Earlier he had founded two recreational square dance clubs in San Francisco, Square Cutters and still-active Caper Cutters. With Ralph Page's help, he added contra calling to his repertoire. In 1959 he co-authored

How to Teach Folk and Square Dancing with FDC faculty member Lucile Czarnowski. In 1950 he was elected the first president of the Northern California Square Dance Callers Association.

When Jack served as Director of Folk Dance Camp, he found that he used everything he had ever learned from his college group work courses, his army service, his experience as an administrator of social work programs, his career as a square dance caller/teacher, and the many years he spent folk dancing.

BRUCE MITCHELL, 1987—present

Bruce Mitchell started his folk dancing career on June 2, 1951 when, at the age of 15, he went to a square dance class with his parents Don and Bee Mitchell at the Midway Ballroom between Stockton and Lodi. They needed one more person to complete the fifth square, and Bruce was the only person in the room not already dancing. He hasn't sat down since.

Bruce's first experience in teaching dance started during the fall of 1954 just as he was entering college when, he says, "Not knowing any better, I taught a class of 130+ junior high school students." He has been teaching dance ever since for many recreation departments and/or private groups.

His experience with the students helped to prepare him for his formal vocation, elementary education. Now retired, he was a professional educator for 38 years in the Rio Linda Union School District where he taught various levels, including three years of special education. For 23 of those years he was a school principal, and for the last three, a Curriculum Coordinator. During his 38 years in the school district, he always found a way to teach dance to students.

In 1952, a year after Bruce's mother Bee attended Folk Dance Camp at the College of the Pacific for the first time, Bruce came as a teenager and has attended every camp since. In 1955 he received one of the first scholarships awarded by the Folk Dance Federation of California. He often had to walk (dance) a tightrope between his military reserve obligations and summer school sessions in order to get to FDC.

During the early 60s Lawton Harris asked Bruce to become a member of the Grounds Crew. In 1968 the Committee invited him to become a member, and upon Jack's retirement in 1987, the Committee chose Bruce to become Director.

Folk dancing has opened many doors for Bruce over the years. He started teaching classes in the Sacramento area when he moved there in 1956. Four years later he started the Camtia Dance Ensemble, a group specializing in German/Austrian dances that provides entertainment for Oktoberfest throughout northern and central California. Today it has several second generation members in it. During the late 1970s Bruce started a Bulgarian performing group, which lasted for three years. In 1993 he founded the Sacramento Vintage Dancers, a group that is now performing for all types of shows.

When Ching-shan Chang came to Folk Dance Camp in 1980, he invited Bruce to teach dance in Taiwan the following year and again in 1983. Traveling to that part of the world also enabled Bruce to visit Hong Kong and teach the Budlet Dancers. Following Ching-shan's untimely death, Bruce was asked to return to Taiwan and Hong Kong in 1987. The Tokyo Federation invited him to teach dance for their 30th anniversary in 1991 and also for the all-Japan Recreation Festival held in Shimane Prefecture in 1994. He returned in 1996 for special workshops in both Tokyo and Hong Kong.

In 1996 the California State University at Sacramento asked Bruce to choreograph dance numbers for their production of Smetana's opera *The Bartered Bride* and to perform together with other dancers from his group. That collaboration was so successful the school invited him to choreograph numbers for the school's spring 1997 production of Strauss' *The Merry Widow*.

Bruce has also taught numerous workshops in dances for children for various California school districts as well as workshops for the California Music Educators' Association and the California Association of Physical Education, Recreation and Dance.

As Bruce enters retirement, he is in the process of developing folk dance classes for seniors in the Sacramento area. He currently substitutes for music teachers in his old school district, giving him the opportunity to develop new dance material for children. He also plans to do extensive research in vintage and Early California dances from the 1850s to the early 1900s.

COMMITTEE

The Committee serves as an advisory board to the Director, meeting with the Director during the year to select teachers and plan for the next Camp and assuming leadership responsibilities during Camp. In the first few years, Lawton and his COP office staff handled much of the work of Camp, but as Camp life became more complex, Committee members began taking on more responsibilities. The size of the Committee also gradually increased, reaching 10, plus the Director, in 1995.



FDC Committee, 1948



FDC Committee, 1977

Each Committee member brings special expertise and, most importantly, a dedication to the continued success and improvement of FDC. All are volunteers. The following is a list of the members and the year they began. The names of the 10 current members are in *italics*. (NOTE: Lawton Harris' name is not included because as Director he was technically not a member of the Committee.)

- 1947 Mildred Buhler, Ace Smith, *Vera Holleuffer*
- 1948 Walter Grothe, *Jack McKay*
- 1950 Lucile Czarnowski
- 1962 *Ruth Ruling*, *Bev Wilder*
- 1968 Bruce Mitchell (now Director)
- 1974 John Pappas, Jan Wright
- 1983 *Jeff O'Connor*
- 1986 *Gordon Deeg*, *Denise Heenan*
- 1987 *Suzanne Rocca-Butler*
- 1994 *Dave Ugkla*
- 1995 *Bobi Ashley*



FDC Committee, 1997

Specific responsibilities are assigned to each Committee member. Because a few of these change with each change of the Committee, several names may appear in the list below under each activity. The names of those in charge in 1996 are in *italics*.

After Party	Grothe, Wilder, Mitchell, <i>Heenan</i>	Orientation	<i>McKay, Wilder</i>
Assemblies	Smith, Wilder, <i>Deeg</i>	Parties	<i>Mitchell, O'Connor, Heenan</i>
Auction	<i>Holleuffer/Ashley</i>	Publicity Pictures	Smith, <i>Deeg, Rocca-Butler</i>
Audio Taping	Wilder, <i>Deeg</i>	Publicity	Smith, <i>Mitchell, Rocca-Butler</i>
Banquets	Pappas, O'Connor, <i>Rocca-Butler</i>	Schedules	Ruling
Basic Classes	Wilder, <i>Deeg, Heenan, O'Connor</i>	Scholarship	
	<i>Rocca-Butler</i>	Assignments	<i>Holleuffer/Ashley</i>
Biographies	<i>Holleuffer/Ashley</i>	Set-up, knock-down	<i>Deeg</i>
Candlelight	<i>Holleuffer/Ashley</i>	Sound	<i>McKay, Deeg, Ugkla</i>
Coffee Shop	Pappas, O'Connor	Square Dance Sect.	<i>Holleuffer, McKay</i>
Elementary School	<i>Holleuffer/Ashley</i>	Syllabus	<i>Ruling</i>
Grounds	<i>McKay, Deeg, Ugkla</i>	Talent Show	Smith, <i>Deeg</i>
Lawn Party	Grothe, <i>Heenan</i>	Video	<i>Mitchell, Rocca-Butler, Deeg</i>
Live Music	Pappas, <i>O'Connor</i>	Wednesday Talks	Pappas, <i>McKay, Ugkla</i>
Once Over Lightly	<i>Ruling, Wilder/Ugkla</i>	Workshops	<i>Holleuffer/Ashley</i>

STAFF

One of the major reasons FDC runs so smoothly is that those on staff are all highly talented, hard-working and dedicated individuals. With few exceptions, they, like the Committee, work as unpaid volunteers.

Some of the responsibilities mentioned above under Committee have sometimes been assigned to members of the staff. Others have always been given to staff members. These responsibilities and the staff members who have been in charge are listed below. Italics indicate the staff member who is currently in charge. (NOTE: Only the names of Committee members who were in charge as staff members are included.)

Crafts/Costumes	Grace Nicholes, <i>Eleanor Bacon</i>
Decorations	Grace Nicholes, Kamrin MacKnight, <i>Georgia Milton</i>
Elementary School Workshop	Sally Harris
Faculty Lounge	Marge Smith, <i>Oscar Faoro</i>
Footnotes	Buford Bush, Peg Allmond, June McKay, Leanne Mitchell, Barbara Malakoff, <i>Kamrin MacKnight</i>
Late Night Eating	John Pappas, Jeff O'Connor, Darlene Clark, <i>Judy Cummings</i>
Grounds	Gordon Deeg, Ray Bacon, <i>Stan Cummings</i>
Morning break fruit	<i>Leona & Oscar Faoro</i>
Office staff	Jan Wright, Bonnie Weber, <i>Cookie Brakebill</i>
Party Coordination	Grace Nicholes, Katherine Grothe, Kamrin MacKnight
Pictures	Marge Smith, <i>Nancy MacKnight</i>
Rummage	Bee Mitchell, <i>Leona & Oscar Faoro</i>
Scholarships	<i>Bee Mitchell</i>
Sound	Jack Sankey, Ned Gault
Syllabus cover	Marian Gault
Syllabus, collating	Bob Harris
Syllabus, typing	Sue Lemon, Ginny Wilder, <i>Joyce Lissant Uggl</i>
Transportation	Cookie Brakebill, <i>Norm Oellerich, Jean Brown</i>
T-shirts	Bee Mitchell, <i>Cookie Brakebill</i>
Videos of teachers	Norm Oellerich, Jean Brown, <i>Steve Turner</i>
Workshops	Marge Smith, Ginny Wilder



Ray Bacon gets ready to deliver a ladder

THE OFFICE STAFF

An office staff is always an extremely important part of any complex organization. FDC has been lucky to have some of the very best. To detail all of the things that the office staff has to do would take a book in itself, so a partial list will have to suffice. They are responsible for assigning people to dormitory rooms; making badges; preparing mailing lists and syllabus packets; checking campers in and out; arranging for food and other campus services; photocopying music, errata and dance material; taking reservations for video tapes, parties, wine and the following year's Camp; and acting as complaint adjusters and general information center.

The person in charge of this Herculean task is the Camp Secretary, who works part-time during the year and overtime during Camp. In the last 30 years three extremely competent and dedicated people have served in this capacity: Jan Wright, Bonnie Weber and, currently, Cookie Brakebill (above). These three have been assisted through the years by many equally able assistants, listed below. The names of the current staff are in italics.

<i>Darlene Clark</i>	Linda Lundgren	Janice O'Connor	Gail Tucker
Nora Lee Cole	Kamrin MacKnight	Janice Smith	Laurie Van Loben Sels
Eloise Haldeman	Kirsten MacKnight	Marilyn Smith	<i>Jan Wright</i>
Sandy Jacobs	<i>Barbara Malakoff</i>	Janet Sponheim	
Carol Lawton	Latisa McCaskel	Kay Tovell	



Add to these Bee Mitchell, who for many years helped with dorm assignments and with registration cards and packets, and behind-the-scenes helpers Julie Deeg, Marian Gault, Jeff O'Connor and Ian Tucker.

THE GROUNDS CREW

The grounds crew takes care of the physical aspects of Camp. Before Camp opens they are responsible for, among other things: testing sound equipment and insuring that there is enough of it for all the activities, making sure that the floors of each classroom are danceable, adding such things as chairs, fans and a chalkboard to each room, installing the right sound equipment in each room, placing overhead projectors and screens where needed, and beginning in 1996, installing and taking up floors. During Camp they maintain the floors, open and close the classrooms, take responsibility for the Watermelon Feed as well as the lemonade and water served at Once Over Lightly, and make themselves available to help with any problems that arise.

All this work has been carried out by a group of hard-working and very responsible people: Ray Bacon, Stan Cummings (who will be in charge of Grounds in 1997), Gordon Deeg, Greg Lund, Norm Oellerich, Oscar Spear, Ron Thurston, Ian Tucker and Dave Ugglä. In addition to this crew, four others have helped with the set-up and tear-down of Camp: Bob Harris, Carlos Ruling, Jim Shoemaker, Chip Smith, Bob Steuber, and Chet Wright.



Stan Cummings

Finally, Oscar Faoro has helped in countless ways in the last few years, but he is best known as "the floor man." He made a portable floor for the musicians' stage, a dance floor for the Common Room, and, in 1996, enlarged the latter and built a floor for Great Hall. He has also helped put down and take up all of these floors.

CAMPERS

Folk Dance Camp has always relied heavily on campers and faculty to make Camp better. The following is from the August 1, 1958 edition of *FootNotes*:

SUGGESTIONS PLEASE

We strive to present the "best by the best" and seem to have succeeded fairly well. We will welcome your suggestions, gripes or what have you. Most of the changes through these eleven years have resulted from your suggestions. Keep them coming in....

In the early 70s Suggestion boxes were placed in Camp dance areas to encourage constructive criticism. The first few years many good suggestions were made. Some ideas could be implemented immediately and were, such as adding more fruit at lunch, serving fruit as well as doughnuts at the mid-morning break, sweeping Callison more frequently (six hours of classes, workshops and Once Over Lightly were all held there), asking campers to contribute their \$2 key deposit to the Camp Scholarship Fund, and making either the contras or the squares ladies' choice at Once Over Lightly. (The contra was chosen.)

Other suggestions were put into effect the following year: offering warm-ups before the first class; moving the resulting warm-up period to 7:40 to allow for passing time; telling campers in the welcoming letter to bring binders, hangers and belts; and offering the University course, for which everyone was automatically registered, for Credit/No Credit as well as for a grade.

Beginning in 1986 the Suggestion Boxes were replaced by a survey asking for a numerical evaluation of the following aspects of Camp and for general comments:

- | | | |
|---------------|-----------------------|---------------|
| 1. Food | 2. Lodging Facilities | 5. Parties |
| Salad Bar | 3. Dance Facilities | 6. Assemblies |
| Sandwich Deli | 4. Faculty/Material | 7. Live Music |
| Banquets | | |

The numerical averages of each section and the written comments are compiled in a single document. The first person to take on this enormous task was Carol Lawton. Kamrin MacKnight also did it at least once. More recently it has been the Camp Secretary Cookie Brakebill. During the year the Committee studies the survey results and passes on the relevant sections to University Housing and Food Service. One year the food served in the dining room was given very low ratings and the lack of cleanliness of the rooms was mentioned frequently. The next year, the food was much better and the rooms were cleaner.

The first issue of *Footnotes* in 1987 notes the changes brought about by comments made on the 1986 evaluation survey:

- The Lawn Party was revived in a new half-hour format.
- The evening schedule was revised to increase the passing time between the second evening class and Once Over Lightly to 15 minutes and to end Once Over Lightly earlier so that the After Party could begin at 11:00.
- In response to requests for tried and true non-partner dances, a new class, Basic Repertoire III, was added. [Note: The class was offered one year only.]

8. SUPPORT ACTIVITIES

The support activities at Camp that have developed over the past 50 years are now considered indispensable. Imagine FDC without the Syllabus, the daily schedule or *Footnotes*; without the music and folk dance accessories sold at the shops; without the food at the Hole in the Wall; or without the pictures and videotapes that come in the mail after Camp. Such activities greatly enhance the dancing and help make Camp the truly unique and memorable experience that it is.

FOUNDER AND DIRECTOR OF FOLK DANCE CAMP 1948-67 – LAWTON HARRIS



One way to relive Camp a year or several years later is to reread *Footnotes*. This official Camp newsletter is available every night in manila envelopes taped to the door at the entrance(s) of Once Over Lightly. It began as *Foot Notes*, became *Head-Lines and Foot-Notes* for a few years, then *Foot-Notes*, and since 1988 has been *Footnotes*. It contains all the information dancers need in order to take full advantage of Camp activities as well as a few articles of general interest. Each week's issues contain changes in class schedules, a list of the dances done at the Sunday Opening Party and at each Lawn Party, dealers' hours, articles about the Saturday party, calls for help with party decorations, ads for Hole in the Wall, names of After Party hosts, reports on proceeds from the auctions and rummage sales, calls for Fickle Foot nominees, lists of items lost and found, information on how to get clean linen and turn in keys. In addition, the names of the recipients of Camp and other scholarships are published and an article is usually included first week on the Dance Research Committee. The names of dancers new to Camp appear; at times the partners of faculty are featured. Brief obituaries of former faculty members or Camp staff members have been included. Before biographies of the faculty were published in the Syllabus, they appeared in *Footnotes*.

Each issue has usually had some kind of artwork, if only in the masthead. When square dancing played an important role at Camp, the name *Foot Notes* appeared between a drawing of cowboy boots on the left and women's square dance slippers on the right (1957 to at least 1963). From 1966 to 1969, when the newsletter was called *Head-lines and Foot-Notes*, the square dance attire was replaced with a two-part design by Marian Gault featuring heads in various folk headdresses at the top and feet in folkdance footwear at the bottom. In 1969 the feet moved to the top,

replacing the heads, and the name was simplified to *Foot-Notes*. Since 1978 other artwork, much of it from Marian Gault's syllabus covers, has often enlivened the pages. More recently computer clipart has been extensively used.

The method of production of *Footnotes* has changed along with the changes in technology. From 1948 to 1970 the pages were typed on stencils and mimeographed. From 1971 to 1974 they were dittoed. In 1975 they were once again mimeographed using a machine that could reproduce pictures. Since 1976 they have been photocopied, first by the University Duplicating Center and more recently in the Camp office. They have been typed on non-correcting typewriters, self-correcting typewriters, electronic typewriters and, since Barbara Malakoff's days as editor, on a computer. Each issue of *Footnotes* is now color-coordinated with the day's schedule. Since the early 90s, *Footnotes* has been produced using desktop publishing technology and photocopied and hole punched in the Camp office.

There have been just seven editors: Lawton Harris, Buford Bush, Peg Allmond, June McKay, Leanne Mitchell, Barbara Malakoff and the current editor, Kamrin MacKnight.



Kamrin MacKnight

LATE NIGHT EATING



A typical scene at the End Zone.

THE END ZONE

For the first 20 years or so, many dancers left the evening party to go on to the End Zone, the campus coffee shop located in the building between Wendell Phillips and South/West dorm. The building now houses University offices and a barber shop. The End Zone was run by Thor and Dorothy Romer, two wonderful people who stayed open until 12:00 just to accommodate FDC. In addition to having a cold drink, some ice cream or a sandwich (Committee member Walter Grothe favored banana splits), everyone sang songs led by Edith Thompson and her accordion and danced between the tables and the booths.

THE GREEK KAFANA

By 1973 Thor and Dorothy had retired, and the End Zone had stopped serving after 10:00 p.m. That year Paul Fairbrook, Director of Food Service, made the elegant President's Dining Room adjoining Anderson Dining Hall available to Camp for late-night snacks during the After Party, which by then was being held in Anderson. There the End Zone was reborn as a Greek kafana. John Pappas, assisted by Jeff O'Connor and some scholarship people, including Darlene Clark and Sandy Guaglianone, added Greek decorations left over from a Saturday night party and included Greek salads on the menu. John also played his clarinet and bouzouki every evening and was frequently joined by some of the teachers in Camp—Atanas Kolarovski and Bora Gajicki each on accordion, Bora Ozkok on zurna, Tom Bozigian on drums. Listeners sang when the spirit moved them. A fully-equipped commercial kitchen with a walk-in

freezer, several refrigerators and ovens, dinnerware and all kinds of kitchen appliances were at Camp's disposal.

