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Let's Dance

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ON OUR COVER

Folk Dance Ensemble of the U.S.S.R.
dancing "Vesnyanki."

(Photo by Y. Berliner)

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YOUR OCTOBER HOST

THE RAISIN CAPITAL OF THE WORLD INVITES YOU . . .

On Saturday, October 27th and Sunday, October 28th, Fresno will hold its Raisin Harvest Festival, a tradition not only dear to our local folk dancers but to the entire community, which has so faithfully supported it by enthusiastic spectator participation since 1949, when it all began. We also like to think that it is a tradition with California folk dancers at large, since so many have come every year from all parts of the state to dance with us. The host will be the Fresno Folk Dance Council, with its president JAMES F. CAVAGNARO, JR., as general chairman. The festive weekend will be ushered in by the Camp Reunion Institute on Saturday afternoon, beginning at 1:00 p.m. Registration for the institute will be from 11:30 a.m. to 1:00 p.m. The institute will consist of dances from the 1956 College of Pacific Folk Dance Camp, to be taught by camp teachers. LAWTON HARRIS, who directs the annual camp activities, is in charge of the reunion, assisted by JACK MCKAY and LUCILLE CZARNOWSKI. There is also a local committee, headed by RAFAEL SPRING. This is the third time that Fresno has been host for the reunion and the roster of teachers reads like a "Who's Who" of the California folk dance world. It is a rare opportunity to share in the wonderful camp experience so we urge our fellow dancers to come early enough to attend the institute.

The festival on Saturday evening will begin at 8 p.m. The International Food Market which is held in the foyer of the auditorium, will start serving its foreign delicacies at 7 p.m. Decorations, which our clubs always take great pride in, are in the capable hands of the Fresno Vinehoppers; they will carry out the theme of a Venetian holiday. Sunday morning the Federation meeting will be held in the auditorium and the Federation monthly festival will begin at 1:30 p.m. On Sunday the Food Market will open between 12:30 and 1:00 p.m. Both festivals will feature excellent exhibitions and the program allows for plenty of good participation folk dancing.

This represents the ending of "Welykodnia Haivka." Exhibition done by the Fresno Council Workshop at the 1956 Statewide Festival. Due to the generous applause the dancers were unable to hear the bell music at the end of the dance. This picture was taken in front of the auditorium to prove to Vys, who taught them the dance, that they did know the ending.



Post festival parties create that personal touch which we feel is necessary to the success of a festival so they too have become a tradition with us. There will be the regular folk dance party immediately after the Saturday festival closes. At the same time there will also be a kolo party for our "Yugo" friends. Both parties are sponsored by the council in the earnest desire to make "you" feel happy to come and dance with us. Won't you please accept our invitation?

We have often been asked how the Raisin Harvest Festival tradition started and this question in turn has prompted others relating to the beginnings of folk dancing in this area. So to celebrate this 1956 annual Raisin Harvest Festival, Fresno presents our "Salute to the Clubs" feature, honoring our oldest club, the Frolickers.

The Fresno Frolickers were organized by a group of hardworking idealists who not only loved the fun and good fellowship of folk dancing for itself, but found in it a means of translating into action their own high principles. The standards they set, outlined in the written policies of the club as well as its practices, embody the finest in the folk dancing tradition. The beginnings of the club were attributable to the Fresno International Institute, an origin to be proud of. Because of the Institute's objectives of better integrating immigrants into our American way of life, and at the same time enriching our country with the best of the cultures of the old homelands, it has always enthusiastically supported folk dancing within ethnic groups. So prior to 1941 folk dancing had been going on in Fresno with the assistance and encouragement of the institute. In May, 1941, the Fresno Folk Festival was held at the auditorium under the sponsorship of the institute and the ethnic groups. Dancers of Europe, Asia and Latin America participated, with their own native musicians and in native costume. This festival fired the residents of the central valley with enthusiasm for folk dancing. They came to Fresno from Tulare, Porterville, Visalia and other nearby towns to join the local enthusiasts, learning the folk dances from the ethnic groups which they were permitted to join.

In the spring of 1946 FLORENCE RATA and CARLA WEAVER crystallized the folk dance activities of the non-ethnic dancers by forming the Frolickers. Although the club was independent of the Institute, WILMA GURNEY, the latter's director, gave the members a place to dance and participated actively in the early growth of the club.

Policies were set down as follows: The objectives of the club would coincide with those of the institute and thus it would be completely open to everyone who desired to join, regardless of race, color or creed. In line with this policy our club has included entire families, unattached dancers, preschool and school children, some of Fresno's most advanced dancers, and rank beginners. Difficulties presented by working with such a heterogeneous group are more than offset by the vitality created by a many-faceted membership.