When Jeff's flair for cooking blossomed, he took over at the helm and made several late-night favorites, including baklava. Eventually he turned the day-to-day managing over to Darlene, her assistant Judy Faoro Cummings, and other scholarship recipients.

HOLE IN THE WALL

A Camp dance hit in 1972 was a well-known contra taught by Ralph Page called "Hole in the Wall." Darlene thought the name perfect to place on a sign over the hole in the wall that was the doorway leading from the dance hall into the dining area of Anderson. Made by Marian Gault, the sign was reused every year. Somehow the name stuck.



Balkan melodies at the Greek Kafana: Neal Sandler, Bora Gajicki, John Pappas & Atanas Kolarovski



Chuck Waller, Darlene Clark, Judy Faoro Cummings & Jeff O'Connor

Darlene says that each year the Hole in the Wall crew would find a surprise awaiting them at Anderson: the kitchen partly destroyed by fire, no refrigerators, the freezer locked, the kitchen utensils and tableware locked up, doors turned into walls. By 1982 the whole building had been turned into an office building. That year the After Party moved to the Dance Studio, the hall farthest from everything, and Hole in the Wall was assigned to the dark and dirty equipment storage room.

The storage room had no stove, no refrigerator, no tables or chairs, no running water, no electricity—just gymnastic equipment, sports balls and wrestling mats. (No more just-baked baklava.) The water had to be carried in buckets from an outside faucet, the power provided by a series of extension cords running from the Dance Studio (with frequent blowouts if too many things were plugged in at one time), and the utensils and equipment brought from home. Darlene strung Christmas lights throughout the room to provide atmosphere: Camp bought itself a refrigerator and got tables and chairs from the University; a piano was purloined from the Dance Studio. Because this

room was completely separate from the Studio, it became a good place to chat, sing (with Marianne Taylor at the piano), play music and dance around the tables until the wee hours of the morning, sometimes even after the After Party had ended. In spite of the shortcomings of the room, or perhaps because of them, this Hole in the Wall became a favorite gathering place.

In 1986 Darlene went on day shift in the Camp office and Judy Cummings took charge. Over the years Judy has been helped by a series of assistants, including Joyce Clyde, Stan Cummings, Jon Thurston, Julie Deeg, Anna Gajicki, Teresa Nacorda, Ellie Wiener and many others. When the After Party was moved to Long Theater, Hole in the Wall was established in the Green Room, which had an adjoining patio. The Christmas lighting was again used for atmosphere. Some tables were also set up on the stage at the side of the dance floor, giving eaters for the first time in several years a chance to watch the dancing.

In 1996, when the After Party took place at one end of Elbert Covell Hall, the dining hall where FDC had eaten before the Callison Hall fire, Hole in the Wall consisted entirely of tables clustered on one side of the small dance floor.

For years a tradition at Hole in the Wall has been a birthday party given by John Filcich for his good friend and long-time camper Rachel Boone, who helped him in his early years, as she did many others. There is a huge birthday cake, everyone at Camp is invited, the Bicoastal Band plays, and the men stand in line to dance one turn of a waltz with Rachel. Her husband Gene, is first in line when he is able to come to Camp for the occasion. In 1996, even though Rachel was ill, she came to Camp on her birthday just for the celebration.

Despite the free popcorn, tea and coffee, Hole in the Wall always makes its expenses and a little more, with the extra going to the Camp Scholarship Fund.



Judy Cummings (top right) with assistants Julie Deeg, Jon Thurston and Anna Gajicki.

LAWTON HARRIS LIBRARY COLLECTION

From the beginning, FDC has focused on the scholarly aspects of dance in addition to the dancing itself. Lawton arranged for a late-morning discussion session at the camp in 1948 "to consider such topics as the proper music and its relationship to our instruction in folk dances, the national characteristics of music, costuming, teaching techniques and trends in the folk dance movement." After lunch a free period was set aside "to browse in the large collection of books being gathered to assist folk dance teachers." (From "California Folk Dance Camp" in the June, 1948, issue of *Let's Dance*.) This collection of books was comprised largely, if not entirely, of books owned by Lawton. The books, plus dance descriptions and other material in Lawton's collection, were made available to campers in G202, a small room in the Gym, until 1953.

When Lawton died in 1967, he left some 6,000 folk dance records, approximately 4,000 dance descriptions, and many books and printed material about folk dancing. His wife Sally gave the entire collection to the Committee, who decided to turn it over to the Special Collections Unit of the University's library, provided the collection would be:

1. kept intact under the title "Lawton Harris Collection of Folk Dance Materials"
2. administered by a committee consisting of:
 - a. Sherman Spencer, the Music Librarian
 - b. Sharon Hines and Grace Frye, members of the local Polk-Y-Dots folk dance club
 - c. Bev Wilder, member of the Camp Committee
3. limited to non-bulky items, except for recordings and literature; no costumes, instruments or the like. (Subsequently audio and video tapes have been added.)
4. available to the public during regular library hours at no charge.

In 1968 the collection was transferred to the library for curating and housing. Under Sherman's tutelage, Sharon Hines, Grace Frye, and Bev Wilder were trained in the necessary library techniques. In cooperation with Camp, the Library bought the equipment needed to play items in the collection.

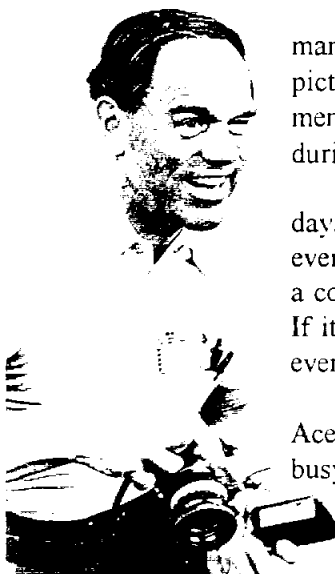
From 1968 through 1973, Sharon Hines and Grace Frye did all of the curating and shelving of the collection. In 1973, while Sharon and Grace continued the shelving, Bev Wilder took over the curating function and also began preparing all the card file cards. In the 1980s Sharon and Grace had to withdraw from collection work.

Through donations from retired folk dancers and teachers, estates, Folk Dance Camp and others, the collection has grown to become the largest collection of its kind in the West. There are over 137,000 cards in its cross-reference card file. The collection now houses over 10,000 10" and 12" recordings, 700 LPs, 4,000 7" 45 and 33 1/3 recordings, video tapes of almost all teachers' dances since 1975, with the master teachers demonstrating their dances; a complete set of Camp syllabi (approximately 1,600 dances); the syllabi of numerous other folk dance camps, over 14,000 miscellaneous dance descriptions; a sizable library of hard and soft bound books on folk dance matters; several large loose-leaf volumes of costume data; a complete file of *Northern Junket* (edited by Ralph Page), *Sets in Order* (edited by Bob Osgood); plus many years of *Viltis* (edited by Vyts Beliajus) and *Let's Dance*, the magazine of the Folk Dance Federation of California, Inc. Except for video tapes, which may be viewed but not copied, all of the material is available to the public to use and to copy for personal use. Also available are video monitors, record and tape players, and duplicating equipment.

The collection is housed in the Music section at the west end of the third floor of the library and is available during all regular library hours. A qualified person is available to assist in using the collection.

Currently the library is in the process of developing a computer program to replace the cumbersome card file with the hope that some day the collection can be made available nationwide through the Internet or some similar platform.

PICTURES



Ace photographer Smith

The most effective means of publicity are good pictures. Ace Smith, Camp publicity man and photographer for over 45 years, realized that and made sure there were plenty of pictures to spread the word of Camp. He took many photographs of individual faculty members and typical Camp events. But Ace is best remembered for the pictures he took during the Lawn Party on Tuesday, the traditional Picture Night.

The tradition of wearing costumes to the Tuesday Lawn Party is left over from the days when dancers regularly wore costumes to evening classes. It provides an opportunity for everyone to admire the costumes and for those with cameras to take pictures. Anyone without a costume may borrow one of the 80 to 100 that Edy Cuthbert always brings with her to lend. If it is a hot night, campers can dash back to their rooms to get into cool clothes before the evening class.

Group pictures and the Camp picture are also taken Tuesday evening. For many years Ace took these pictures at the end of a shortened Lawn Party. He and various helpers kept busy shooting groups—faculty, Committee, staff, campers on FDC scholarships, groups from various parts of California as well as from other states and countries, and any other group that wanted its picture taken. And then came the finale. Ace would climb the tall ladder, steadied by a stalwart or two, and amid many calls from hecklers, manage to shoot the whole camp in amazingly recognizable pictures. But he wasn't finished. Those with cameras then wanted him to take a picture with their camera. So one camera after another would be passed up to Ace while the group, standing patiently, would keep up its good-natured heckling of Ace. At one point the group picture was taken in Callison during Once Over Lightly with Ace standing in the balcony.

The finished pictures, and order blanks were up in two days on the kiosk by the FDC office, together with other pictures he had taken of faculty and campers for publicity purposes. Each day or two there was another set of pictures. Marge Smith collected the orders and mailed out the pictures.



*Nancy MacKnight
& her candid
camera*

Today the group picture is taken at the end of the Lawn Party in the Quad, and Gordon Deeg is now the photographer on the ladder. Suzanne Rocca-Butler takes the photos of faculty and group activities for use in publicity. They also become part of the FDC photo archives, which Ace began. Nancy MacKnight, with the help of Georgia Milton, takes informal shots of faculty and campers that are posted on the kiosk outside Jackson and offered for sale at cost. Eliot Khuner, a professional photographer, has also taken beautiful portrait-like pictures of individuals and offered them for sale.

In addition to prints there is a tremendous collection of slides taken by Ace, Gordon, Nancy, Georgia, Kamrin MacKnight and Bruce Wykoff. Many of these are shown in a 7-10 minute slide show that Vera Holleuffer presents preceding each Assembly. Before presenting the slides taken that week in Camp, Vera shows pictures of early Folk Dance Camp leaders, as well as faculty and campers from across the years. Like all pictures, this brief showing brings back a stirring of memories of events and people.



Gordon Deeg gets ready to take another picture.

RECOGNITION OF CAMP ATTENDANCE

CAMP BADGES

Name badges have always been worn by everyone at FDC. They are a dancer's passport into classes, the pool and all parties. Until 1996 colored dots on the badges served as meal tickets, but in 1996 the University issued meal tickets that were passed through an electronic machine at each meal. In addition to a name, badges indicate the name of the wearer's hometown and the number of years of attendance at Camp. Committee, staff and faculty wear yellow badges; everyone else wears white. For many years first-time campers/faculty wore green badges so that they could be easily identified and given special attention, but by the early 70s, enough first-timers complained that they didn't like being singled out in this way that the practice was discontinued.

RECOGNITION OF LONG-TIME ATTENDANCE AT CAMP

FDC has always recognized long-time campers in some way. In 1952 those who had attended FDC all four years put on homemade mortar boards and received "diplomas" from Lawton.

In 1967, to mark 20 years of attendance at Camp, Lawton had small silver pins made consisting of a folk dancing couple with "F.D.C. 20" below, which he mounted on thick oval-shaped black rocks he cut and polished himself. With Lawton's death, it fell to Jack McKay to present the pins to Peg Allmond, Larry Getchell, Walter Grothe, Sally Harris, Ed Kremers, Pearl Preston and Ace Smith. (Dorothy and Thor Romer, managers of the End Zone, were given honorary pins.) Unmounted pins depicting a different dancing couple have been made in the years since and presented each year to those who have completed 20 years at Camp.

In 1977 the Committee decided to honor those who had been in Camp for all 30 years with a certificate of attendance designed by Marian Gault. The certificate contains art work from the 12 syllabus covers Marian had already designed. Receiving a certificate were Peg Allmond, Walter Grothe, Sally Harris, Ed Kremers, Pearl Preston and Ace Smith. Certificates are presented each year to those completing 30 years at Camp.

Only one person will have attended Camp for all 50 years—folk dance teacher and dealer Ed Kremers.



*Rachel Boone receives her
30-year certificate from
Director McKay.*

SCHEDULES

The first few years of FDC were spent trying out various activities and schedules, but within a very few years the basic organization was in place: four morning classes, an assembly, afternoon workshops and quiet sitz sessions, a dip in the pool (then located next to the Gym), a lawn party, two evening classes, a nightly review or party, and Saturday reviews. (See Appendix C, 1954 Schedule of Classes.) In 1956 an after party and a Saturday talent show were added.

The printed schedules of the first few Camps, which were mimeographed rather than printed, differed from those that followed in one important respect: they did not list the entire faculty. In 1949, when there were 19 teachers in Camp, only the name of Vyts Beliajus, the first "imported expert," as he was called, was listed. ("Imported" meant that he traveled from outside California, not from his native Lithuania.) And although there were a large number of square dance callers in Camp, only in-house callers were listed before 1953. The exception was Bob Osgood, their names did not appear on the schedule until 1953.

Over the years suggestions and Camp evaluations have brought about various changes in the schedule. These have included an increase in passing time between classes and the addition of a morning coffee, juice and fruit break, much appreciated by those who skip breakfast. One of the most popular changes was the addition in 1974 of Wednesday as a review day, brought about when dancers pointed out that they couldn't retain until Saturday the dances they had learned at the beginning of the week. Since 1990 only one class has been offered after Lawn Party, allowing

for a longer period of dancing old favorites to the band before beginning OOL, a longer OOL and an earlier start of the After Party.

Two scheduled events were dropped from the schedule for one year only: in 1977 the Candlelight Ceremony and in 1986 the Lawn Party. These were reinstated when campers said they missed them, but the Lawn Party, which had been scheduled for 45 minutes for many years, was reduced to 30 minutes. In 1990, however, when the number of evening classes was reduced to one, it regained the lost 15 minutes and today is still a 45-minute event.

The problem of remembering dances taught early in the week was particularly acute during the 11 years between 1962 and 1972 when repeat classes were scheduled for the following day rather than the same day the first class was taught. This meant, for example, that the 8, 9 and 10 a.m. Tuesday morning classes were repeats of what had been taught at the 11 a.m. and evening classes the day before. It also meant that the Monday morning classes couldn't be repeated until the second set of classes on Friday. The purpose of this arrangement was to give those who did not attend the earlier class an opportunity to watch the dance done at OOL before deciding whether to go to the repeat class the next day. There were two major problems with this arrangement. First, only those who had attended the first class ever got to dance the dances at OOL. Those who went to the repeat class often didn't do any of the dances again until the Saturday review or the Saturday party. Second, only a small percentage of the dancers at OOL were dancing at any one time; the majority had to sit on the sidelines watching. Although it is doubtful that many campers would want to return to this schedule today, in 1972 it had a small but vocal band of supporters.

MAKING UP THE SCHEDULE

Ruth Ruling, Editor of the syllabus, has been preparing the weekly schedules ever since she became Editor in 1962. After she has received all the dance descriptions for the Syllabus, she makes up the schedule for the first week, one page for each day. Currently, Monday, Tuesday, Thursday and Friday are teaching days, with five 55-minute classes each a day: four in the morning from 8:00 to 12:20 and one in the evening at 7:30. Wednesday and Saturday are review days, with five 40-minute review sessions from 8:00 a.m. to 12:20. Also on the schedule are: the 10:00 a.m. coffee break, the 1:30 Assembly, the time and place of scheduled workshops, the half hour of old favorites with the orchestra, Once Over Lightly and the After Party. (See Appendixes C and D for schedule samples from 1953 and 1996.)

In planning the teaching schedule, Ruth considers the size of the available halls, what she anticipates will be the size of the classes, whether the dances are partner or nonpartner, and which teachers like to teach both of their classes in the morning. In addition, she tries to schedule classes so that the same teachers are not opposite each other more than once. Toward the end of the first week, she prepares the second week schedule, changing teachers' hours and, if necessary, assigning different halls. She schedules a teacher for an 8 a.m. class both weeks only if the teacher requests one.

SCHOLARSHIPS

TEEN PROGRAM

In the 1950s Camp was greatly enlivened by the presence of a large group of teenage dancers, sometimes as many as 25 each week, who came from several teenage groups in the area. They lived in special dorms set aside for them, took several required classes, and had their own enthusiastic square dance class, Teen Squares with Jerry Helt. One year they danced on TV to advertise the closing festival in Baxter Stadium.

At first teenagers went to OOL at the end of the day like everyone else and stayed until it was over at 11 p.m.. But College of the Pacific summer session students had to be in by 10:00, men as well as women, and when they learned that there were students on campus as young as 16 who were being allowed to stay out until 11:00, they complained to the administration. The college took their side and told Lawton that he would have to mend his ways. Lawton's solution was to ask Bee Mitchell to become housemother, and her solution was to organize a dance party in the recreation room of the dorm where the teenagers stayed so that they could dance until 11 and Camp could stay within the rules.

BEE'S MONEY-MAKING ADVENTURES

Lawton and the Committee asked Bee Mitchell to act as chair of a scholarship committee, a position she has held ever since. The Folk Dance Federation of California and several councils and clubs gave money to assist the program. In addition, the teenagers themselves helped raise money. One project was making and selling paper flowers. The first three scholarships, given in 1955, went to Joan Bauderman, Vera Cuthbert (Edith's sister) and Bruce Mitchell.

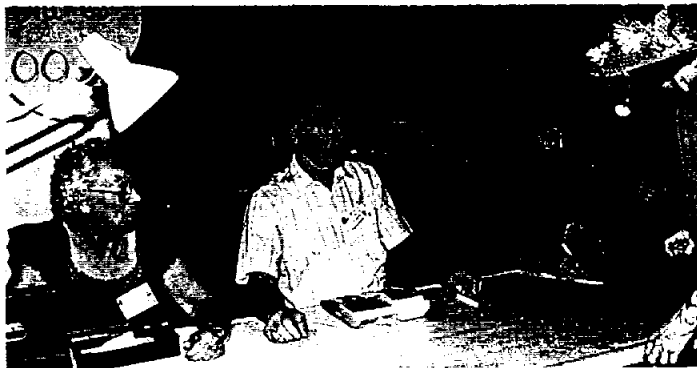
Eventually the teenage registration decreased and the scholarship program expanded to include anyone at Camp who could use partial help to pay camp fees. Bee Mitchell took on the responsibility of what she called "Money Making Adventures" to build up the scholarship fund. Four times between 1959 and 1966 she made aprons, which sold for \$1.25 to \$2.50 each. Two of the biggest ongoing money-making efforts she started were a raffle (1960-1990) and a rummage sale. Scholarship recipients sold raffle tickets from the middle of the week during Lawn Party for 25 cents each or five for a dollar. The door prizes were provided primarily by Camp and dealers. The Thursday night rummage sales began slowly, with only enough items donated at first to barely cover one table, but gradually more donations came in and the sale expanded.

Bee remembers well a Camp classic raffle prizes offered in 1960 and won by Esther Kinion, who danced with Bee. Michel Cartier and Dick Crum had offered breakfast in bed, but Esther didn't live on campus because she was a Stockton resident. Not to be outdone, Michel and Dick set up a bench as a bed outside Anderson Dining Hall. Esther arrived in slippers and a lovely robe, climbed into the bed and Michel and Dick, each wearing one of Bee's aprons, dutifully served her.

Today the Rummage Sale opens right after the now-traditional "Hat Lesnoto," when only those wearing hats



*Bee Mitchell (first row, left) and FDC
Scholarship recipients, c. 1972*



*Leona and Oscar Faoro, with the help of Jean Brown, begin
the Rummage Sale after the Hat Dance.*

can get on the floor to dance. This hat dance custom started several years ago when Nora Nuckles and Suzanne Rocca-Butler grabbed two old straw hats someone had donated to the Rummage Sale and Nora wore hers (with price tag dangling a la Minnie Pearl) for the rest of the evening. Next, Marge Gajicki joined Nora and Suzanne in a vintage straw hat she had found at a Delta College flea market. The fad soon caught on. Now, closets are raided, hats are borrowed, and innovative hats are constructed from lampshades, dinner napkins, Styrofoam cups, and chopsticks by those who want to take part in the Hat Lesnoto just before the Rummage Sale begins.

In the early 90s Bee retired from her responsibilities at Camp, but she has continued to chair the Scholarship committee. The Rummage Sale is now organized and run by Leona and Oscar Faoro, with the help of those on Camp scholarships. Lasting about one and a half hours, the sale presents great bargains in costumes and other kinds of folk wear and accessories, provides good entertainment and brings in several hundred dollars each week to the scholarship fund.

OTHER FUND-RAISING PROJECTS

Over the years there have been a number of other fund-raisers. Glen Bannerman first introduced his "Flying Carpet," which requires only a large mirror and a hat to give one the feeling of flight, in 1959 and then brought the illusion back four more times.

A simple but ingenious way to collect money each year was suggested by a camper in 1974: Ask people to donate their \$2 key deposit. The plan was immediately popular with everyone.

Another big money maker since 1978 has been the sale of camp T-shirts. Since 1990 the design on the T-shirt has also served as the design on the syllabus cover. For a while both men's and women's styles were available, but today only men's are sold. The shirts are especially popular with international dancers.

SCHOLARSHIPS SET UP IN SOMEONE'S NAME

Over the years scholarships have been set up to honor members of the FDC community who have died. Those honored in this way have included:

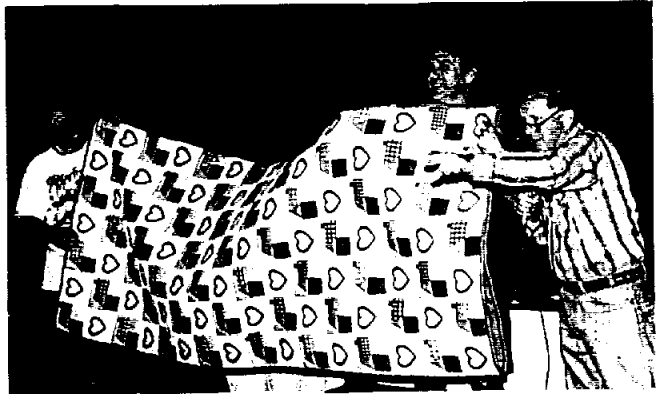
Theda Mary Armentraut	Walter Grothe	Ginny Mitchell	Reil Tucker
Eugene Boone	Lawton Harris	Don Rannow	
Sam Cohen	Ginny Landry	Ace Smith	
B. Fawkes	Elmer Malakoff	Ed Starr	

A scholarship was also set up for Jack McKay when he retired as Director in 1987.

AUCTIONS

In 1989 the raffle was replaced by the combination of a Wednesday dinner auction and a Friday night silent auction held during OOL. As the dynamic after-dinner auctioneer, Jerry Helt has provided an entertaining hour of fast-paced selling with some good-humored pressure that brings in that much appreciated money. Leona and Oscar Faoro and Committee member Vera Holleuffer do the necessary organizing and leg-work. There have been many notable articles in the auction, including:

- a river-rafting trip on the American River for six
- square-dancing to Jerry Helt in a dorm room
- a formal Tea Dance hosted by Richard Powers
- zurna wake-up calls (at 5:30 a.m.) by the orchestra
- Escher prints donated by Steve Turner
- foot massages
- hand analysis performed by Barbara Malakoff
- a cake made and donated each year by Floyd Davis
- hand-made quilts
- serenades by the orchestra
- Tarot card reading by Hennie Konings
- a copyright registration filed by attorney Kamrin MacKnight
- authentic and rare costumes, often modeled for the inspection of prospective buyers
- the Enchanted Oasis/Enchanted Mirage/Enchanted Paradise—fantasy parties put on for three years by the Pearls of the Sultan's Harem—Merilyn Gentry, Nora Nuckles and friends



Do I hear \$100?

The Silent Auction has also contributed its share to the Scholarship Fund. Each item has with it a numbered list for signatures and bids. Those who bid on items must keep returning to see if someone else has bid more and to decide if they want to bid even higher. When time is called, the item goes to the person making the last bid. Many of the donated items are costumes and costume pieces. As dancers have quit wearing so many costumes over the years, they have donated them to the scholarship fund. In 1996 there were over 80 donated items offered at the Silent Auction.



SHOPS

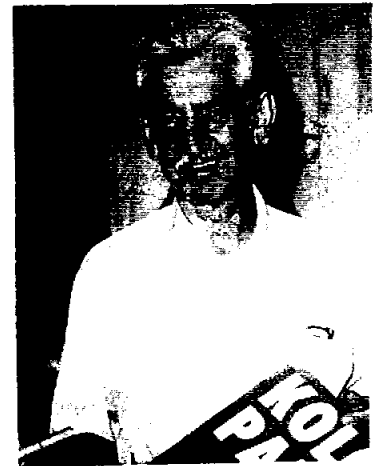
Folk dance records, books, costumes, and footwear have been synonymous with Folk Dance Camp since the first year of Camp, when Ed Kremers was the only dealer providing folk dance music from his folk shop in San Francisco. But records were in short supply, and those that were available were all heavy 78s that were difficult to transport. In 1950 John Filcich brought materials from his Slav-Art Music store in Oakland, and somewhat later Jack Sankey came from his store Modern Radio in San Francisco and Paul Erfer came from Folk Arts Bazaar in Los Angeles. Today Ed still comes from his Folk Showplace in San Francisco and John is still bringing records and tapes from his Festival Records in Los Angeles. Camp owes a great deal to the pioneering efforts of these two dealers to find and bring the best recorded music to Camp.



Ed Kremers

In addition to Ed and John, three other dealers have been bringing their wares for many years:

- The Folk Motif of Bora and Marge Gajicki brings books, costumes and dance shoes, specializing in opanke made by Bora.
- Edie Reichard's Edie's Folk Boutique provides a variety of new and used clothing and costume pieces as well as a number of interesting ethnic goods. (She was unable to come to Camp in 1996.)
- The Thracian Bizarre of Betsy Krocck specializes in Bulgarian imports. The shop was originally brought by Ilya Kaloyanov, and later Maria Kaloyanova.
- On Saturdays, Todd Wagner sells variable speed cassette and CD players.



John Filcich

Earlier:

- Peg Allmond sold dance shoes and Navajo beaded jewelry.
- The Newmans (Grace West) sold recorders.
- Betty and Buford Bush provided educational material for teachers.
- Paul and Ethel Turner sold Capezio shoes.
- Gordon Tracie offered Scandinavian records and imports.
- The Helens of Berkeley sold dance apparel.
- Diane Childers sold a variety of dance related items.
- Neil Sandler sold records and other folk dance accessories from his shop Mandala.
- Alyson Snow provided Turkish items.
- Basia Dziewanowska made Polish folk costumes and art work available.

The dealers have conducted shop in at least six locations: Baun Hall (the engineering building next to Anderson Hall); a Quonset hut on the north side of campus; the two recreation halls adjoining the patio between South and West Halls; upstairs in Wendell Phillips Center; the basements of Jessie Ballantyne, John Ballantyne, and Carter dormitories; and now Wilson Hall, across from the FDC office.

Dealers have always been an important part of Folk Dance Camp, not only because they have made shopping easy but because they have participated in all Camp activities. They have contributed to the Scholarship Fund by donating items for the raffle and have provided fashion shows for fun at assemblies.

Only at UOP during Folk Dance Camp can the folk dancer find such specialized shops under one roof.



Marge Gajicki

SYLLABUS

In the first years of Camp the syllabus consisted of dance descriptions written by the teachers presenting the dances and typed by Lawton's office staff. It soon became evident to Lawton, who wanted the Camp's dance descriptions to be more accurate than those he received from other camps and institutes, that in addition to typing skills, the typists needed a knowledge of folk dancing. The next year Frances Glass typed the Syllabus and the year after that Bernice Schram. Sue Lcmmom followed, doing the job for several years until Ginny Wilder took over. Since Ginny's death in 1990, Joyce Lissant Uggle has had the responsibility.

Lawton also realized that the teachers' descriptions needed to be edited. When members of the Research Committee of the Folk Dance Federation of California and of the Standardization Committee of the Folk Dance Federation of California, South (who needed the dance descriptions for institutes following Camp) began checking with the teachers in an effort to bring the descriptions in line with the way the dances were actually taught, he encouraged their effort. By 1960 Ruth Ruling, a member of the Federation Research Committee, was editing and correcting the copy with the help of other members of the Committee (Dorothy Tamborini, Chair) and the Standardization Committee (Marian Wilson, Chair). Ruth became Syllabus Editor in 1962, the same year she was invited to join the Folk Dance Camp Committee, and she has served tirelessly as editor ever since.

For many years the Syllabus has been printed, but originally it was mimeographed, and for over 20 years, until he left Stockton in the mid 70s, Bob Harris, collated the entire syllabus by hand and sometimes even punched the holes. Vera Holleuffer, Bee Mitchell and many others remember running around the table helping him. Until 1990 the Syllabus was always prepared on a typewriter, but when Joyce became Assistant Editor, she introduced desktop publishing technology and began entering and editing the dance descriptions electronically.

The Syllabus has always had a cover containing a folk dance design. From 1966 to 1989, Marian Gault designed and drew the Syllabus cover, basing her art work on one of the types of dances being taught that year. Since 1990 the design has been the same as that on the Camp T-shirts.

Preparation of the Syllabus has always been an enormous job. Instructors are asked to send their dance descriptions and record lists to Ruth by a certain date. Most arrive on time but some are late. Once in a while a set doesn't arrive until after the Syllabus has been printed or Camp has started. Once a dance description was handed in written on a brown paper bag. Bob remembers when Gordon Tracie sat in the first Camp office (a room opposite Lawton's office in the annex off the chapel) and typed his dance descriptions directly on mimeograph stencils using his portable typewriter, every once in a while getting up and doing a step to make sure his description was correct. Ruth and Joyce edit the descriptions to fit Camp format. Some require almost no editing, but others require many hours of work. The descriptions then go to Joyce, who enters them into the computer. Ruth and Joyce proofread the final copy, which is then sent to the printer along with the cover.

But that's not all. Now, in the first week, the Camp Research Committee starts working. Two members usually work with each teacher. They attend classes, dance, take copious notes, check meter, and confer with the teacher to ensure that the notes in the Syllabus correspond with the teacher's presentation. In recent years the Committee has consisted of Elsa Bacher, Laura Bremer, Vina Cera, Dorothy Daw, Bob Gardner, Larry Miller, Ruth Miller, Suzanne Rocca-Butler, Loui Tucker, Bill Wenzel, Carol Wenzel and Bruce Wyckoff.

Ruth, Joyce and Elsa assume responsibility for editing the "Addenda and Errata" of the teachers' dances. As discrepancies between the descriptions and the dances as presented are found by members of the Research Committee, each is noted on a half sheet of paper and left under the door of the Syllabus staff office.

Ruth organizes these sheets for Joyce, Elsa and herself. Each of the three writes up the material for the



1969 Researchers at work: Dorothy Tamburini, Frank Bacher, Millie Coburn, Bernice Schram, Ruth Miller, Miriam Lidster, Ruth Ruling, Edy Cuthbert & Vera Jones.



Research Committee, 1981. Top row: Larry Miller, Alana Smith, David Chang, Joyce Lissant Uggle, Bruce Wycoff, Jack Peirce, Mimi Torburn, Ginny Wilder, Stan Isaacs. Bottom row: Ruth Miller, Ruth Ruling, Miriam Lidster, Dorothy Tamburini, Vera Jones, Edy Cuthbert.

teachers for whom they are responsible. Joyce then puts it all together, adding any dances that aren't in the original syllabus. She also writes any missing pronunciation guides, although with the advent of the video, on which the teachers pronounce the names of the dances, these have become less important. For many years these pronunciation guides were written by June McKay, who worked individually with the instructors to find the closest English pronunciation for each dance title. Finally, Elsa proofreads the final copy, a job Jack Peirce did for many years until his death. It then goes to the Camp office where it is copied, hole-punched and collated. (Darlene works long hours talking lovingly to the sometimes balky and uncooperative copy machine.) The resulting "Addenda and Errata" is handed out to second-week campers as they exit the Talent Show, along with the second week mailing list, and later mailed to first-week

campers.

The statement of purpose of the 1996 Syllabus says it all: These notes, along with the Camp videotape, will help to maintain the dances as presented at Stockton Folk Dance Camp.

DANCE INDEXES

Five indexes of the dances presented at Camp over the years have been compiled. Each one lists dances in three ways: by name of dance, by instructor, and by country. The listing by name of dance also includes the name of the instructor, the country and the year. The first index was published in 1971 to mark FDC's 25th anniversary. The second was a 10-year supplement covering 1972 to 1981. It was based on information collected by Bev Wilder from Camp syllabi, which he typed on over 1,000 3x5 cards, and was designed and computerized by Edith Cuthbert. The remaining indexes were compiled on the computer by Larry Miller. The third was a supplement covering the years 1982 to 1986. The fourth was a complete listing for the years 1948-1987, which Larry prepared for the 40th anniversary. The fifth will also be a complete index, covering the years 1948 to 1997. The covers of the first four indexes were designed by Marian Gault.

VIDEOTAPING

In 1966 FDC secured the use of an old video reel-to-reel Craig videotape recorder from the University's Audio Visual Department for the purpose of recording the teachers' dances. The machine did not work very well and lasted only three years. In 1969 Camp acquired a small hand-held AKAI video recorder that allowed a maximum of 15 minutes per tape. At that time the taping was done on the stage of Wendell Phillips, where assemblies were then held. The first teacher taped with this camera was the Scottish country dance teacher C. Stewart Smith. He was chosen because he could demonstrate by himself the basic steps he always taught the first day of class. After a trial run, Stewart came up to the monitor to see how it had gone. Suddenly he cried out, "Now I see why my star pupil does what I've been trying to get him to change. He's copying ME!" Fortunately the AKAI wasn't used for long. Norm Oellerich and Jean Brown volunteered to record the teachers' dances with their own much better recording equipment.



Steve Turner shoots OOL from on high.

With the exception of 1974, tapes from the Camps of 1972 on are available on VHS cassettes (copied by Ned Gault) in the Lawton Harris Collection of Folk Dance Materials located in the University Library. Because some of the teachers have contracts with publishers prohibiting the copying of tapes and because many feel that tapes of their dances might eventually replace them as teachers, these tapes are available for viewing only.

When dancers began bringing video cameras to camp and taping the dancing, both teachers and dancers objected. The arguments of the teachers were the same as those they had voiced about the copying of Camp tapes, and students said they did not want to be recorded when they were working on dances or even when they were dancing just for fun, for example, at the After Party.

With these objections in mind, the Committee, in consultation with the faculty, decided to produce a professionally-made tape of the Camp dances and to allow each camper to purchase one tape with the agreement that the tape would not be copied but would be used only for assistance in learning and teaching the dances. The cost of the tape would cover the cost of production, a payment to the teachers whose dances were recorded, and mailing. The Committee also decided not to permit personal video cameras in Camp.

The Committee asked Steve Turner, a professional video producer who had produced a two-hour tape about Camp for the 40th year, to record the teachers' dances with the assistance of Norm Oellerich and to edit and produce them. Gordon Deeg coordinates the taping.



Talent Show audience enjoying the show.



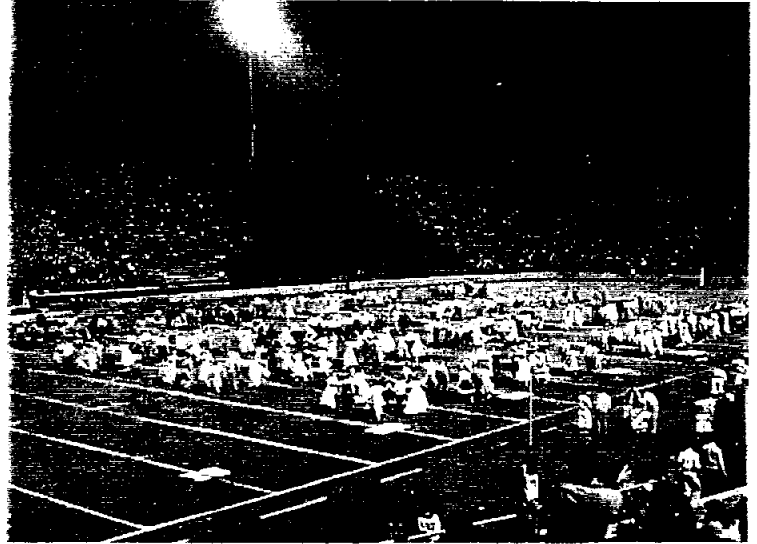
Staff and faculty 1987.