The club would promote all forms of true folk dance by demonstrations rather than elaborate exhibitions. ARTHUR MORK, who was associated with the club from the beginning, taught them a repertoire of Danish dances which they demonstrated at festivals and on other occasions. Currently the Frolickers have been presenting Basque dances. During some of the demonstrations they carry a Basque flag in line with traditions of the "high mountain"

Basques. It is an annual tradition of the club to dance at the 4th of July picnic of one of the most influential Armenian societies in the area. Dances presented are for the most part the simple ones as an encouragement to draw more recruits into the folk dance movement. The club has a cooperative teaching program instead of a paid teacher.

From the first the club has maintained the policy of supporting the Folk Dance Federation and has been a member continuously since February, 1947.

The first important accomplishment of the Frolickers was the folk dance Shaver Lake Workshop, the forerunner of California folk dance camps, held on July 27, 1947, at 6,000 feet elevation in the Sierras. There was an instruction period beginning at 10 a.m., also discussions and exchanges of ideas. From 3 p.m. until 8 p.m. there was a festival with thirty folk dances on the program, and with time out for supper along the lake shore. There were displays of folk dance publications, books on costumes, records and dance instructions. Singing of folk songs around the campfire closed the session. Dancers from all parts of the central San Joaquin Valley attended and the entire affair was arranged and sponsored by the Frolickers.

When we recall that the Frolickers identified their objectives with those of the institute, it is not surprising that they are to be seen on every Fresno festival program as being in charge of the International Food Market. As everyone who has attended our festivals knows, various ethnic groups serve their nationality foods in the foyer of the auditorium. The Food Market in the beginning was in danger of being superseded by the average American type stand so the Frolickers adopted it as their part in the festival arrangements in order to safeguard it.

The following members have served as presidents of the club: FLORENCE RATA 1946-47, ARTHUR MORK 1948, NELS EDQUIST 1949, ARTHUR GONZALES 1950, MARY SPRING 1951, LOIS MILLSAP 1952, RAFAEL SPRING 1953, AL BUMP 1954, ROGER MUELLER 1955-56.

A characteristic of the Frolickers is that their leaders have exerted their influence in promoting folk dancing far beyond the confines of the club. FLORENCE RATA and CARLA WEAVER worked indefatigably to start clubs throughout the central San Joaquin Valley, and to teach and encourage those already formed. WILMA GRAESCH ANDERSON, who belonged to the club from the beginning and taught it for years, has been director of



the Fresno Council Workshop since 1949. ARTHUR GONZALES persuaded the city of Fresno to build the first (now old) Pavilion in Roeding Park, thus providing our dancers with a beautiful outdoor location for summer dancing. AL BUMP was the first president of the Fresno Folk Dance Council; he, RAFAEL and MARY SPRING, and RAY ROSIER (not a Frolicker!) organized the council and helped to found the tradition of the Raisin Harvest Festival. Members of the Frolickers have held office in the council, in the Federation, and have been active supporters of the folk dance camp at C.O.P.

In conclusion, the present members of the Frolickers salute FLORENCE RATA and CARLA WEAVER for the goals they set. We think they are good goals for all folk dancers.

And now "Zure Osagarriari" (your health in Basque) and see you in October!

MARY SPRING

Frankly Speaking

During my stay in this office of the presidency of the Federation there will be an effort made monthly to give you a bit of insight into the problems and attitudes of our organization. Your comments, questions, or requests for a discussion of any particular feature are most welcome. Quite frankly, I'll admit that I have no pat file of answers but I'll certainly track down the answer for you.

One item that is of deep personal concern is the action to be taken by the By-Laws Survey Committee. Before this book reaches you, that group will have met again, but their problem has no easy solution. Their decisions can mean a great deal to the future of our Federation. Basically they are trying to find a more equitable method of dues structure. It has always seemed a bit strange that a club with a membership of only the minimum members should have equal voice as one with one or two hundred members. True they do, pay the same dues—but take any organization that is part of a larger body such as the lodges, the Elks, Moose, Eagles or the American Legion—they all pay dues to the central headquarters in proportion to their own local membership. They also have a vote in direct proportion.

It is evident that the parent organization can only render service in the same degree as its financial intake. Knowing what we would have to work with, we could then set up a proper budget and function more efficiently. Presently our aim is to get us back on an even keel and then to establish a working plan for an assured financial future.

My own personal thanks go out to all who participated in any manner in the highly successful Woodminister program. Not only was it a fine smooth performance but it added four hundred and two dollars into the treasury. With a concentrated effort on this project alone, we can undoubtedly do a much better job in the future. I feel there is a renewed interest for the Federation and its undertakings.

Thanks for the concerted effort from all quarters.

FRANK KANE, President—North

Our Juniors Are Going Places

A recognition of youth, and a fostering of their interests in the folk and square dance field, was a highlight of the 1956 Annual College of the Pacific Folk Dance Camp, where thirty Juniors participated as full course campers during the two weeks of July 23 to August 4, 1956.

Sponsored by Folk Dance federations, councils, clubs, individuals, or attending at their own expense, the thirty Juniors came from within and outside California.

Scholarship winners of the Folk Dance Federation, North, electing to attend the Stockton Folk Dance Camp were: RICHARD BAILEY, Napa; DORIS NOLTE, Roseville; PAT SWENSON, Redwood City; CAROLYN KRUSE, Fresno; NORMA SHINN, Sausalito.

These winners were selected after examination of the following qualities: dance ability, interest extent — social, recreation, educational, cooperation, leadership, marked ability as a potential leader, social manner, initiative — develop original ideas and puts them into effect, mental ability, quick comprehension.

In addition to the California Federation, North, scholarship students, other Juniors attending on scholarships included: LEROY GRAGG, JUDY BRANDT, SONYA MEYERS, RANDY PHILLIPS, all of Oregon, PATRICIA LABUDAK, San Jose; NANCY SINGER, San Francisco; LOUISE HOPPER, San Francisco; RAY ROSS, Santa Rosa; CAROL WHITELY, Pacific Grove; LAURIE RUNYON, Los Angeles; GARY GRANT, Reno; CYNTHIA SURBER, Stockton.

Ten additional students came at their own expense.

It is apparent from adult interest in the welfare and dance education of these Juniors, that the movement to subsidize qualified young people is an indication of a healthy growth in the perpetration of folk and square dancing, and is creating a spirit of solidarity.

The use of scholarships has also been of mutual advantage as the Juniors gave as much as they received. The young people were in great demand for extra curricular activities which included demonstrations at Camp and a half-hour TV show over KOVR, Stockton.

The spirit of the Juniors also contributed to the enthusiasm of the camp in general. The first Saturday night party, CHUCK LIDSTER assisted FRANK KANE in raising \$80.00 for the California Scholarship Fund. Another \$57.00 came in later in the week. The following week the young people showed their appreciation by helping raise about \$150.00 for the Federation General Fund.

And what is the attitude of the Juniors? As a group they had mixed emotions regarding this new and exciting experience. In general they all found the Folk Dance Camp a wonderful place to learn new dances under outstanding teachers. They in turn are eager to return to their groups and pass on this new material. Many are already trying to plan ways and means for making it possible to repeat the experience again next year.

To sum up the picture — our young people are going places.

BEE MITCHELL

Santa Barbara Again in '57

The campus of Santa Barbara College was taken over by one hundred twenty folk dance enthusiasts the week of August 12 through 18, for the First Annual Folk Dance Conference sponsored by the University of California Extension in cooperation with Folk Dance Federation of California—South.

The excellent teaching staff consisted of: PAUL ERFER, MRS. MARIAN ANDERSON, MADELYNNE GREENE, ANATOL JOUKOWSKI, MILLIE VON KONSKY, ED KREMERS, MARIAN LIDSTER, DOROTHY PATCHETT, AL PILL, MRS. ELIZABETH ULLRICH, EDITH STEVENSON, M. H. HARBESON, MURIEL KINMAN and ELLEN FAULKNER.

The week's instruction of dances from many nations included beginning and intermediate dances, dance techniques, castanet playing and fundamentals of Motion and Dance Progressions.

The teenagers were well represented and active in all programs. Among these was BILL STEVENSON, the scholarship winner of the Folk Dance Federation of California—South.

The week ended with a Folk Arts program presented by "Old Spanish Days Fiesta Inc." under the direction of the Folk Dance Federation of California, South, from 3 to 5:30 p.m., August 18, in the Santa Barbara High School Stadium. MISS HELEN YOST of Pasadena was chairman of the event. MRS. MIRIAM LIDSTER of Palo Alto was narrator. Twenty-eight folk dance groups performed exhibitions and during the grand finale, "Pizzacato Polka," all groups danced.

VALERIE STAIGH, chairman Santa Barbara Folk Dance Conference Committee, is to be congratulated on a very successful workshop. Everyone was greatly pleased with it, and the University has extended an invitation to hold the conference again next year for two weeks. However, the committee voted to hold it only one week, August 19 to 26, 1957.

Staff and students at the Santa Barbara Folk Dance Conference. (Photos by H. Bloom)







WALNUT CREEK SEPTEMBER '56



October Folklore

The tiny Virgin of Zapopan, Jalisco, Mexico, less than a foot tall, and beloved of Guadalajara, has her festival on October 4th and 5th. She leaves her own church every year on June 13th, where she is taken to visit the churches of nearby Guadalajara. A solemn mass marks her departure and while weeping crowds bid her farewell at Zapopan, thousands await her arrival in Guadalajara with fireworks, flowers and hymns. Then on October 4th, as all the bells in Guadalajara ring, she begins her journey home to Zapopan in a carriage drawn by four horses. Just after dawn on October 5th the local dancers come out to greet her, unhitch the horses and draw the carriage into town. The Virgin is home again and fiesta begins.