9. SUPPORT FROM THE UNIVERSITY

The University of the Pacific primarily provides FDC with dance halls, food service and housing. This section contains a discussion of these three areas as well as a narrative detailing how the loss of Callison affected Camp.

DANCE HALLS

One of the principal challenges of each Director has been locating places to dance and negotiating the use of them from the departments who control them. For the first year of Camp, Lawton negotiated the use of three halls: the Gym, the Pavilion and Music D. Before the 20th year, he had made arrangements over the years for 17 other places. At different times up to eight places were used at once, although when eight were used, most of them were quite small, for example, the Recreation Rooms in South/West dormitory. When Jack McKay took over as Director in 1967, Camp was using four halls: the Gym, G200 (the dance studio upstairs in the Gym), Anderson Lecture and the YMCA, upstairs. During his 20-year tenure, Jack negotiated the use of nine more halls. As Camp lost one hall, he would have to find another. When Bruce Mitchell took over as director in 1987, Camp was again using four halls: Callison, Long Theater, Dance Studio and Engineering 107. Since then he has negotiated for the use of two additional halls and, more importantly, in 1996 solved the dance hall crisis created by the burning of Callison. (See The Fire of 1995 below.)



Closing Festival in Baxter Stadium with stands full of spectators.

Following are brief descriptions of each of the 16 principal halls FDC has used for dancing and of Baxter Stadium, which is listed first. The halls are arranged chronologically by the first year each was used. At the end of each description is the number of years and the span of years the hall was or has been used. (See Appendix E Chart of Places Camp Has Danced for a list of all the halls used since 1948 and the years they were used. See Appendix A for a map of the campus of the University of the Pacific that contains all of the places that have been used for dancing.)



Dancing in the Gym before the parachute.

Baxter Stadium, located in the area now occupied by the buildings of the Quad, was used for Closing Festivals on the last day of Camp. Dancers wore costumes, and the community was invited to come and watch the show. By 1961 the stadium had been torn down, Stagg Stadium having already been built in 1950.

(11 years, 1948-58)

The Gym is an enormous bricked-in Quonset hut with a full sized wooden floor for basketball. Its best features were the wooden floor and the bleachers where dancers or spectators could sit to watch the dancing and the entertainment.

Its two disadvantages were heat and impossible acoustics. The domed metal ceiling drew heat into the room from the sun but let no air out. FDC's attempt to lower the temperature was, first, to string drip hose on the roof and let the water flow day and night, giving the effect, somewhat, of a swamp cooler, and, second, to place large fans at the entrance and the exit to blow out as much of the hot air as possible. In spite of these efforts, the gym remained hot both day and night. The poor acoustics resulted from the lack of anything in the gym to absorb sound. Amplified sound bounced around, making it difficult to hear announcements or square dance calls. Changing and adjusting the sound equipment helped but not enough. What did help was a silk "ceiling" draped over the entire gym. This ceiling was an enormous surplus camouflage army parachute designed to lower a cannon, which was donated by George Wings, a member of Lawton's folk dance club, the Polk-Y-Dots. When spread out, it covered the entire floor. It took a whole day to get it secured to the ceiling and to the sides of the metal walls. Only Bob Steuber was strong enough to pull the parachute up a tall ladder and attach it to the ceiling. The parachute improved the sound considerably but not enough; even more sound absorption was needed. Committee-member Bev Wilder came up with another improvement: wrapping around the walls miles of tag ends of burlap which the steel mill where he worked as the safety engineer was routinely burning. Attaching these to the walls and completing the set up of the hall for the Sunday party took another day of work, but it was worth it. The addition of the burlap made the acoustics acceptable at last. But shortly thereafter, in 1973, the gym was flooded. When the floor was refinished, Physical Education was told that it could not be refinished again. They decided to restrict its use to gym shoes, making it unusable for Camp. (25 years. 1948-72)



Dancing in the Gym under the parachute.

G200/Studio was the dance studio on the second floor of the bricked-in part of the gym. It was large enough for classes but not for all-camp activities. It had one whole wall of windows and across from the windows a wall of mirrors and a dance barre. These hard surfaces caused acoustic problems so it was also draped with the burlap. Dancers liked the room because it was air-conditioned. The people who hung the burlap called the room The Cocoon. (28 years. 1948-75)



Dancers cool off outside the Pavilion, c. 1949.

The Pavilion was a smaller Quonset hut with another good wood floor. It had some of the same problems as the Gym, but because it was smaller, the problems were not as great. Also, it had openings near the ceiling that let out hot air. But it was still hot. (14 years. 1948-61)

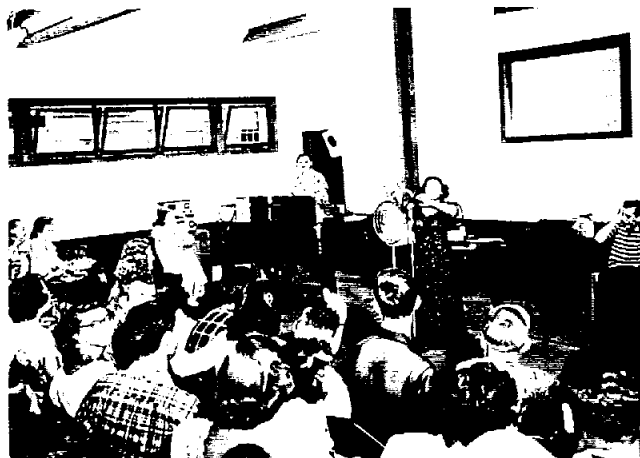
Music D was a band practice room in Music with a concrete floor and a post or two. It was used primarily for square dancing because square dancers, who shuffle, are used to dancing on concrete. The room was much cooler than the Pavilion. (15 years. 1948- 62)

YMCA upstairs is a good sized room on the second floor of the YMCA that has a wood floor and no acoustic problems. After nine years, engineers decided it wasn't safe for Camp to use the room because the dancing caused the chandeliers in the room below to sway. (8 years. 1950-52; 1954-57; 1962

(NOTE: YMCA, downstairs, was much smaller than the room upstairs. It was used only in 1968, when Camp was desperate for an additional floor.)

Music C was a very hot theater-styled lecture room used for assemblies from 1948 and also for callers' classes from 1953. (8 years. 1953-59; 1961)

Anderson Lecture Hall was (perhaps still is) a lecture hall on the second floor of the Anderson Dining Hall building with a floor of vinyl tile over wood. It had its own small air conditioner, designed for seated classes, which would freeze up when the heat generated by the dancers overtook it. Then windows would have to be opened for ventilation and the room would become hot. Another characteristic of the room was that from time to time, without warning, a program from the University radio station would suddenly be broadcast via the sound system. (17 years. 1964-66; 1968-79; 1982-83)



Celia Olivar presents an assembly in Music C.



Macedonian dancing with Atanas Kolarovski in Anderson Dining Hall.

Anderson Dining Hall had a good hardwood floor and reasonable acoustics. To deaden the acoustic bounce and make it a more desirable hall, Ginny and Bev Wilder brought Wilders' Wash—bolt ends and scraps of cotton fabric—and hung it all from the ceiling. The hall lacked air conditioning, but because it had good ventilation, it was more comfortable than the Gym. In 1984 the space was converted into offices. (15 years. 1969-83.)

Callison Dining Hall was overall the best hall for dancing. It had a good wood floor, good acoustics, and was large enough for OOL and parties. The air-conditioning system, which had been designed for seated diners not dancers, could not keep up with the heat generated by dancers, but it did keep the room somewhat cool and comfortable. The hall burned down in November 1995 as the result of arson. (See The Fire of 1995 below.) (23 years. 1967; 1974-95)



Callison Hall. (Picture taken from the balcony during Once Over Lightly.)

Elbert Covell Dining Hall is where FDC ate for many years before 1996. The floor is vinyl tile over concrete. When it was used in 1967, teachers and dancers complained about the floor, especially those doing *zapateados* in Alura Flores de Angeles' class. It wasn't used again until 1996, when a portable wood floor was built for part of it. (2 years. 1967; 1996)

Grace Covell was FDC's dining hall in 1996. Because it has a concrete floor, it was used for dancing only once, when no better hall was available. (1 year. 1973)

Callison Lodge is an air-conditioned room with a wood floor, ideal for square dancing. After six years, the International Center, which controls the Lodge, decided they needed it for their own purposes. (It is still used occasionally for videotape viewing or ethnic talks.) (6 years. 1976-81)

Engineering 107 is a small air-conditioned classroom created when Anderson Dining was taken over by Engineering. (2 years. 1986-87)

Long Theatre stage, with a portable floor built by Camp, was used until the Drama Department reclaimed it for a program of their own. (16 years. 1980-95)

The Dance Studio, which was designed for modern dance, has a beautiful wood floor but very poor sound. For over 10 years Carlos Ruling has improved the sound considerably by bringing and hanging colorful national flags from the rafters. Lacking air conditioning, the room is so hot in the morning that when it was used in the evening, a "hall sitter" was required to keep it open in the early evening so that some of the hot air could escape before it was used again in the evening. Fortunately the hall didn't have to be used in the evening in 1996. To protect the floor, the Dance Department insists on soft-soled shoes only. (13 years. 1984-96).

The Common Room has a tile floor that was made usable for dancing by the addition of a portable floor built in 1988 and enlarged in 1996. (9 years. 1988-96)

Great Hall, the room in which the Saturday banquet has been held for many years, replaced Callison in 1996. It proved to be ideal. It has good acoustics and air-conditioning, and the portable floor constructed for it was excellent for dancing. (1 year. 1996)

THE FIRE OF 1995

Early in November of 1995 some arsonist(s) set the beautiful Callison Hall ablaze. The three-alarm fire completely destroyed that facility and damaged the adjacent kitchen. Director Bruce Mitchell visited the site a few days after the fire to find charred roof beams and rubble everywhere. Some smoke and water damage had also occurred in Great Hall and the Elbert Covell Dining Hall. Callison had served as a campus dining room for 50 weeks each year, but for two weeks during the summer many wonderful classes, workshops and ethnic parties magically transformed it into a beautiful dance hall.

Even before the fire, the University had told FDC that starting in 1996 it would no longer be able to use Long Theatre or the Dance Studio because the Drama and Dance Department had decided it needed those facilities for future programs.

The entire campus was thrown into a quandary with the loss of Callison and the Quad kitchen. Although the Common Room had not sustained any damage, both the Great Hall and the Elbert Covell were unusable due to the smoke and water damage and the nonworking kitchen. This meant that the American Restaurant Association (ARA), had to feed all of the students at the Grace Covell dining room and at the Summit, which was designed only for fast food service.

Bruce received notice from UOP reservations canceling the use of all of the facilities in the Quad area (Callison Hall, Great Hall, Elbert Covell Dining Hall and Common Room). Coupled with the loss of Long Theatre and Dance Studio, this left FDC with no rooms to dance in for 1996.

In December Bruce met with representatives of Housing and ARA, who said they had no information on the future of the facilities. Early in January he was informed that the Quad kitchen, Great Hall, and Elbert Covell Dining Hall would be reopened but would not be available to FDC because Stockton city ordinances required the addition of new ventilation. Bruce started to investigate the availability of off-campus facilities for the 1996 Camp. He found that

the Scottish Rite Temple had available a room big enough for general dancing and an additional space for a second classroom. The rental for this facility was \$5,500 for the two weeks.

Alas! A new problem. The rooms in the Scottish Rite Temple had concrete floors. The Camp Committee agreed to use reserve funds to build a portable floor similar to the portable floor used in the Common Room for the past several years. The floor would be designed so that it could eventually fit into either the Great Hall or Elbert Covell Dining Hall. The next person to talk to would have to be the Camp Magician, Oscar Faoro.

From January through March, the kitchen was repaired, and Great Hall and the Elbert Covell Dining Hall received new paint and flooring. The revamped Quad facility started serving food again in mid March, but FDC was informed that for the 1996 Camp, all food service would take place across campus at Grace Covell.

With the assistance of Lifelong Learning, FDC was able to obtain the use of the Dance Studio once again, bringing the number of rooms for '96 to three, two off campus and one on. At this point Bruce once again asked about using the Common Room and was told that no definite answer could be given until the first part of July.

The Camp Committee continued to meet and consider all alternatives. Ruth Ruling developed schedules for three classes each hour, allowing more time between classes.

A break finally came in mid June when Bruce learned that the Common Room could be used for '96, giving FDC four rooms, two off campus and two on. He began to consider the possibility of putting a class in the room in the George Wilson facility where the dealers have been located the past several years.

A meeting with Housing and ARA at the beginning of July provided the news Bruce had been waiting for. Great Hall could be used after all, giving FDC three rooms on campus. The off-campus facilities were canceled.

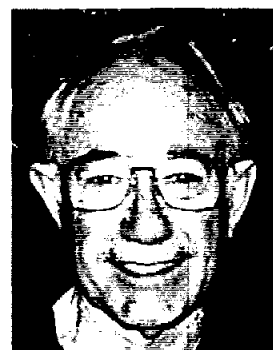
Suddenly the idea of using half of Elbert Covell came to the forefront. The use of the hall was granted, giving FDC four rooms, all on campus. The hall was also a good place for the Hole in the Wall and the After Party.

The final results saved the University over \$5,000 in outside rental fees and enabled Camp to have three rooms very close together—Great Hall, Common Room and Elbert Covell. The "cool" Dance Studio completed the facilities. The dealers would remain in their regular place. The William Albright Lecture hall in Wendell Phillips would be used for the daily assemblies, the Faye Spanos Conservatory for the Saturday Talent Show. The Wednesday and Saturday banquets would be held outside on the beautiful campus grounds.

Oscar Faoro, the Magician, built flooring for the Great Hall and enlarged the one in the Common Room. It took the combined effort of a great many people to put the floor down before Camp, and, at the end, remove it. (The floors now have to be stored off campus as UOP has no place to store them.)

Dancers walked across campus for their meals, but no one complained about this inconvenience. FDC is very grateful to everyone who made the impossible happen and thus contributed to a wonderful 49th year at UOP.

It should be added that at no time did the Committee ever consider not having Folk Dance Camp. All of the energy was put toward how to do it. And it happened.



Oscar, the Magician.

FOOD SERVICE

On any college campus the food prepared by the college food service usually comes in for a great deal of criticism. Those who came to FDC before 1965 did not expect the food to be equal to what they ate at home, but they didn't expect it to be so poorly prepared and so stingily allotted: a small dessert and no seconds on anything. One morning when Ralph Page went to breakfast and saw that bacon and eggs were on the menu, he asked for both. The request was denied. He was told that he could have *either* bacon *or* eggs but not both. It's a wonder anyone returned to FDC after a week or two of such meals.

Fortunately for FDC, Paul Fairbrook, an internationally known food service director, came to UOP in 1965 as Director of Food Service and Auxiliary Services. Auxiliary Services included housing and the bookstore, but it was the impact he made in food services for which he is remembered best. He changed everything about the food: the quantity, the quality, and the way it was served. Paul was student-oriented and in short order he turned the food at FDC from a liability to a selling point. No longer was anyone limited to a single serving. Amazingly everyone could have as much of anything as they wanted. One of the most appreciated changes he made was to install an enormous salad bar, which



Paul Fairbrook

offered so many items that one could easily make a meal from it. He also began offering many items self-service, for example, all drinks—milk, juices, soft drinks, coffee, tea and cocoa—various cereals, breads (with a toaster), and soup at lunch time. He was also open to suggestions from Camp. When FDC asked for breakfast cereals with low sugar content and for buttermilk, he immediately added them. One of the most popular additions Paul made when Camp at in Callison was a soft ice cream machine. (Marian Gault won an award at a Talent Show for the tall, artistic cones she created.)

Paul also offered to bring portable barbecue grills to Micke Grove for the Wednesday picnic, and when FDC moved the picnic to campus, he provided the same service.

What FDC calls Ethnic Banquets Paul called Theme Dinners, and it was he who turned them into the culinary highlight of the week. In fact, Paul feels that these banquets were his most important contribution to Camp.

Although the food offered FDC has always been somewhat more extensive than that offered students during the academic year because Camp has been willing to pay a little more, the food Paul served in students dormitories during the academic year was also excellent. Indeed, Paul was so popular with the students that at a large student rally they stood up and cheered him.

Paul's excellence in the food service field has also been recognized by his peers. In 1985 he received the Silver Plate Award, the highest award given by the National Association of College and University Foodservices. Paul still lives in Stockton. Since he left the University in 1985, he has been consulting on food service with colleges and universities throughout the country.

For several years after Paul retired, the University continued providing food service itself, but eventually, in an effort to cut costs, it contracted out the service to the American Restaurant Association (ARA). The first year with ARA, FDC's costs went up while the quality of food and service went down, but after that year, both the food and the service improved. When the contract came up for renewal in 1997, the Marriott University Dining Service won the contract.

HOUSING

In 1948 men and women were housed separately at FDC, including married couples. The women were put in the recently-built West Hall (which adjoined already-built South Hall on the west) and the men in Quonset huts that were so-o-o hot it was a wonder anyone slept at all. Next, married couples were housed together in North Hall and eventually everyone was moved into South or West Hall, across the street from Anderson Dining Hall. In the early 60s the dormitories were joined together to become South/West Hall. (In the 80s the street, Burcham Way, was removed and Anderson was converted into offices.) When the Lawn Party was held on the Anderson lawn, those who had rooms on that side of the building could enjoy the music as they rested or got ready to join the dancing. The Camp office was also in West Hall. The rooms in South/West had one important advantage over the rooms now used in the Quad: all but a few had wash basins in them. It was hard to give up that amenity.

Since 1981 FDC has been housed in the Quad dorms, each of which has been used at one time or another. From the corner of Stadium, and going down Baxter Walkway, they include: Werner, Jackson (where the Camp office is located) Jessie Ballantyne (where the faculty, Committee and some staff are housed), John Ballantyne, Carter, Eiselen, Ritter, Wemyss, Farley and Price. (See Appendix B Map of the University of the Pacific, 1996.) Each dorm has an air-conditioned lounge on the ground floor and most have adjacent parking.

Matching campers to rooms is an art that the office staff has had to master. Many campers are very attached to their home-away-from-home and insist on the same room year after year, and everyone wants the coolest room near the bathroom.

10. ENDNOTE

Fifty years after the first Camp and 30 years after his death, Lawton's founding goals are still alive, as evidenced by the comments campers have made in their Camp evaluations at the end of each week of Camp.