* * * *

The 12th of October, which marks the anniversary of Christopher Columbus' discovery of America, was first celebrated in New York City in 1792. Later, other cities took up the idea — especially those with large Italian populations. In 1869 the Italians of San Francisco presented their first Columbus Day pageant which has been repeated with a fair degree of regularity every year since then.

This holiday is also celebrated in Mexico, but in a broader sense, for it is the "Dia de la Raza," or Day of the Race, which is symbolical of all the Americas, as Columbus is responsible for bringing the foreign race to these shores. In Mexico City, a ceremony is held at the base of the monument to Columbus, in the Paseo de la Reforma. It is a simple, dignified ceremony, and Indians in regional dress offer primitive dances in honor of the great discoverer.

In the province of Aragon, Spain, October 12th is a particularly important holiday in honor of "Nuestra Senora del Pilar." Bullfights and dancing are the chief entertainment and it is said that Jotas are danced all night long. The Aragonese passionately claim the Jota as their possession, though in reality it is known nearly all over Spain.

* * * *

October 21st to 27th will be Aloha Week in the Hawaiian Islands. Contrary to belief, "Aloha" does not mean simply "Hello" and "Goodbye," it actually means "love." Hawaiians are said to love everyone, so they call their big celebration a "festival of love." Aloha Week was inaugurated in 1937 as a memorial to Polynesian folk customs, to keep alive the ancient Hawaiian way of life which the islanders were afraid would be lost to the pressure of modern civilization. The week long festivities open with the presentation of the King and Queen. The King is called "Ruler of the Islands" throughout the festivities. He wears the traditional cape of Hawaiian royalty, made entirely of brilliantly colored feathers, and his helmet resembles those of the ancient Greeks. During the week, the Pageant of the Hula relates, through native performers, the history of this famous Hawaiian dance up to the present time. The dances first developed in the temples of Old Hawaii and took the place of native drama in the early days of the kingdom. The missionaries who first came to the Islands tried to suppress the dances, but the hula dances survived and today they belong to the Hawaiian way of life as much as the flowers and trade winds many of the hulas tell about. Then there is the Racial Group Pageant which pays tribute to the many nationalities and races that are rep-

resented among modern Hawaiians. The week-long festivities of parades and dancing and pageants reaches its climax with the Kings Ball at the Royal Hawaiian.

* * * *

Many of the festivities which will be used October 31 for celebrating our Halloween (which means the 'eve of All Saints' Day) go back to pagan customs of 2,000 years ago. One of the pagan beliefs was that on this night the dead could return to earth as witches, goblins, ghosts, black cats, or other weird forms. Lighted pumpkins are used in imitation of the spooks and goblins associated with the harvest festival of the Druids. Later, in the 7th century, Pope Boniface IV set aside a date as All Saints Day to commemorate all saints and martyrs, known or unknown. The date was originally May 13th but was later changed to November 1st. . . . Halloween is a curious renewal of classic mythology, Druidic beliefs, and Christian superstitions. Typical of them are the belief that anyone who is frightened may wear red, for supernatural beings "fear that color." Divining a future spouse may be accomplished in numerous ways such as: A ball of blue yarn thrown out the window at midnight, then wound in, will disclose, holding the end of the yarn, the one you will marry . . . or hempseed sown over your left shoulder at midnight while you drag an old broom behind you, will produce the elusive future spouse walking behind you. . . . If, by this time you have not satisfactorily evoked the person you have in mind, wet your left sleeve in a brook running south, hang it to dry in your bedroom, and the not-impossible he or she will surely appear in your dreams.



The Volga River, affectionately called "Mother Volga" by the Russian people is truly a giver of life in the form of fertile valleys, abundant fish, and sources of power. With its many tributaries, the Volga, 2,325 miles in length, branches out like a huge tree over almost a third of European Russia. While the east bank is low and flat with meadowland and dense forest, the west bank is high and steep, giving the impression of a fortress guarding the river. The Volga and its tributaries were important channels for colonization and for the spreading of civilization in the early period of Russian history. It has been said that if one wishes to obtain a knowledge of the character and soul of the Russian people, a trip along the Volga will be a revelation.

* * * *

The Ukraine is one of the oldest of the republics which comprise the Soviet Union. According to tradition, the first Russian government was formed in Kiev, the ancient Ukrainian city which is often referred to as Russia's "Mother City." The word "Ukraine" means "borderland."

* * * *

Troika is a Russian folk dance usually popular with children. The Troika is a vehicle, either with wheels or a sleigh, driven by three horses. Hence the name "Troika" which means "three" in Russian. The driver of the troika (still used in sparsely settled or outlying districts of the Soviet Union) carries mail, takes on passengers, and carries messages from one post to another on his route. In the winter, the troika becomes a sleigh, often crossing the ice-bound rivers. The steps of the dance are reminiscent of the movement of the troika, drawn by horses.