1. Spreading folk dancing, which was and still is, primarily a form of social recreation.

*Every year I go away inspired, with many new dances to teach.
I have picked up several good dances suitable for beginners.
I like the lawn parties – easy, good general dancing.
After parties are great fun.*

2. Bringing the best from abroad and elsewhere in the states.

*As always the teachers were all great people, wonderful dancers and really well prepared.
Great teachers with patience and a sense of humor. I admired their cooperation and interaction.*

3. Getting to know dancers of the world.

*I love having a chance to dance with our foreign visitors.
I like how the language barriers come down when everyone relaxes and talks as people with a common interest. [Comment about assemblies.]*

4. Keeping American square dancing as an important part of Camp.

Jerry Helt's contribution to camp is immeasurable!

5. Growing internationally, interculturally, and in new skills of hand, foot and eye.

*Most teachers included both very challenging, advanced dances and simpler, easier dances.
Wonderful contrast in styles of dances presented this year. Instructors very thorough.*

6. Learning fundamentals and theory along with skills.

*Library excellent. UOP library staff go out of their way to be helpful.
Thanks for the syllabus and video. They are invaluable resources for teaching Camp dances.*

Everyone associated with Stockton Folk Dance Camp at the University of the Pacific looks forward to continuing indefinitely the traditions established by Lawton and maintained by those who have followed him.





Dancers from the Peninsula (of the Bay Area)



Dancers from the Sacramento Stockton area

Dancers from Taiwan



Dancers from Southern California

Dancers from Canada



Dancers from Japan





Dancers from Berkeley

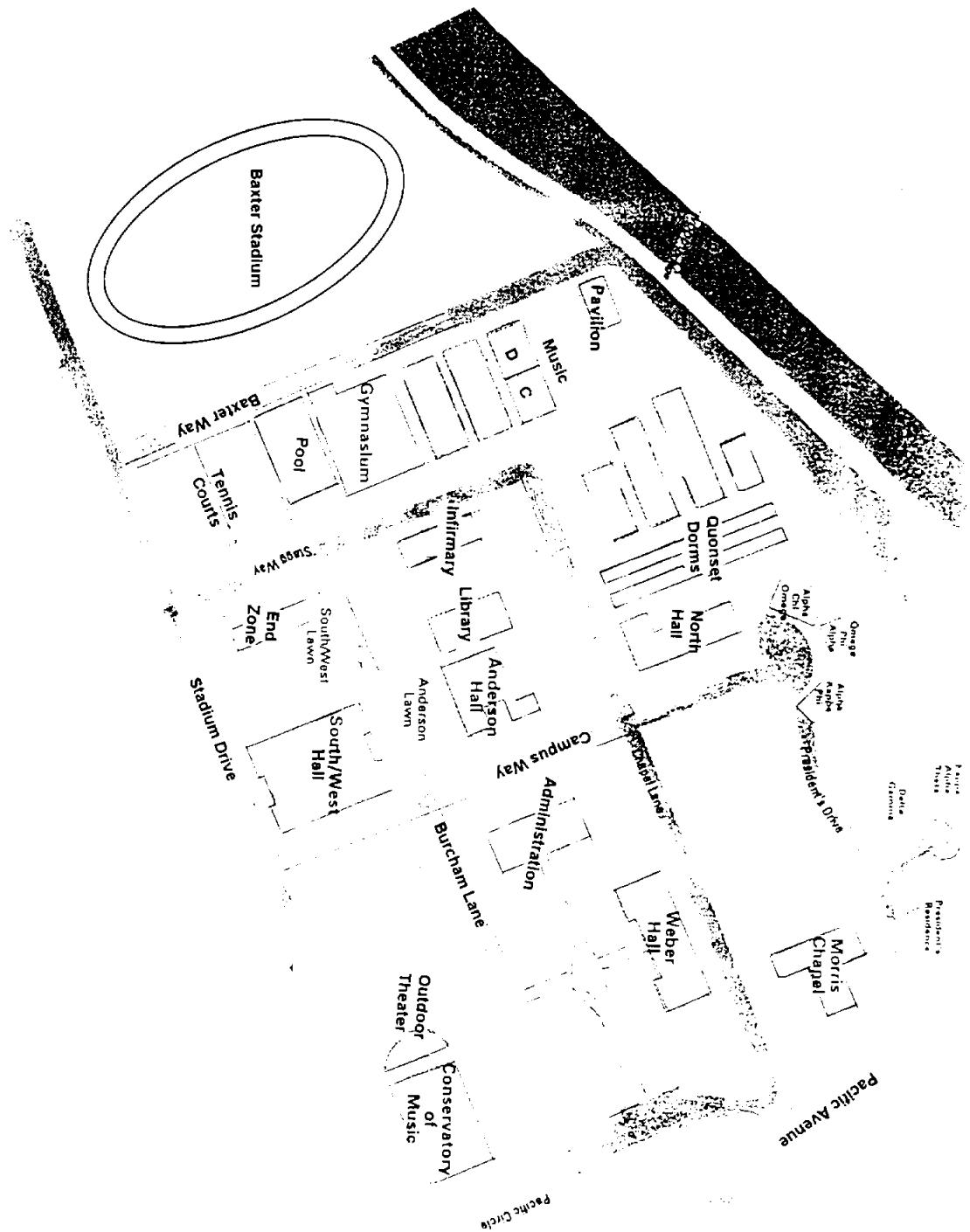


Dancers from Korea

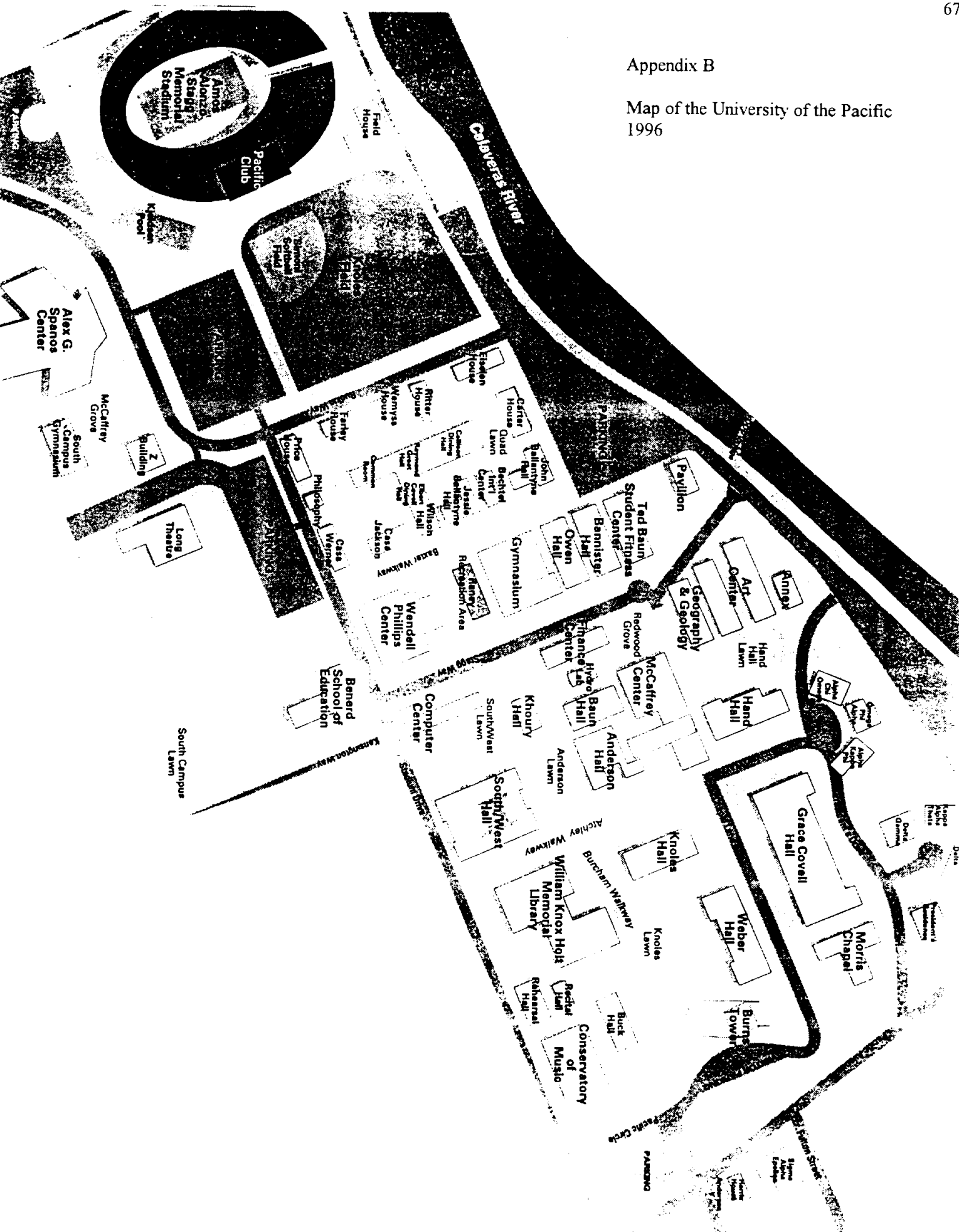




Appendix A

Map of the College of the Pacific
1949

Appendix B

Map of the University of the Pacific
1996

	8:05 - 9:00 AM	9:10 - 10:05 AM	10:15 - 11:10 AM	11:20 AM - 12:15 PM
GYMNASIUM	WALT & LISA LEXIS CARIBBEAN DANCES TUE Curacao Waltz Martinique Mazurka WED Joropa THU King Sailor FRI Congo SAT Gambao & Review	VYTS BELIAJUS CATALAN & OTHER DANCES <i>Dances</i> Daily	ANATOLE JOURKOWSKI SLAVIC DANCES TUE Gerakina WED Jablachko (Apple) THU Shumadia FRI Oberek Zwicalny SAT Monachko Kolo	JOHN FILCICH YUGOSLAVIAN DANCES Kolos, etc. Daily progression in order of difficulty
DANCE STUDIO	KIRBY TODD JUNIOR HIGH SCHOOL DANCE TUE Mixers WED } Methodist "World THU } of "Fun" series FRI } Cannalsquare Grand Square SAT "World of Fun" (BT)	SALLY HARRIS ELEMENTARY SCHOOL DANCE TUE Dances in Syllabus WED as selected THU by class FRI Gypsy Polka Flamenco SAT Optional (BT)	MIRIAM LIDSTER ISRAELI DANCES TUE Lech Laidbar Bo Dab WED Ma'u Asamenu Bar FRI Sovovun! in Hoopalu GRACE PERRYMAN THU La Bamba	MIRIAM LIDSTER "FUNDAMENTALS OF MOTION" For Teachers and Dancers (Daily) (T)
ANDERSON "M"	ANATOLE JOURKOWSKI SLAVIC DANCES TUE Gerakina WED Jablachko (Apple) THU Shumadia FRI Oberek Zwicalny SAT Monachko Kolo	GRACE PERRYMAN TUE Imperial Bossa WED JANE FARWELL THU Brazilian Le Pato da Strada FRI Sanderhning SAT Pop Spelman Russian Circle	JANE FARWELL AMERICAN PLAY PARTY GAMES (Introducing new album) Daily (BT)	LUCILE CZARNOWSKI TEACHERS' SEMINAR Daily
PAVILLION	GORDON TRACIE SCANDINAVIAN DANCES TUE Scale Hambo Stop Old Hambo-Polska WED Hambo Hambo Mixor THU Stockholm Hambo Trotting Dance FRI Sallor's Mazurka Mazurka-Polska Swedish Mazurka Pivot Dance SAT	WALTER GROTHE AUSTRIAN DANCES TUE Treffnortanz WED Old Tyrol Schuplatt (Neubayrische Stagger) THU Dreisteiler FRI Viennese Waltz SAT (Review)	LUCILE CZARNOWSKI TUE { Lisc Waltz Over the Top WED Midnight Tango THU Norwegian Reinlander FRI Springpole MILLIE VON KENSKY SAT Chiapanecas	ROUND DANCES 1st Week 2nd Week TUE Johnson Garrett WED Johnson Garrett THU Sankey Johnson FRI Johnson Garrett SAT Sankey Johnson
MUSIC "C"	SQUARE DANCES 1st Week 2nd Week HOLLEUFFER GARRETT BASICS CLASS BASICS CLASS Daily Daily (B) (B)	JACK MC KAY SQUARE DANCES Non-callers' class Teaching from records Daily (T)	JACK MC KAY SQUARE DANCES Calling Theory Workshop Daily	SQUARE DANCES 1st week 2nd week HOLLEUFFER MC KAY Beginning Callers Class Beginning Callers Class Daily Daily
MUSIC "D"	ROUND DANCES 1st Week 2nd Week TUE Sankey Johnson WED Sankey Sankey THU Johnson McKay FRI Sankey Johnson SAT Johnson Sankey	SQUARE DANCES 1st Week 2nd Week TUE Todd Garrett WED Johnson Garrett THU Sankey Todd FRI Johnson Sankey SAT Sankey Garrett	RALPH PAGE NEW ENGLAND CONTRAS Beginners' Contra Class Daily	RALPH PAGE NEW ENGLAND CONTRAS Advanced Contra Class Daily
ENGINEERING	JANE FARWELL TUE } Social Recreation WED } Stunts THU } FR } SAT } BUFORD BUSH PARTY PLANNING	JOHN FILCICH YUGOSLAVIAN DANCES Kolos, etc. Daily progression in order of difficulty		BU. BUSH BETTY BUSH GRAFTS EQUIPMENT GAMES Thruout both weeks GRACE PERRYMAN PEASANT EMBROIDERY Daily

GREAT HALL		COMMON ROOM		DANCE STUDIO		ELBERT COVELL	
8:00-8:55	VAN GEEL Gyovand (np) Kelek Vren (np)	DJORDJEVIĆ Vlainja (np) Pošuvoja (np) Omoljanca-Prepišor (np)	MC OWEN The Shepherd's Crook (trio)	ROCCA-BUTLER Line Dance Techniques			
9:05-10:00	GLASS Žena Ide na Gosti (cpl) Tri Koraka Sim (cpl) Draganička Polka (cpl)	KONINGS Gusachok (cpl) Belgorodskaya Malanya (cpl)	TAMAOKI Charachan odori (np) Koshuu Bonodori (np)	O'CONNOR Couple Dance Techniques			
10:00 COFFEE BREAK - Elbert Covell							
10:20-11:15	DINZELBACHER Corrida (cpl) Barrida (cpl) Mordida (cpl)	GLASS Žena Ide na Gosti (cpl) Tri Koraka Sim (cpl) Draganička Polka (cpl)	DJORDJEVIĆ Vlainja (np) Pošuvoja (np) Omoljanca-Prepišor (np)	HELT Experienced Square Dancers Workshop			
11:25-12:20	MC OWEN The Shepherd's Crook (trio)	TAMAOKI Charachan odori (np) Koshuu Bonodori (np)		HELT Intermediate Squares			
1:30 ASSEMBLY - Wendell Phillips Center Auditorium							
3:00-4:30		ELEMENTARY SCHOOL WORKSHOP	WERNER BASEMENT Costume Information and Construction (BACON) (3:00-4:45) Party Decorations (MILTON)				
6:30 LAWN PARTY - (to 7:15) (See Footnotes for details)							
7:30-8:25	KONINGS Gusachok (cpl) Belgorodskaya Malanya (cpl)	VAN GEEL Gyovand (np) Kelek Vren (np)		DINZELBACHER Corrida (cpl) Barrida (cpl) Mordida (cpl)			
8:30	OLD FAVORITES with the ORCHESTRA - Great Hall					1ST WEEK FRIDAY AUGUST 2, 1996	
9:00	ONCE OVER LIGHTLY - Great Hall						
10:45	AFTER PARTY - Elbert Covell						

CHART OF PLACES CAMP HAS DANCED

Listed by first year of use

[illegible]

Appendix F

COUNTRIES OR REGIONS FROM WHICH DANCES HAVE BEEN TAUGHT AT FDC
1948 - 1997

Africa	Croatia	Japan	Romania
Albania	Curacao	Jutland	Russia
Arabia	Czechoslovakia	Latin America	Sardinia
Argentina	E. Transylvania	Latvia	Scandinavia
Assyria	Early California	Lebanon	Scotland
Austria	East Europe	Lithuania	Serbia
Basque	El Salvador	Macedonia	Slovakia
Bavaria	England	Mallorca	Slovenia
Belgium	Flanders	Mexico	South Africa
Bohemia	Fr. West Indies	Moldavia	Spain
Bolivia	France	Moravia	Sweden
Bosnia	French-Canada	Morocco	Switzerland
Brazil	Germany	Netherlands	Suria
British Isles	Ghana	Nigeria	Taiwan
Bulgaria	Haiti	Normandy	Thrace
Byelorussia	Hawaii	Norway	Transylvania
Canada	Hebrides Island	Palestine	Trinidad
Canary Islands	Holland	Panama	Turkey
Catalonia	Hungary	Peru	USA
Central America	Iceland	Philippines	Ukraine
Chile	India	Poland	USSR
China	Ireland	Portugal	Wales
Costa Rica	Israel	Puerto Rico	Yugoslavia
Crete	Italy		

Appendix G

TEACHERS BY YEAR IN CAMP

48

Anderson, Virginia
 Buhler, Mildred
 Czarnowski, Lucile
 Erfer, Paul
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Holleuffer, Vera
 Lidster, Miriam
 Mitchill, Carolyn
 Murton, George
 Smith, Ace
 Tepfer, Sandy
 West, Grace

49

Anderson, Virginia
 Beliajus, Vyts
 Buhler, Mildred
 Czarnowski, Lucile
 Dexter, Genevie
 Gelman, Morry
 Glass, Buzz
 Greene, Madelynne
 Greggerson, Herb
 Grothe, Walter
 Harris, Lawton & Sally
 Holleuffer, Vera
 McDonald, Dan
 McFarland, Elma
 McKay, Jack
 Mitchill, Carolyn
 Nicholes, Grace
 Osgood, Bob
 Smith, Ace
 West, Grace

50

Beliajus, Vyts
 Buhler, Mildred
 Castner, Bill
 Czarnowski, Lucile
 Dexter, Genevie
 Gelman, Morry
 Glass, Buzz
 Greene, Madelynne
 Greggerson, Herb
 Grothe, Walter
 Harris, Lawton & Sally
 Holleuffer, Vera
 McKay, Jack
 Mitchill, Carolyn
 Murton, George
 Nicholes, Grace
 Osgood, Bob
 Page, Ralph
 Smith, Ace
 Tepfer, Sandy
 West, Grace