FIRST PACIFIC COAST APPEARANCE OF YUGOSLAV STATE COMPANY

Thrilling entertainment as well as spectacular folk dancing is promised by the first Pacific Coast appearances of the Yugoslav State Company, called "Kolo," direct from Belgrade, which Impresario MARY BRAN is presenting in the San Pedro High School Auditorium, Sunday, November 11, the Pasadena Civic Auditorium, Tuesday November 13, and the Russ Auditorium, San Diego, Friday night, November 16.

Garbed in numerous and colorful costumes characteristic of the region, the 55 dancers, singers and musicians of the stirring troupe will perform "Slavonic Rhapsody," a kaleidoscopic impression of the varied facets of dance and musical art in the fascinating Balkan lands. There is more variety of dance styles than audiences have seen from a single company of any kind. Some of the selections are danced without benefit of any accompaniment at all—the tense, exciting "silent dances." And, as a national folk ballet, the dancers must excel not only in the dances of their own region, but in those of all the neighboring states.

Music lovers will have an entirely new musical experience in listening to the elaborate rhythms and harmonies of the Balkan countries, performed on authentic instruments, many of which go back to the dawn of history.



Russian Ensemble. A Borzov in spectacular leap.

[Photo by Y. Berliner]

Russian Folk Music and Dance

The Russians belong to the Slavic group of people whose gift for music and poetry was known to the early Latin historians. For centuries the Slavs had been oppressed by other groups of peoples and they eased their lot by singing and dancing. Many of their songs are so old that scholars who have traced them said the trail was lost in the early music of Arabia.

Music plays a prominent part in the life of the Russian people. Not only are festivals frequent, but throughout the land there are many amateur groups, orchestras and theaters. It is said that nearly every family has its accordion or balalaika, the national instruments of Russia. The accordion is common to many countries but the balalaika is distinctive. It is a triangular instrument usually with three strings. Believed to be of Tartar origin. In medieval times the balalaika was used extensively by the jesters who passed it along to the peasants. It was eventually adopted by noblemen and found its place in the palace of the Tsar. By the 19th century, the balalaika had become very popular and its strains were heard everywhere in Russia.

The love of dancing comes naturally to the Russian and it is not surprising that many of the world's greatest dancers are Russian. It is said that Russian children learn to sing and dance almost as soon as they learn to talk and walk. While we tend to associate Russian dancing with the exciting Cossack forms, there is a rich variety of other dances including the pantomime-story, the gay mixers, quadrilles, and the stately ballroom dances. The French influence is prominent in the ballroom dances, for during the late 19th century and until the revolution, the Russian aristocracy embraced French culture and language.

Many of our folk dances have come from the Ukraine for it is here that the Cossacks lived. Cossack dancing is reflective of the spirit of these fearless soldiers and superb horsemen. It is exuberant, wild and exciting, characterized by the difficult knee-bend or prysiadka steps, leaping and spinning, stamping of feet and clicking of heels. These dances are generally performed by one couple or by a solo performer out of a group which accompanies them with clapping and singing. Unsurpassed for their vitality and competitive spirit, they are marked by improvisation—a contest of the virility and endurance of the performers.

The Russian people and their culture is not well-known or understood by most Americans who associate our way of life with that of the more familiar countries of Western Europe. (This is the case not only with Russia but with the other Slavic countries). But, as witnessed at festival after festival among our folk dancers, it is most evident that Slavic dancing is overwhelmingly and enthusiastically received.



In the Russian language, the work for "red" —"Krasnee"—means beautiful." The largest and most beautiful square in Moscow has been known as the Red Square for decades. For hundreds of years there was a "red corner" in many homes where the *ikon*, a religious picture was placed.



A scene from the Ukrainian suite "Vesnyanki."

(Photo by Y. Berliner)

In the Forest

(Russian)

This dance is a pattern waltz from Russia. The waltz is not a native step of Russia but attained great popularity there about 1900. At that time it was brought from France and danced to a popular French melody "Revien" (Come Back). Its popularity waned until the second World War when words were put to the melody, the song being called "In the Forest by the Front." The song was very popular with the Russian soldiers and is still sung today. About the same time the dance was choreographed to fit the music. It was presented by Anatol Joukowsky at the 1956 College of the Pacific Folk Dance Camp. The choreography may be found in "Folk Dances of the U.S.S.R.," State Edition (Art), Moscow, 1954.

MUSIC: Records: Stinson 3130, V Lesu Prifrontovom; Folk Dance Specialties S3130-A, V Lesu; Colosseum 144-A, Folk Dances and Songs from Russia (LP) Band 3, In the Forest.

FORMATION: Double circle, M on inside, ptrs facing. Unless otherwise stated, W holds skirts with both hands, M has L on hip, R at side.

STEPS: Waltz,* Waltz Balance,* Pivot.* Waltz step is used throughout dance unless otherwise indicated. Directions same for M and W unless otherwise stated.

MUSIC 3/4	PATTERN
Measures	INTRODUCTION
4	M: Step R (meas 1). Close L to R (meas 2). Step L (meas 3). Close R to L with bow from waist (meas 4). Hands at sides. W: Step R (Meas 1). Step L behind R and bend L knee in curtsey (meas 2). Rise and return wt to R (meas 3). Step L and close R to L, no wt (meas 4). Hands on skirts.
A 1-4	I. WALTZ AND CROSS OVER
5-6	Starting R, do 4 waltz steps. On first step make $\frac{1}{4}$ turn R. M circle CW, W CCW. Pass ptr and next person. On 4th waltz face 3rd person in opp circle (ct ptr as No. 1).
7	Join R hands. Waltz balance to new ptr (3rd person) on R. Waltz balance back on L.
8	Step fwd R and pivot $\frac{1}{2}$ turn R so cpls change places, hands still joined.
9-12	Step back on L and close R to L, no wt.
13-16	Repeat action of meas 1-4 returning to original ptr. Because of changing places, M circle CCW, W CW.
17-24	Repeat action of meas 5-8 changing places with original ptr.
25-32	Repeat action of meas 1-8, again changing places with new ptr (3rd person). In ballroom pos, waltz 8 meas turning CW and progressing in LOD, M beginning R, W L. 4 complete turns must be made in order to have M start and finish in outer circle.
1-8 (rptd)	Repeat action of meas 1-8 changing places with original ptr. M circle CCW, W CW.
9-16	Repeat action of meas 1-8 changing places with new ptr (3rd person). M circle CW, W CCW.
17-24	Repeat action of meas 1-8 changing places with original ptr. M CCW, W CW.
25-32	In ballroom pos, waltz 8 meas turning CW and progressing in LOD. M beginning L, W R. 4 complete turns should be made.
B 1-6	II. BALLROOM WALTZ AND WOMEN PROGRESS
7-8	Still in ballroom pos continue waltz in LOD making 3 more complete turns.
9-16	Waltzing in place M turn W under joined hands fwd to next M. With 2 waltz steps W make 1 turn.
17-24	With new ptr (2nd person) repeat action of Fig. II, meas 1-8. Turn W on to next M.
25-28	With new ptr (3rd person) repeat action of Fig. II, meas 1-8. Turn W on to next M.
29-32	With just a glance at ptr 4, waltz back to original ptr, beginning L. M circle CCW, W CW. With original ptr repeat action of Introduction, beginning L instead of R.

RESEARCH COMMITTEE: Larry Miller and Dorothy Tamburini

Doudlebska Polka

(Czechoslovakian)

This polka mixer was learned in Czechoslovakia by Jeannet Novak and taught to Michael and Mary Ann Herman of New York, who introduced it in San Francisco in the spring of 1956. Walter Grothe presented it at the 1956 Folk Dance Camp in Stockton.

MUSIC: Record: Folk Dancer MH-3016-8 "Doudlebska Polka."

FORMATION: Couples in closed position any place on the floor.

STEPS: Polka,* Walk.*

	MUSIC 2/4	PATTERN
	Measures	
	4	INTRODUCTION.
A 1-16	I. POLKA	Take 16 polka steps turning CW and progressing any place on the floor.
B 17-32	II. WALTZ AND STAR	In open position, W free hand on hip, walk CCW into one big circle. (When group is large, smaller circles of any number of couples may be formed). M form star with L arms outstretched, hands on L shoulder of M in front. All sing, "Tra-la-la, etc." throughout this figure.
C 33-48	III. M CLAP, W CIRCLE	M face ctr and clap hands throughout figure as follows: Clap own hands (ct. 1), clap own hands (ct. &), clap hands of M on both sides, shoulder high (ct. 2). W turn $\frac{1}{2}$ CW and take 16 polka steps CW around M circle. (If there is more than one circle, W may "cheat" by changing freely from one M circle to another). At end of meas 48 M turn around and begin dance again with new ptr. NOTE: Extra W may join dance during Fig. III. Extra M may join dance during Fig. II, joining star without ptr.