51

Beliajus, Vyts
 Buhler, Mildred
 Czarnowski, Lucile
 Empi, Gus
 Filcich, John
 Glass, Buzz
 Greene, Madelynne
 Greggerson, Herb
 Grothe, Walter
 Hager, Bob
 Harris, Lawton, & Sally
 Herman, Michael & Mary Ann
 Hoheisal, Jack
 Holleuffer, Vera
 Lapson, Dvora
 Lekis, Lisa
 McKay, Jack
 Mitchill, Carolyn
 Nicholes, Grace
 O'Farrell, Una
 Olivar, Celia
 Osgood, Bob
 Page, Ralph
 West Grace

52

Beliajus, Vyts
 Grothe, Walter
 Hager, Bob
 Harris, Lawton & Sally
 Hoheisal, Jack
 Holleuffer, Vera
 Joukowsky, Anatol
 Lapson, Dvora
 McKay, Jack
 Nicholes, Grace
 Page, Ralph
 Ryman, Anta
 West, Grace

53

Beliajus, Vyts
 Czarnowski, Lucile
 Dunsing, Paul & Gretel
 Filcich, John
 Garrett, Dale
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Herrmann, Waltraud
 Holleuffer, Vera
 Kremers, Ed
 Lidster, Miriam
 McKay, Jack
 Murton, George
 Nicholes, Grace
 Page, Ralph
 Sankey, Jack
 Tracie, Gordon

54

Beliajus, Vyts
 Czarnowski, Lucile
 Farwell, Jane
 Filcich, John
 Garrett, Dale
 Grothe, Walter
 Harris, Lawton & Sally
 Holleuffer, Vera
 Johnson, Bruce
 Joukowsky, Anatol
 Lekis, Lisa
 Lidster, Miriam
 McKay, Jack
 Nicholes, Grace
 O'Farrell, Una
 Page, Ralph
 Sankay, Jack
 Todd, Kirby
 Tracy, Gordon
 von Konsky, Millie

55

Beliajus, Vyts
 Crum, Dick
 Czarnowski, Lucile
 Filcich, John
 Garrett, Dale
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Holleuffer, Vera
 Johnson, Bruce
 Joukowsky, Anatol
 Lidster, Miriam
 McKay, Jack
 Nicholes, Grace
 O'Farrell, Una
 Page, Ralph
 Sankey, Jack

TEACHERS BY YEAR IN CAMP

56

Ajoian, Frances
 Beliajus, Vyts
 Crum, Dick
 Czarnowski, Lucile
 Filcich, John
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Helt, Jerry
 Holleuffer, Vera
 Joukowsky, Anatol
 Kremers, Ed
 McKay, Jack
 Nicholes, Grace
 O'Farrell, Una
 Page, Ralph
 Tracie, Gordon

57

Ajoian, Frances
 Allmond, Peg
 Beliajus, Vyts
 Czarnowski, Lucile
 Dunsing, Paul & Gretel
 Filcich, John
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Helt, Jerry
 Joukowsky, Anatol
 Kremers, Ed
 Kulbitsky, Olga
 Lidster, Miriam
 O'Farrell, Una
 Nicholes, Grace
 Page, Ralph
 Pill, Al
 Reisz, Alice
 Sturman, Rivka
 Tracie, Gordon

58

Allmond, Peg
 Beliajus, Vyts
 Crum, Dick
 Filcich, John
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Helt, Jerry
 Johnson, Bruce
 Joukowsky, Anatol
 Lidster, Miriam
 McKay, Jack
 Newman, Sonny
 Nicholes, Grace
 Page, Ralph
 Reisz, Alice
 Thatcher, Zafra

59

Allmond, Peg
 Beliajus, Vyts
 Crum, Dick
 Czarnowski, Lucile
 Dunsing, Paul & Gretel
 Filcich, John
 Gelman, Morry
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Helt, Jerry
 Joukowsky, Anatol
 McKay, Jack
 McLuare, Bruce
 Nicholes, Grace
 Oland, Knud
 Page, Ralph
 Reisz, Alice

60

Allmond, Peg
 Beliajus, Vyts
 Cartier, Michel
 Crum, Dick
 Dexter, Genevie
 Filcich, John
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Helt, Jerry
 Holleuffer, Vera
 Joukowsky, Anatol
 Kremers, Ed
 Lidster, Miriam
 McKay, Jack
 Nicholes, Grace
 Page, Ralph
 Pill, Al
 Timbancaya, Ester
 Ulrich, Annmargret

61

Allmond, Peg
 Browns, Ruth
 Cartier, Michel
 Cuddeback Carol
 Czarnowski, Lucile
 Dexter, Genevie
 Filcich, John
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Harris, Lawton & Sally
 Helt, Jerry
 Joukowsky, Anatol
 McKay, Jack
 Nicholes, Grace
 Page, Ralph
 Reisz, Alice
 Smith, C. Stewart

62

Allmond, Peg
 Bannerman, Glenn
 Browns, Ruth
 Cuddeback Carol
 Czarnowski, Lucile
 Dexter, Genevie
 Filcich, John
 Frye, Grace
 Glass, Buzz
 Harris, Lawton & Sally
 Helt, Jerry
 Hoffman, Huig
 Joukowsky, Anatol
 Kremers, Ed
 McKay, Jack
 Newman, Sonny
 Nicholes, Grace
 Page, Ralph
 Smith, C. Stewart
 Tracie, Gordon

63

Allmond, Peg
 Beliajus, Vyts
 Boxell, Dennis
 Dexter, Genevie
 Gault, Ned & Marian
 Greene, Madelynne
 Grothe, Walter
 Helt, Jerry
 Holleuffer, Vera
 Joukowsky, Anatol
 Newman, Sonny
 O'Farrell, Una
 Pill, Al
 Smith, C. Stewart
 Wilder, Bev

TEACHERS BY YEAR IN CAMP

64

Beliajus, Vyts
 Dexter, Genevie
 Boxell, Dennis
 Czompo, Andor
 Gault, Ned & Marian
 Harris, Lawton & Sally
 Helt, Jerry
 Hoffman, Huig
 Holleuffer, Vera
 Irminger, Carmen
 Joukowsky, Anatol
 Tracie, Gordon
 Wnuk, Lucille

65

Beliajus, Vyts
 Boxell, Dennis
 Czompo, Andor
 Gault, Ned & Marian
 Greene, Madelynne
 Grothe, Walter
 Hebert, Germain
 Helt, Jerry
 Irminger, Carmen
 Matthews, Nibs
 O'Farrell, Una
 Ruling, Ruth
 Sturman, Rivka

66

Beliajus, Vyts
 Boxell, Dennis
 Czompo, Andor
 Filcich, John
 Gault, Ned & Marian
 Glass, Buzz
 Greene, Madelynne
 Grothe, Walter
 Hebert, Germain
 Helt, Jerry
 Irminger, Carmen
 Joukowsky, Anatol
 Kolarovski, Atanas
 McKay, Jack
 Pill, Al

67

Bannerman, Glenn
 Beliajus, Vyts
 Boxell, Dennis
 Czompo, Andor
 de Angeles, Alura Flores
 Gault, Ned & Marian
 Glass, Buzz
 Greene, Madelynne
 Harris, Sally
 Helt, Jerry
 Holleuffer, Vera
 Joukowsky, Anatol
 Kogler, Walter
 Pappas, John
 Pedere, Bernardo
 Smith, C. Stewart
 St Louis, Michel

68

Amaya, Nidia
 Beliajus, Vyts
 de Angeles, Alura Flores
 Gault, Ned & Marian
 Glass, Buzz
 Greene, Madelynne
 Hebert, Germain
 Helt, Jerry
 Hoffman, Huig
 Joukowsky, Anatol
 Kolarovski, Atanas
 Leyton, Morley
 Pappas, John
 Sturman, Rivka

69

Beliajus, Vyts
 Gault, Ned & Marian
 Glass, Buzz
 Greene, Madelynne
 Hebert, Germain
 Helt, Jerry
 Kogler, Walter
 Kolarovski, Atanas
 Leyton, Morley
 Pappas, John
 Smith, C. Stewart

70

Beliajus, Vyts
 Filcich, John
 Gault, Ned & Marian
 Grothe, Walter
 Helt, Jerry
 Irminger, Carmen
 Lidster, Miriam
 Moreau, Yves
 Oyewusi, Joseph
 Palfi, Csaba
 Pulido, Emilio
 Smith, C. Stewart
 Taylor, Bruce

71

Beliajus, Vyts
 Cashion, Susan
 Eskayo, Moshe
 Gault, Ned & Marian
 Helt, Jerry
 Joukowsky, Anatol
 Judetz, Eugenia
 Kolarovski, Atanas
 Leyton, Morley
 Lidster, Miriam
 Pappas, John
 Taylor, Bruce

72

Bannerman, Glenn
 Beliajus, Vyts
 Cashion, Susan
 Dunsing, Gretel
 Eskayo, Moshe
 Filcich, John
 Gault, Ned & Marian
 Glass, Buzz
 Hebert, Germain
 Helt, Jerry
 Kruskal, Tom
 Lidster, Miriam
 Matthews, Nibs
 Moreau, Yves
 Palfi, Csaba
 Pappas, John
 Pedere, Bernardo
 Smith, C. Stewart

73

Bachar, Schlomo
 Bannerman, Glenn
 Bozigian, Tom
 David, Mihai
 Gault, Ned & Marian
 Helt, Jerry
 Kruskal, Tom
 Pappas, John
 Smith, C. Stewart
 Taylor, Marianne

74

Bachar, Schlomo
 Bozigian, Tom
 Crum, Dick
 Czompo, Andor
 David, Mihai
 Drury, Nelda
 Dziwanowska, Ada
 Gajicki, Bora
 Gault, Ned & Marian
 Helt, Jerry
 Lidster, Miriam
 Moreau, Yves
 Parker, Bob

75

Crum, Dick
 Czompo, Andor
 Drury, Nelda
 Dziwanowska, Ada
 Gajicki, Bora
 Gault, Ned & Marian
 Hebert, Germain
 Helt, Jerry
 Knox, Lambert
 Kolarovski, Atanas
 Lidster, Miriam
 Weiner, Larry

TEACHERS BY YEAR IN CAMP

76

Childers, Diane
 Daley, Susanna
 de Angeles, Alura Flores
 Dziewanowska, Ada
 Gajicki, Bora
 Gault, Ned & Marian
 Halevy, Moshiko
 Helt, Jerry
 Knox, Lambert
 O'Connor, Jeff
 Pappas, John
 Roecker, Pirkko
 Smith, C. Stewart
 Wixman, Ron

80

Bloland, Sunni
 Chang, Ching-shan
 David, Mihai
 Eden, Ya'akov
 Gault, Ned & Marian
 Hebert, Germain
 Helt, Jerry
 Knox, Lambert
 Kolarovski, Atanas
 Kotansky, Steve
 Page, Ralph
 Tracie, Gordon

84

Balazs, Gusztav
 Cashion, Susan
 Eden, Ya'akov
 Helt, Jerry
 Kilic, Ercument
 Knox, Lambert
 Kotansky, Steve
 Leegwater, Jaap
 Pappas, John
 Roecker, Pirkko
 Taylor, Marianne
 Wilder, Bev

77

Bloland, Sunni
 Crum, Dick
 Daley, Susanna
 Dziewanowska, Ada
 Gault, Ned & Marian
 Halevy, Moshiko
 Helt, Jerry
 Knox, Lambert
 Moreau, Ives
 Nicholes, Grace
 Pappas, John
 Pedere, Bernardo
 Roecker, Pirkko
 Smith, C. Stewart

81

Chang, Ching-shan
 Dziewanowska, Ada
 Gault, Ned & Marian
 Helt, Jerry
 Knox, Lambert
 Kotansky, Steve
 Magyar, Kalman
 Moreau, Yves
 Savvidis, Nikos
 Tracie, Gordon

85

Bloland, Sunni
 Brochu, Camille
 Cordray, Alix
 Gajicki, Bora
 Gault, Ned & Marian
 Helt, Jerry
 Knox, Lambert
 Leegwater, Jaap
 Lind-Sinanian, Gary
 Roecker, Pirkko
 Taylor, Marianne
 Wathen, Marilyn

78

Bozigian, Tom
 Czompo, Andor
 David, Alexandru
 de Angeles, Alura Flores
 Despotivic, Ciga
 Gajicki, Bora
 Gault, Ned & Marian
 Helt, Jerry
 Irminger, Carmen
 Knox, Lambert
 Nicholes, Grace
 O'Connor, Jeff
 Pedere, Bernardo
 Roecker, Pirkko
 van Doorn, Femke

82

David, Mihai
 Gault, Ned & Marian
 Helt, Jerry
 Knox, Lambert
 Koenig, Martin
 Kolarovski, Atanas
 Magyar, Kalman
 Savvidis, Nikos
 Trujillo, Lorenzo
 Tschurtschenthaler, Klaus
 Wallin, Joe

86

Bonus, Frantisek
 Brochu, Camille
 Cordray, Alix
 Gault, Ned & Marian
 Helt, Jerry
 Knox, Lambert
 Kotansky, Steve
 Lind-Sinanian, Gary
 Lund, Greg
 Marek, Jacek
 Shokcic, Nena
 Tiram, Bentzi

79

Bonus, Frantisek
 David, Alexandru
 David, Mihai
 Despotivic, Ciga
 Eden, Ya'akov
 Gault, Ned & Marian
 Gelman, Morry
 Helt, Jerry
 Knox, Lambert
 O'Connor, Jeff
 Ozkok, Bora
 Roecker, Pirkko
 Smith, C. Stewart

83

Czompo, Andor
 Dziewanowska, Ada
 Eden, Ya'akov
 Gault, Ned & Marian
 Helt, Jerry
 Kilic, Ercument
 Knox, Lambert
 Koenig, Martin
 Moreau, Yves
 Taylor Marianne
 Wallin, Joe

87

Crum, Dick
 Farkas, Zoltan
 Gault, Ned & Marian
 Helt, Jerry
 Knox, Lambert
 Kolarovski, Atanas
 Moreau, Yves
 Roecker, Pirkko
 Shokcic, Nena
 Taylor Marianne
 Tiram, Bentzi
 Wathen, Marilyn

TEACHERS BY YEAR IN CAMP

88

Deeg, Gordon
 Farkas, Zoltan
 Gault, Ned & Marian
 Heenan, Denise
 Helt, Jerry
 Hilferink, Nicolaas
 Kotansky, Steve
 Leegwater, Jaap
 Luleci, Ahmet
 Marek, Jacek
 O'Connor, Jeff
 Roecker, Pirkko
 Taylor Marianne
 Wilder, Bev

92

Cordray, Alix
 Glass, Barry
 Helt, Jerry
 Leegwater, Jaap
 Powers, Richard
 Rocca-Butler, Suzanne
 Taylor, Marianne
 van Geel, Tineke
 Vasilescu, Theodor
 Wilder, Bev

96

Dinzelbacher, Nina
 Djordjevic, Desa
 Glass, Barry
 Helt, Jerry
 Konings, Hennie
 McOwen, Robert
 O'Connor, Jeff
 Rocca-Butler, Suzanne
 Tamaoki, Iwao
 van Geel, Tineke

89

Cashion, Susan
 Cirio, Ed
 Deeg, Gordon
 Englund, Tommy & Ewa
 Gault, Ned & Marian
 Graziosi, Joe
 Heenan, Denise
 Helt, Jerry
 Hilferink, Nicolaas
 Luleci, Ahmet
 Moreau, Yves
 Powers, Richard
 Rocca-Butler, Suzanne
 Wilder, Bev

93

Graziosi, Joe
 Hathaway, Danny
 Hebert, Germain
 Helt, Jerry
 Kolarovski, Atanas
 Konings, Hennie
 O'Connor, Jeff
 Rocca-Butler, Suzanne
 Vasilescu, Theodor
 Wilder, Bev
 Yakovee, Israel

97

Crum, Dick
 Hebert, Germain
 Helt, Jerry
 Kolarovski, Atanas
 Kotansky, Steve
 Marek, Jacek
 Moreau, Yves
 O'Connor, Jeff
 Rocca-Butler, Suzanne
 Vasilescu, Theodor

90

Bachar, Schlomo
 Duke, Jerry
 Gault, Ned & Marian
 Graziosi, Joe
 Helt, Jerry
 Kolarovski, Atanas
 Kotansky, Steve
 Powers, Richard
 Rocca-Butler, Suzanne
 Slovic, Slobodan
 Wathen, Marilyn
 Wilder, Bev

94

Dinzelbacher, Nina
 Ginsburg, Michael
 Helt, Jerry
 Kavardjikova, Nina
 Konings, Hennie
 Kotansky, Steve
 Powers, Richard
 Rocca-Butler, Suzanne
 Szabo, Istvan
 Wilder, Bev
 Yakovee, Israel

91

Englund, Tommy & Ewa
 Flora, John
 Glass, Barry
 Hathaway, Danny
 Helt, Jerry
 Marek, Jacek
 Moreau, Yves
 Rocca-Butler, Suzanne
 Slovic, Slobodan
 van Geel, Tineke
 Wilder, Bev

95

Cordray, Alix
 Ginsburg, Michael
 Helt, Jerry
 Kavardjikova, Nina
 Khuner, Elliot
 Kotansky, Steve
 McOwen, Robert
 Rocca-Butler, Suzanne
 Szabo, Istivan
 Vasilescu, Theodor
 Wilder, Bev

Appendix H FACULTY 1948-1997

[illegible]

FACULTY 1948-1997

[illegible]

Don't forget
 ① Turkish @ Baichki
 ② Kotaneky's small tape
 @ Jelech with new Rumelaj
 (Irdjante?)
 for good
 (Irdjante?)

① Chaos Mixer
 "Lecky" cut#1

② Chuck Ginsberg
 tapes for Cocek?

Try Pinewood Mixer?

You are a slice of heaven!
 That is all I do believe
 Kiss the "Calder" before you leave

- ① Diane Moglen? - Temple wants instructor
- ② Stefanie @ PLS
- ③ Guy Jinkerson - whenever
- ④ Yonion Aug. 4 - not using software
- ⑤ RK @ LB's office - confirm

Article - password / screen saver
 clapping while diving
 commute time vs. dance time

Callison Hall Tigr

tapes
 ① Chinese
 ② Steve
 ③ Personal

MUSIC - Ya Ya
 Yin Yang Ku

Edit Moreau's dances - copy for Bob?

get Frances' dance - Andro

Boogie Woogie Choo Choo train Jff M

Stockton Folk Dance Camp

RECREATION WORKSHOP



1ST WEEK
1997

Yankee Doodle Mixer (Cpls. scattered randomly)

- I. walk, slide, skip, or polka - anywhere on floor
 - II. Back away
Forward to new partner
 - III. Elbow turns, dos-a-dos, stars, or 2 Hand turns
Begin again with this new partner
- Presented by Jean Brown

Phoenix Shuffle (circle)

R. foot: Toe, Heel, Cha-cha-cha

L. foot: Toe, Heel, Cha-cha-cha

Forward toward center: 4 step brushes - R-L-R-L

Backwards away from center: 2 steps and cha-cha-cha
R-L R-L-R

To left side: side, behind, cha-cha-cha
L R

To Right: R vine 3 + turn $\frac{1}{2}$ to face out
L vine 3 + turn $\frac{1}{2}$ to face in

start dance again.

Presented by Gertrude Khuner

JIVE BUNNY

Description: LINE DANCE
Choreographer: UNKNOWN
Prepared by: BILL & YOLANDA INGUITO
Suggested Music: "SWING THE MOOD" BY THE MIX MASTERS

COUNT STEP DESCRIPTIONS

SIDE TOUCH, RETURN

- 1-4 Touch right to right side, step right next to left, touch left to left side, step left next to right,
5-8 Touch right to right side, step right across left, touch left to left side, step left across right,

CHARLESTON STEP, HAND FLAP OR SHORTY GEORGE

- 1-4 Touch right forward, step back on right, touch left back, step forward on left,
5-8 Turn 3/4 turn to left stepping right, left, right, left, (elbows bent, hands raised upward, upward)

TAP, TAP, CROSS, STEP, CROSS

- 1-2 Tap right diagonally forward, tap right diagonally forward, (clap hands on each tap),
3&4 Cross right behind left, step left to left side, cross right in front of left,
5-6 Tap left diagonally forward, tap left diagonally forward, (clap hands on each tap),
7&8 Cross left behind right, step right 1/4 turn right, step forward on left,

CHARLESTON STEP

- 1-4 Touch right forward, step back on right, touch left back, step forward on left,
5-8 Touch right forward, step back on right, touch left back, step forward on left.

START AGAIN!!!

Presented by Audrey Silva 2007 '97

Fancy Footwork
Bill & Yolanda Inguito
805-825-9762

7 STEP SCHOTTISCHE

One of the many Scandinavian Schottisches that came to Utah with the pioneers, this dance has a special advantage because it contains patterns and footwork that are easy enough for young dancers to perform and succeed yet substantial enough for adults to do and enjoy as well. The pattern actually uses 7 steps and a touch on count eight that does not take weight and therefore is not counted by dancers as a step. Hence the name 7 Step Schottische.

Basic Formation: Like so many partner dances, this dance requires a double circle with 2-hand position for an easy performance and closed position for more of a challenge.

Basic Steps: Step-hops in combination with side close patterns in each direction.

Meter: 4/4

Changing Partners: At the end of the last step-hop turn the boy and girl each progress one person to their left (which is actually opposite directions because the girl is facing in and the boy is facing out) ending up with this new person as their new partner.

ladies R men L				rev. direction			
SIDE CLOSE	SIDE CLOSE	SIDE CLOSE	SIDE TOUCH	SIDE CLOSE	SIDE CLOSE	SIDE CLOSE	SIDE TOUCH
ladies R men L		reverse		2 hand turn			
SIDE CLOSE	SIDE TOUCH	SIDE CLOSE	SIDE TOUCH	STEP HOP	STEP HOP	STEP HOP	STEP HOP

Presented by Laraine Miner

Yin Bing Mu

Intro left over R basket hold
Step R to R ; Left next to R (Intro?)

I Right checkassiya but move L
Step R over L
Rock ~~Back~~ on ~~R~~ (in place)
Back and slightly to R on R
In place on L (moving slightly R)

II R step together step (R shoulder to center)
L S + S (R " " " ")
~~(to R over)~~ R st to st (R to center)
+ flip over
~~R st to st step~~
L st to S (L shoulder to center)
R st to moving out (lead w/ R shoulder)

Swing arm
in out in

III Claps up
L touch R - slightly in front of L
R touch L } etc.
L touch R

IV Same footwork as III but Swing appears

Lover Dance

Source: Ching-San Chang arranged the dance with Taiwan folk rhyme and traditional motion. The dance is called "Si" in Mandarin. It is a couple dance.

Rhythm: 4/4.

Formation: Double circle, men inside and women outside facing each other, with hands.

Introduction: 8 meas.

Measure

Pattern

1-2 (8 ct's) R ft. step forward to partner's R side (1 ct's). Move body weight back on L ft. (2 ct's). R ft. back (3 ct's), weight on L ft. (4 ct's), review 1-4 ct's (5-8 ct's) 3-4 (8 ct's) Starting from R ft. 3 running steps change place with your partner while running pass each other left shoulder. At the ending, men face ccw and women face cw (1-4 ct's). L heel 2 point in front (5-8 ct's).

5-8 (16 ct's) Starting from L ft. 3 running steps forward (1-4 ct's), R heel 2 point in front (5-8 ct's). Same as 1-8 ct's but reverse ft. work and direction.

9-10 (ct's) Starting from L ft 2 steps hop and 4 running steps change place with your partner while running each left shoulder.

11-12 (8 ct's) R ft. to R (1 ct's), L ft. close (2 ct's). Same as 1-2 ct's (3-4 ct's) bending knee twice (5-8 ct's).

13-14 (8 ct's) Same as meas 11-12, but reverse ft. work and direction.

15-18 (16 ct's) Same as meas 11-14.

R
chukassiya
R
click fingers

3-4 (8 ct's)

L hop R hop 3 LRL

pass

(starts here)
(click hands)

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Ahmet Luleci

FELEK

PRONUNCIATION : FAY LEHK

TRANSLATION : FATE

MUSIC : AL/10 SIDE A/1

METER : 4/4

FORMATION : Semi circle, little finger hold

PATTERN

FIG.1 Arms bend from elbows and parallel to the ground.

- ct.1- Step on R to diag. forward Rt
- ct.2- Step on L to diag. forward Rt, crossing R
- ct.3- Step on R to diag. forward Rt.
- ct.4- Touch L heel in place next to R
- ct.5- Step straight back on L
- ct.6- Step straight back on R
- ct.7- Step straight back on L
- ct.8- Touch R heel in place, next to L

FIG.2 Arms in same position but this time move them as explained below.

- ct.1- Step on R heel to Rt, arms go fwd straight from elbows
- ct.&- Small step on L to Rt
- ct.2- Step on R to Rt, arms come back to original position
- ct.3- Step on L heel to Rt, crossing R, arms straight forward
- ct.&- Small step on R to Rt
- ct.4- Step on L to Rt, crossing Rt, arms come back
- ct.5- Bounce on L, lift R up, arms move to Rt
- ct.&- Step on R to Rt
- ct.6- Step on L to Rt, crossing R, arms move to the Lt
- ct.7 + 8- Repeat ct.5 + 6.



ŞAMATYA

PRONUNCIATION	Sho mot yeah
TRANSLATION	Samatya is a name of a village in Gaziantep
MUSIC	AL 10, Side A, Number 2
METER	4/4
FORMATION	Semi-circle, arms in V position, grap hands

PATTERN

FIG. 1

- ct 1. Jump on both fwd with bending knees
- ct 2. Jump back to original place
- ct 3. Repeat ct.1
- ct 4. Repeat ct.2
- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L back
- ct 7. Place L down and stop
- ct 8. Hold position

Do this step for 4 times

FIG.2

- ct.1 Jump on both with facing L to opp.of LOD, R on the toe and L is flat,bent knees down
- ct.2 Jump on both to center, knees straight
- ct.3 repeatct.1
- ct.4 repeat ct.2
- ct.5 to 8 is excatly the same as on FIG.2-ct.5 to 8

Do this step 4 times only

FIG.3a

- ct 1. Stamp on L in place
- ct 2. Step fwd on L, bend body a little back
- ct 3. Step fwd on R next to L and lean body fwd
- ct 4. Step fwd on L, lean body back
- ct 5. step on R in place, straight body
- ct 6. lift L up in the front and make a bicycle turn
- ct 7. Place L next to R
- ct 8. Hold position

Do this step for 2 times

FIG. 4b

- ct 1. Jump on both back with opening legs to sides
- ct 2. Hop L in center and kick R to diag.L
- ct 3. Repeat ct.1
- ct 4. Repeat ct.2

- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L up
- ct 7. Place L next to R and stop
- ct 8. Hold position

Do this step for 2 times

FIG. 4

- ct 1. Hop on L to Rt
- ct &. leap on R in place
- ct 2. Leap on L in place and kick R to diag Lt
- ct 3. repeat ct. 1
- ct &. repeat ct. &
- ct 4. repeat ct. 2
- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L back
- ct 7. Put feet together
- ct 8. Little hop on L in place and kick R to diag L

Do this step for 4 times

FIG.5

- ct 1. Facing center. Bouncy step on R to Rt
 - ct 2. Hold position and bounce on knees
 - ct 3. Bouncy step on L next to R
 - ct 4. Hold position and bounce on knees
- Repeat Fig.1, 8 times.

*****Go back to the begining*****

TO FINISH

While you are doing FIG.5 the tempo will go fast .
Repeat everything excatly the same as FIG.5-ct.1 to 4
ct 5. put feet together and say "HEY"



AĞIR HALAY

PRONUNCIATION : AAR HALI

TRANSLATION : SLOW DANCE

MUSIC : AL/ 10 SIDE 1 / BAND 3

METER : 10/8

FORMATION : Semi circle, little finger hold, arms up W position

PATTERN

FIG.1

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, crossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R in place
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L in place
- ct.7- Touch R toe on the Right side
- ct.8- Touch R toe in front of L in place

FIG.2/A

- ct.1- Step forward on R
- ct.2- Quick step forward on L
- ct.&- Quick step forward on R
- ct.3- Step forward on L
- ct.4- Quick step forward on R
- ct.&- Quick step forward on L
- ct.5- Step on R to Rt
- ct.6- Touch L toe in front of R in place
- ct.7- Step on L to Lt
- ct.8- Touch R toe in front of L

FIG.2/B Everything is exactly the same as in FIG.2A but this time, move backwards while facing ctr. **Do Fig.2A and 2B two times**

FIG.3A

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, crossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L
- ct.7- Step on R to Rt
- ct.8- Touch L toe in front R in place

FIG.3B Everything is the same as FIG.3A but opposite footwork and opposite direction.



AGIR HALAY

Saza niye gelmedin
Söze niye gelmedin
Gündüz belli isin var
Gece niye gelmedin

Why didn't you come to play
Why didn't you come to the singing
It's obvious you have to work during the day
Why didn't you come at night

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin
(Haftalardir gelmedin)

You said three days you said five days
It has been months and you are still not here
You were suppose to come last Friday
It has been months and you are still not here
(It has been weeks that you are still not here)

Çaldigim sazami yanam
Ettigin nazami yanam
Alam yari koynuma
Kis yatam yaz uyanam

Was all my playing for you was waisting
Was all your flirtings with me was fake
I want to take you to my chest and hug
And sleep with you from winter to summer

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin

You said three days you said five days
It has been months and you are still not here
You were suppose to come last Friday
It has been months and you are still not here

CRUISIN'

(American)

SOURCE: This is an American Country Western dance that became popular in the mid 1990's. This version was taught by Norman Gifford.

MUSIC: CD: "Still Cruisin'" with "The Beach Boys." Band 1 - "Still Cruisin'" which was part of the sound track from "Lethal Weapon 2."

METER: 2 / 4

FORMATION: Non partner. This is a one wall dance. All of the dancers face the music to start the dance.

MEAS COUNT

PATTERN

- 16 **INTRODUCTION:** The dance starts with the whole group singing.
- I. CHA-CHA-CHA STEPS:**
- 1 1 Cross and step L over R.
- 2 Rock back and step R in place.
- 2 1,&,2 Cha-cha-cha in place - step L, R, L.
- 3 1 Cross and step R over L.
- 2 Rock back and step L in place.
- 4 1,&,2 Cha-cha-cha in place - step R, L, R.
- 5 1 Step L forward.
- 2 Rock back and step R in place.
- 6 1,&,2 Cha-cha-cha in place - step L, R, L.
- 7 1 Step R backward.
- 2 Rock forward and step L in place.
- 8 1,&,2 Cha-cha-cha in place - step R, L, R.
- II. REVERSE TURNS and ROTATING TURNS:**
- 1 1 REVERSE TURNS: Step L forward.
- 2 With weight on the L, turn R (CW) 1/2 and step on R in place.
- 2 Repeat Meas. 1.
- 3 1 ROTATING TURNS: Cross and step L over R.
- 2 Rock back and step R in place.
- 4 1 Step L to L side.
- 2 Pivoting on L, turn 1/2 L (CCW) as you step R to face back wall.
- 5 1 Step L in place.
- 2 Pivoting on L, turn 1/2 L (CCW) as you step R to face front wall again.
- 6 1 Step L behind R.
- 2 Step R to R.
- 7 1 Pivoting on R, turn 1/2 R (CW) as you step L to face back wall.
- 2 Step R in place.
- 8 1 Pivoting on R, turn 1/2 R (CW) as you step L to face front wall again.
- 2 Close R to L (with weight).

Repeat the dance from the beginning.

Presented by Bruce Mitchell

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Fang-Chieh Chen

Yin Bing Wu

TIO TIO TANG

This Taiwanese folk song, familiar to old and young alike, originated in the mountain district of Ilan. The music is lively and the words amusing, and the dance, which was set to it probably around 1960, became the first popular Taiwanese folk dance.

Music: 2/4 Introduction 8 beats..

Formation: Double circle: couples facing CCW., woman on man's right, holding inside hands.

Bars

- 1-2 (4 beats) Point heel of outside ft. in front (1)
Replace outside ft. beside the other (2)
Point heel of inside ft. in front (3)
Replace inside ft. (4)
- 3-4 (4 beats) Beginning with outside ft. walk 3 steps forward. On 4th. beat raise inner ft. slightly.
- 5-8 (8 beats) Raising joined hands high, both dancers together turn inwards under the arch and walk round till face to face again. Step: begin with inside ft, walk 3 steps and pause 1 beat, then repeat beginning with other foot. (see diag. 22)
- 9-10 (4 beats) Face to face and still holding hands, point inside ft. (man's rt., woman's lt.) in front, tapping it lightly on ground

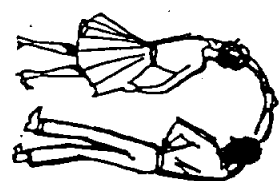
11-14 (8 beats)

twice (beats 1,2)
Replace ft. beside the other (3)

Pause, looking at partner (4)

Man with folded arms horizontal in front of chest, woman hands on hips, d6-si-do (walk 4 steps forward, going round partner and 4 steps backward to own place, partners passing rt. to rt. shoulders, back to back, then lt. to lt. shoulders).

Interlude (8 beats) Walk 4 steps backwards away from partner, clapping hands 4 times and gradually leaning over forwards.. (Beats 1-4)



Then walk 4 steps forward diagonally to left, to new partner, clapping hands 4 times and gradually raising body upright (5-8)
Repeat the whole dance.

SPRING OUTING

An easy mixer set to a Yunnan folk song. Both music and dance are full of light good humor, so the dance quickly became popular in Taiwan. Children can learn it easily and express its feeling naturally, but adults also enjoy it. It is good fun for beginners.

Music: 4/4 Introduction 16 beats

Record: "Young Lion" China Youth Corps folk dance record no. 5.

Formation: Double circle, men inside, women outside, partners face to face and about 2 steps apart.

Bars

- 1 (4 beats) Hands on hips, rt. ft. step to rt. (1). Touch lt. toe to ground beside rt. ft., turning slightly to rt. and leaning rt. shoulder downwards, look at partner over lt. shoulder (and). Lt. ft. step to lt., standing straight again (2). Touch rt. toe to ground beside lt. ft. bending to lt. and looking at partner over right shoulder (and). Beginning rt. ft. run 4 small steps, lifting feet slightly behind, and change places with partner (3 and 4 and). Partners pass rt. shoulder to rt. shoulder and turn rt. to finish face to face.
- 2 (4 beats) Same as bar 1, returning to places.
- 3 (4 beats) Turning slightly rt. begin rt. ft. and run 3 steps to rt. (1 and 2) lifting feet behind. Then clap hands by rt. shoulder (and). While clapping hands man's lt. ft. is pointed in front,

woman's lt. ft. raised behind, with knee bent. Then begin lt. ft. run 3 steps left (3 and 4), clap hands by lt. shoulder (and) raising or pointing rt. ft.

- 4 (4 beats) Beginning rt. ft. run 4 steps to rt., turning oneself in complete circle C.W. and finishing facing new partner, the next one round the ring (1 and 2 and). With both arms hanging down stamp rt. ft., and swing rt. shoulder forward so that rt. arm and hand also swing loosely forwards (3). Repeat stamp and shoulder swing (4).

Taiwan's Arme Song

Source: This dance is from Tai Ton Arme people. Tai Ton is a county in Eastern Taiwan. Arme people perform this dance in the festive. Fang-Chieh Chen learned from Arme people Su-Syung Kao.

Rhythm: 2/4

Formation: Make a big Circle without hand.

Introduction: 16 measure pattern.

Part I

- 1-15 (30 ct's) Start from R ft. to ccw. Both hand up, sway hip and walk 30 steps.
- 16-19 (8 ct's) Start from R ft. 3 steps to ccw. Both hand sway (1-3 ct's) close R ft. to L ft. (4 ct's). Same as 1-4 ct's but reverses ft. and direction (5-8 ct's).
- 20-23 (8 ct's) R ft. to R and L ft. close (1-2 ct's). L ft. to L and R ft. close (3-4 ct's), same as 1-4 ct's (5-6 ct's)
- 24-27(8 ct's) weight on L ft., bending knee 3 stamps same place on R ft.. Both hand sway up and down from left to right, same height with shoulder 3 times (1-4 ct's). Same as 1-4 ct's but reverse ft. and direction (clap hand at the left side lower hip on the 8th ct's)(5-8 ct's).
- 28-29 (4 ct's) R ft. to R and L ft. close. Turn both wrist to the right side over head (1-2 ct's). L ft. to L and R ft. close, turn both wrist to the left side, lower hip (3-4 ct's).