- A 1-32 III. *WALTZ AND CROSS OVER*
 Repeat action of Fig. 1, meas 1-32 only.
 Note: This will leave cpls with new ptr (3rd person). M in outer circle.
- 1-8 IV. *CIRCLE AND BASKET*
 Start R. M: Join hands in outer circle and travel LOD 7 waltz steps. Ct 7 W after last ptr.
 (rptd) On 8th meas waltz fwd and bring hands over W heads to make basket. M is between W 7 and W 8.
 W: On first waltz turn R to face center of circle, join hands and circle CW.
 9-16 Circle in basket CW (RLOD)
 17-24 Reverse direction and circle CCW (LOD). On meas 23 and 24 M raise arms and undo basket.
 25-28 Hands still joined M waltz CW (RLOD). On first waltz W release hands, make $\frac{1}{2}$ turn R and rejoin hands. W circle CCW (LOD). Stop facing *original* ptr.
 29-32 With original ptr join R hands and do Cross Over pattern (Fig 1, meas 5-8).
- B 1-28 V. *BALLROOM WALTZ AND WOMEN PROGRESS*
 29-30 Repeat action of Fig II meas 1-28.
 31-32 Assume ballroom pos with original ptr.
 Rest in music. Hold ballroom pos.
- Coda VI. *WALTZ AND BOW*
 1-6 In ballroom pos, waltz in LOD (turning CW) 3 complete turns.
 7 M turn under joined hands. W step R and pivot R to face ptr.
 8 and chord Join R hands. M bow from waist, ft together. W step L and cross R behind to make curtsey.
- Note: This dance embodies the idea of returning (Revien) always to the chosen ptr. Although ptrs separate, they always return home to their favorite ptr. This idea should be particularly evident in Figs II and V.

Ted Talks from the South

BULLETIN: Turner Hall destroyed by fire on Saturday, September 8th! The famous hofbrau and L.A. landmark was swept by fire that destroyed the entire interior and the brand new juke box. The entire South will miss JOHN MELOCH and their meeting place for parties and institutes. But John says that the picnic at Hindenburg Park is still on. Five bands and much dancing in La Crescenta on the 16th. (Same day as Chula Vista . . . too bad).

Berendo Co-op hosted a dance-swim at Yosemite Playground in Eagle Rock on the 9th. Temperature 105! Wowie . . . I bet that cool water felt good. DICK HARVOOT said that a panting crowd crawled in and out doing water kolos. BERTIE LIEBERMAN was hostess on the same day for a Welcome Home party at her place for the traveling WALTERS, the noted folk-lorists from Pickford Way. (That was MILDRED on page 21 of the Sept. issue).

The DICK CRUM Institute down here was a Smasheroo! Thanks to good planning and splendid support. Hollywood Playground was packed for this one and they could have easily filled Pan Pacific. JOHN FILCICH taught one dance too. IDC, Yosemite Workshop and the GANDYS were fine hosts. MR. CRUM has IT!! He has besides his well-known intellect and charm that rarity known as the plus vitamin . . . MAGNETISM! You cannot buy it at the corner drug store. The HYDUKES played for the intermission and were most generous with their fine music. LANI couldn't dance because of her sore foot so she visited with her mother. Later everyone went down to Turners and danced to the wee hours.

The Santa Barbara Fiesta-Workshop-Pageant and Festival will be long remembered. The Workshop surpassed anything ever attempted by the South. Congratulations to MINNIE ANSTINE and FRANK COLE and the co-ordinating committees for their splendid effort and team work. This is a real and genuine addition to our folk dance stature and may the castanets return to Santa Rosa Hall. The Workshop went way over on registrants for this First and there were many new faces which is real fine.

The teaching staff was excellent as there were many distinguished teachers from the North. ED KREMERS and PAUL ERFER had miniature stores and HELEN ERFER was hostess for an International Tea. We met many new faces and were particularly impressed with the Lidsters from Palo Alto. HENRY BLOOM took lots of pictures and ELIZABETH ULLRICH was a week end teacher and everyone liked her little Swiss dances.

Better register early for Santa Barbara in 1957. Dates have already been set. The South's First Pageant on Saturday afternoon was a miracle for a first effort. The many exhibiting groups performed nobly on the wooden floor. EARL EPPSTEIN did a splendid job handling the many records. The sound equipment was the best we've seen or heard anywhere. PAUL ERFER was dance marshall and MINNIE worked like a trojan all day long on this and many more things. Take a bow HELEN YOST for being the chairman for our first Pageant. We learned a lot and should be better in 1957.

The Federation Festival in the evening was highlighted by the introduction of FRANK KANE. The attendance was way up this year and so was the enthusiasm. BOB GIBSON did his solo dance to the plaudits of the big

audience. The many exhibitions were well received and we particularly enjoyed watching the DAVID YOUNGS from Ojai, they were having a ball. HELEN YOST subscribed to *Let's Dance* before departing for a much needed rest in Oregon.

TED missed the Neptune Frolic in Glendale on the 26th but he heard that the male officers (South) got a good dowsing with seltzer water during intermission. Don't worry . . . they had raincoats on. After the festival everyone had a dip in the pool. We missed VIVIAN WOLL on our travels but understand that she is mending well. They are dancing every Saturday at Whittier now. They are delighted with their equipment and with all their many friends who helped them over the rough road back.