Part II

- 1-8 (16 ct's) Same as in Part I, meas 1-8.
- 9-16 (16 ct's) Same as in Part I, meas 16-23.
- 17-20 (8 ct's) Close both ft., bending knee, one whole turn to the right with 3 jumps in the same place. Both hand to the right side same height with shoulder (1-4 ct's); same as 1-4 ct's but reverse direction. clap hand at the left side lower hip on the 8th ct's.(5-8 ct's)
- 21-24 (8 ct's) Same as Part I, meas as 28-29 twice(1-8 ct's).

Sequence: Part I, II, I, II

50th Year

Stockton Folk Dance Camp

1997

Cameo Appearance by

Glenn Bannerman

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION

Presented by Evelyn and Glenn Bannerman

Bannerman Family Celebration Services, Inc. PO Box 399, Montreat, NC 28757
or call them at (704) 669-7323

Big Circle Square Dancing is truly our own American dance. The important thing to remember is that it has come to us by way of folk who have enjoyed dancing and being together. The dance is simple enough for everyone to enjoy, yet even in its simplicity, beautiful to watch.

Our most enjoyable times of dancing have been in the beautiful mountains of western North Carolina. You can still find the dance at Maggie Valley, Hendersonville, Asheville, Lake Lure, Montreat and other communities around the Great Smoky Mountains.

Because of our love of the dance, we share the following hints with the caller and the dancer.

TO THE CALLER

- Demonstrate the figures, early in the evening.
- Call from the floor, if possible.
- Call loud and clear. Keep it simple.
- Call in rhythm with the music.
- Keep one jump ahead of the dancers.
- Enjoy the dance yourself.

TO THE DANCER

- Listen to the caller and the music.
- Use smooth walking steps. (Please do not hop, skip, or jump.)
- Remember, it takes team work.
- Enjoy the calling, the music, and especially the fellowship of your fellow dancers.

The Big Circle Dance consists of two basic formations — BIG CIRCLE FIGURES and SMALL CIRCLE FIGURES. A dance is usually put together in the following manner:

1. OPENING — Big Circle figures
2. BODY — Small Circle figures
3. CLOSING — Big Circle figures

For the Big Circle (or opening and closing) figures, eight or more couples form a single circle, hands joined, man with his partner on his right. The lady on the man's left is his corner lady. From the formation any of the calls listed as Big Circle figures may be danced.

Small Circle figures, or the body of the dance, are figures done by two couples dancing together. These couples have been designated as odd (or "traveling") and even (or "stay at home") couples before the dance begins by counting off, beginning with the lead gent, counterclockwise around the ring. Another way of designating odd and even couples is to have two couples make a circle, one couple with their backs to the center of the circle (odd couple) and one couple with their backs to the wall (even couple).

Below is an example of how a dance *might* be put together.

OPENING OR BIG CIRCLE FIGURES

- Circle left.*
- Circle right.*
- Swing your partner.*
- Ladies in to the center and come back.*
- Gents in to the center and come back.*
- Swing your partner.*
- Promenade.*

BODY OR SMALL CIRCLE FIGURES

Odd couple out to the even couple.
Circle left.
Circle right.
Birdie in the cage.
Odd couple on to the next.
Circle left.
Circle right.
Birdie in the cage.

CLOSING — BIG CIRCLE FIGURES

Promenade.
Circle left.
Circle right.
Single file, lady in the lead.
Swing your partner.
Promenade.

As you design your own Big Circle Dances, keep this sample pattern in mind.

DESCRIPTION OF FIGURES

BIG CIRCLE FIGURES:

CIRCLE LEFT — Dancers join hands, man with his partner on his right, and dance to the left.

CIRCLE RIGHT — Dancers join hands, man with his partner on his right, and dance to the right.

LADIES TO THE CENTER — Ladies walk four steps toward the center of the circle, then back out four steps.

GENTS TO THE CENTER — Gents walk four steps toward the center of the circle, then back out four steps.

EVERYBODY TO THE CENTER — All walk four steps toward the center of the circle, then back out four steps.

PROMENADE — Couples face counterclockwise, woman on man's right. Man extends right arm across the back of partner's shoulders to take her right hand in his right hand above her right shoulder. Left hands are joined in front of man's left shoulder. In this position, dance around the circle counterclockwise. This is known as a *courting promenade*.

SWING — Partners face each other, assume ballroom dance position, take one step to the left, and walk forward around each other. This is known as a *walk-around swing*. Gent always leaves the lady on his right.

SMALL CIRCLE FIGURES:

When an odd couple meets an even couple, they always join hands and circle left, even if the caller fails to say, "Circle left."

ODD COUPLE OUT TO THE EVEN COUPLE

Odd couple out to the even couple,
Circle left, now the other way back.

Single circle of couples, numbered off or having been designated odd or even before the dance begins. Odd couples move out to couple on the right, join hands and circle to the left. Reverse circle, move back to position.

RIGHT HANDS ACROSS AND BASKET (STAR BASKET) — Side A, Band 2

*Circle to the left, circle to the right,
Right hands across, and howdy do,
Back with the left and how are you?
Eight hands across,
Ladies bow, gents know how,
Circle left,
Break and swing your opposite,
Now swing your own.*

Circle left, circle right. Gents join right hands, ladies join right hands and walk forward. Reverse direction joining left hands. Men reach across, joining both hands. Ladies join hands under gents. Men raise hands over the ladies' heads and ladies raise hands over the gents' heads forming a basket with hands joined at waist level. Circle continues to move left throughout figure. Break and swing your opposite; swing your own partner.

CHASE THAT RABBIT — Side A, Band 4

*Circle to the left, now back to the right.
Chase that rabbit, chase that squirrel,
Chase that pretty girl around the world.
Chase that 'possum, chase that 'coon,
Chase that big boy 'round the room.
Circle to the left once around'
Swing your opposite, swing your own.*

Circle left, circle right. Odd lady leads out between the even couple, around and behind the even lady, back between the even couple, around and behind the even gent, odd gent following all the way. Then the odd gent leads out, following the same pattern with the odd lady chasing behind. Circle left; swing the opposite; swing your partner.

TAKE A LITTLE PEEK — Side B, Band 1

*Circle to the left, now back to the right,
'round that couple and take a little peek.
Back to the center and swing your sweet,
'round that couple and peek once more.
Back to the center and swing all four.*

Circle left, circle right. Odd couple separate, peek at each other around the even couple. Return to place and swing partner. Separate and peek once more, back to place, and both couples swing partners.

TWO GENTS RIGHT ELBOW (TWO GENTS ELBOW SWING) — Side B, Band 3

*Circle to the left, circle right,
Two gents swing with the right elbow.
Turn opposite lady with the left elbow,
Two gents swing with the right elbow.
Turn partner now with the left elbow,
Swing your opposite, and now your own.*

Circle left, circle right. Two gents join right elbows, swing once around to face opposite lady. Hook left elbow with opposite lady, swing three-quarters around to face other gent. Hook right elbows again, swing one and one-quarter turn, swing partner with left elbow three-quarters around. Now with regular swing, swing opposite lady and then your partner.

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Mihai David

BRIUL PE OPT
(Romania)

VASILE GRAMA

This is a men's dance learned by Alexandru David from Ivon Grama, dance instructor in Suceava, Muntenia.

Pronunciation: Brew-Peh-Awpt
Region : Muntenia
Formation : Line dance, belt hold or front basket hold;
L arm over R..
Meter & Rhythm : 2/4, counted 1 & 2 &
Note: music feels like 1,2,3,4,5,6,7
Record : "Romania in Music and Dance; Vol. I;" RO-1-38(LP)

Meas Pattern
1-4 INTRODUCTION: no action

FIGURE I:

- 1 Facing ctr. step R to R (ct.1); close L to R (ct.2)
- 2 Step R to R (ct.1); close L to R, no wt. (ct.2)
- 3-4 Repeat pattern of Fig. 1, meas. 1-2, reversing fwtk. and direction.
- 5-32 Repeat Fig. 1, meas 1-4, seven times (total 8)

FIGURE II:

- 1 Facing ctr. lift on L with backwards bicycle of R (ct.1); Step on R close to L (ct.&);
- 1 Facing ctr., lift on L with backwards bicycle of R (ct.1); Step on R close to L (ct.&); step on L in place, raising R slightly on air (ct.2).
- 2 Repeat action of meas 1, Fig. II
- 3 Lift step on L, swinging R around (ct.1); step R across L in front (ct.&); step back on L in place (ct.2); step on R to R side (ct.&).
- 4 Step on L in place (ct.1); step on R to front (ct.&); step on L in place (ct.2).
- 5-16 Repeat action of meas 1-4, Fig. II three times (total of 4)

FIGURE III:

- 1 Leap in place onto R (ct.1) cross L in front of R, stepping on ball of L foot (ct.&); leap in place onto R (ct.2); L to L side, stepping on ball of foot (ct.&).
- 2 Leap in place onto R (ct.1); step on L to front, stepping on ball of foot (ct.&); leap onto R in place (ct.2).
- 3-4 Reverse action of meas. 1-2, Fig. III Except stamp flat footed on R instead of stepping on ball of foot.
- 5-16 Repeat meas. 1-4 FIG. III three more times (total of 4).

BRIUL PE OPT (continued)

FIGURE IV:

- 1 Lift on L in place (ct.1); step back on R (ct.&);
step fwd. on L (ct.2).
- 2 Lift on L in place (ct.1); step fwd. R (ct.&) step
back L (ct.2);
- 3 Repeat action of meas. 1, FIG IV.
- 4 Lift twice on L, kicking R foot 90% up(ct.1-2)
(swings fwd. from knee).

FIGURE V:

- 1 Facing and moving to R, take two-step leading with heel;
step R (ct.1); close L to R (ct.&) step R (ct.2).
- 2 Repeat action of meas. 1, FIG V, reversing foot work
and continuing to R.
- 3 Repeat action of meas. 1, FIG.V.
- 4 Leap fwd. on L foot (ct.1); leap onto R, pivoting to
face L (ct.2);
- 5-8 Repeat action of meas. 1-4 FIG.V, reversing foot work
and direction.
- 9-16 Repeat action of meas. 1-8, FIG. V.

FIGURE VI:

- 1 Facing ctr. and moving fwd., take a two-step leading
with R heel and looking to R.(RLR) (cts.1-2)
- 2 Repeat action of meas. 1, FIG.VI. reversing foot work
and looking to L
- 3-8 Repeat action of meas. 1-2 FIG. VI, three more times
(total of 8 two-steps into ctr.
- 9 Lift on L (ct.1); step R behind L (ct.2) step L in front
of R (ct.&).
- 10 Step R back (ct.1); lift R (ct.&); step L behind R (ct.2)
- 11-16 Repeat meas. 9-10, FIG.VI three more times (total of 4)

FIGURE VII:

- 1-8 Flat footed, step R to R (ct.1); close L to R (ct.2)
Step R to R side (ct.1) touch L next to R, no wt.(ct.1)
Reverse action of meas. 5-6 FIG.VII, reversing foot work
and direction.

REPEAT FIGURE II

REPEAT FIGURE III

REPEAT FIGURE IV 3 TIMES

REPEAT FIG. IV, meas. 1-3, with meas.4 as follows:

- 4 Leap onto R (ct.1); slap L fwd (ct.2).

Presented by Alexandru David

Dance Description by Sherry Cochran

2 HORA DREAPTA

Hora Mare - Romania

Presented by Alexandru and Mihai David

Source:

Hora Mare comes from the villages Bilca, Fundul Moldovei, Gura Humorului, Ilișești - from all of Moldavia. It is of the family of hora. Alexandru learned the dance from Ion Petcu, former soloist of the Romanian Rhapsody Ensemble now chairman of folk dance teaching at the Popular School of Arts in Bucharest.

Formation:

circle, mixed dance

Handhold:

W hold

Music:

2/4

Measures

Description

Fig 1

1	in LOD step L (ct1), touch R to L (ct2)
2	step R (ct1), touch L to R (ct2)
3	walk L,R (cts1,2)
4	step L (ct1), touch R to L (ct2)
5-8	reverse ms 1-4 continue LOD
9-16	repeat ms 1-8 in RLOD

Fig 2 in & out of center

1	step L in to center (ct1), touch R to L (ct2)
2	step R out of center (ct1), step L in place (ct2)
3	slow step R into center (ct1)
4	slow step L into center (ct1)
5	step R out of center (ct1)
6	step L into center (ct1)
7-8	walk out of center R,L,R (cts1,2,1), touch L to R (ct2)
9-16	repeat ms 1-8 fig 2

Dance notes by Maria Reisch

ALUNELUL DE BRAU
(Muntenia, Romania)

This dance was learned by Alexandru David from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest.

Pronunciation: ah-loo-NEH-loo deh BREE-oo

Pronunciation: ah-loo-NEH-loo del BREE-oo
Translation: "Alunelul" is a style of dance; "de Brau" means "holding by the belt" (while dancing)

Cassette: Village Dances of Romania, Volume II, side A/3

Formation: Mixed circle with hands joined down ("V" position)

Meter: 2/4

Meas	PATTERN
1	1
2	2
3	3
4	4
5	5
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100	100

INTRODUCTION:

- 1-8 No action.
9 Facing center, step Right to right (count 1); close Left to right (count 2).
10 Repeat Measure 9, opposite footwork and direction.
11-16 Repeat Measures 9-10 three more times (total, eight side-closes).

FIGURE I: Chassées in & out

- FIGURE 1: Chassees in & out**
- 1 Moving sideward into center, Right shoulder leading, step Right (count 1); close Left to Right (count 2).
 - 2 Still moving sideward, step Right (count 1); hop on Right while turning to right, so Left shoulder leading.
 - 3 Repeat Measure 1, opposite footwork.
 - 4 Still moving sideward into center, step Left (ct 1); hop on Left but don't turn (ct 2).
 - 5-6 Repeat Measures 1-2 out of center, Right shoulder leading.
 - 7-8 Repeat Measures 3-4 still moving out of center, Left shoulder leading.
 - 9-16 Repeat Measures 1-8.

FIGURE II: crossovers in place

- FIGURE 11. Crossovers in place**
- 1 Step Right in place (count 1); step Left across Right (count 2).
 - 2 Step Right in place (count 1); step Left to left (count 2).
 - 3 Step Right across Left (count 1); step Left in place (count 2).
 - 4 Step Right in place (count 1); stamp Left beside Right, no weight (count 2).
 - 5-8 Repeat Measures 1-4, opposite footwork.
 - 9-16 Repeat Measures 1-4, replacing stamp Left with leap on Left sideward into center, Left shoulder leading.
 - 17-18 Repeat Measures 5-8 of Figure I.

FIGURE III: leap-slaps in & out

- FIGURE III: leap-slaps in & out.**
- | | |
|-------|--|
| 1 | Facing center, leap on Right forward (count 1); step Left across Right (count 2). |
| 2 | Step Right in place (count 1); leap on Left to left, bending knee (count 2). |
| 3 | Slap flat Right foot forward, no weight (count 1) (call: "una"); hold (count 2). |
| 4-12 | Repeat Measures 1-3 three more times, moving forward on each (calls: "doua, trei, patru" on each successive slap). |
| 13-14 | Repeat Measures 1-2. |
| 15 | Slap flat Right foot forward, taking weight (count 1) (call: "cinci"); step Left in place (count &), leaving Right where it is (call: "si"). |
| 16 | Repeat Measure 15 (call: "sase"), slapping Right diagonal to Right instead of straight forward. |
| 17-32 | Repeat Measures 1-16 out of center. |

* calls: **una** oo-nah ("one") **doua** doh-ah ("two") **trei** trey ("three")
 patru pah-troo ("four") **cinci** chinch ("five") **si** shee ("and")
 sase shah-say ("six")

Dance notes by Karen Bennett -- March 1995

Dance notes by Karell Bennett -- March 1995
Presented at the March 1997 Seattle Folkdance Festival by Mihai David

CRAÎTELE
Oltenia, Romania

This dance was learned by Alexandru David in 1987 from Ion Petcu, dance instructor at the Popular School of Arts in Bucharest. This dance was originally a women's dance.

TRANSLATION: An exclamation from the M of the village, meaning that the women of their village are as beautiful as the women of nobel birth in the kings court.

PRONUNCIATION: CRAH-ee-tseh-leh

CASSETTE: Village Dances of Romania, Vol. II

FORMATION: Lines in shldr ("T") pos

METER: 2/4

PATTERN

Meas

INTRODUCTION: 4 slow cords

PART I:

- 1 Moving sdwd to R - step R to R (ct 1); step L behind R (ct &), repeat side-behind (cts 2-&).
- 2 Repeat meas 1, except on last "&" ct, hop on R.
Cue, meas 1-2: Side, behind for 7 steps + hop on R.
- 3-8 Repeat meas 1-2, alternating ftwk, 3 more times (4 in all).

PART II:

- 1 Dancing in place - hop on L (ct 1); touch ball of R ft across L (ct &); hop on L (ct 2); touch ball of R ft to R (ct &).
- 2 Hop on L (ct 1); touch ball of R ft across L (ct &); hop on L (ct 2); step R in place (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Hop on L (ct 1); touch ball of R ft across L (ct &); hop on L (ct 2); step R in place (ct &).
- 6-8 Repeat meas 5, alternating ftwk, 3 more times (4 in all).

Repeat dance from beg to end of music.

Presented by Alexandru David
Dance notes by Dorothy Daw, 4-90

23
TOCUL
Bukovina, Romania

This dance was learned by Alexandru David in 1987 from Lon Petcu, dance instructor from the Popular School of Arts in Bucharest.

PRONUNCIATION: TOH-quol

TRANSLATION: Heel

CASSETTE: Village Dances of Romania, Vol, side 1/3

FORMATION: Mixed circle, or cpl dance. When doing as a mixed circle use a back basket hold, or when doing as a cpl use shldr-waist pos.

METER: 2/4	PATTERN
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Meas

INTRODUCTION: 4 cts

DANCE:

- 1 Moving to R - step R to R (ct 1); step L across R (ct 2).
- 2 Step R to R (ct 1); close L to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk in RLOD.
- 5 Moving to R - step R to R (ct 1); step L across R (ct 2).
- 6-7 Beg R, do 2 hop-step-steps to R. Hop-step-step: Hop on R (ct 1); step L-R in LOD (cts &-2)
- 8 Face ctr - jump twd R, landing on both ft (ct 1); hold (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk in RLOD.

PART II:

- 1 Walk R-L in LOD.
- 2-7 Do 6, hop-step-steps, beg R to R.
- 8 Face ctr - jump twd R, landing on both ft.
- 9-12 Repeat meas 1-8 with opp ftwk twd L.

Repeat dance from beg to end of music.

Presented by Alexandru David
Dance notes by Dorothy Daw - 11/89