FLASH! AUDREY MARCUS and RED CORCORAN tied the knot at the Palos Verdes Wayfarer's Chapel. VIRGIL McDOUGHLE is planning the new directory for the South. On to Chula Vista, the International House Festival, another South Institute and then Long Beach and FRESNO!! Droom droom . . . and SUBSCRIBE to *LET'S DANCE*!

—TED



WINDSOR RECORDS

Bruce Johnson (left) of Santa Barbara, Calif., was pleasantly prostrated with surprise and pride recently when he was presented with a gold-plated master of the 250,000th Windsor record sold that bears his calling. Doc Alumbaugh (right), president of Windsor Records, made the presentation during a special "record party" dance of Bruce's Fairs and Squares Club in Santa Barbara. During the presentation Doc Alumbaugh remarked, "We are proud to have Bruce associated with Windsor Records and we are grateful to the dancers whose purchase of his records has made this tribute possible."

Promenade

By PEG ALLMOND

Billed as "That vivacious bit of personality (plus a wonderful voice) URSULLA MOONEY filled the ticket — and the square dancers at the CAYUGA TWIRLERS party screamed their delight! URSULA was the guest caller—club callers, who did their usual good job were ED KROLL, LOU MAGIDSON AND TOM WALL. *Cayuga Twirlers is one club that gives the gals a chance to shine, as well as serve.* The committee included Chairlady REVA MASON, assisted by ZIONA ROGOWAY, MARILLA PARRATT, LORETTA COSTA and MARY MAGLIOCCI.

* * * *

URSULA MOONEY and STAN VALENTINE called the squares, and CAYUGA TWIRLERS and SAN LEANDRO FOLK DANCERS presented the exhibitions at the CARROUSEL INTERNATIONAL NIGHT — you really should put a ring around the second Friday night of any month soon, and go to a CARROUSEL PARTY — they dance at 97 Collingwood Street, San Francisco and you will be glad you attended — more fun per party!

* * * *

BILL CASTNER was presented as guest caller at the August Party of the Marin Crickets. There were refreshments, prizes. MEL BEMUS to M.C.—all this and BILL TOO!

* * * *

TAW TWIRLERS of Monterey had a real attraction at their recent End O' The Trail Dance — The recording artist JACK HAWES and his banjo (aided by BUNKY RUSSELL on the fiddle and LUNETTE on the piano) thrilled the dancers.—All the callers who have thrilled to Jack's music were doubly thrilled to hear AND dance to him—IN PERSON!

* * * *

Little by little Folk Valley in Marseilles, Illinois, is becoming a reality—the last fund raising party was for a pump for the Folk Valley well. Saw KIRBY TODD, the Folk Valley Director, this summer in Colorado—and he tells me they have a *real building* now — all built by the loving hands of the folk who live in the valley.

* * * *

KITCHEN JUNKET — New England Contras and Squares — JACK MCKAY is a devotee of the Early American Contra Dance, and holds a free evening of contras and New England Squares in his Square Dance Center at 1641 Taraval Street, San Francisco. Third Sunday of each month, 8 p.m.—refreshments—no charge. Anyone interested in contras is invited. Those attending the first two parties had a wonderful time, and the attendance doubled — so-o-o if you are interested you are welcome!

* * * *

The Seasiders of Pedro Valley held their first party August 30th—125 attended and eleven clubs were represented — their callers, too! Everybody called, everybody danced, everybody had all the sandwiches and cake they could eat! And that all means a successful party. WAYNE and ALICE FIX are the host and hostess of the club, PAUL OTIS is club Caller — and the Seasiders are off to a good start—WATCH THEM!

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Square Dancing Has Changed

By JACK MCKAY

This is the 8th of a series of articles covering Secondary Fundamentals of Square Dance by Jack McKay.

SASHAYS

In the original article of this series "Sashay Right and Sashay Left" were included in the list of older or basic square dance terms. To Sashay, or Chassez, means to slide to the side. From this basic movement a whole series of sashays have developed.

HALF SASHAY or SASHAY HALF

Definition: Man sashays to the right behind the lady as the lady sashays to the left in front of the man thereby exchanging positions.

Two additional calls frequently follow a Half Sashay, the first RE-SASHAY, which means to retrace the steps taken in a HALF SASHAY and the second, RE-SASHAY GO ALL THE WAY — which means to RE-SASHAY and then WALK completely around each other, without changing direction, man passing in front of the lady, as lady passes behind the man. One of the first forms of this movement was:

First couple out to the right, and circle four
Sashay by your partners half,
Re-sashay, go all the way
Same four, circle four,
Pick up two and make it six,
Sashay partners half way round
Re-sashay, go all the way
Then circle six, and
Break it up with a Do-pas-o
Circle six, pick up two and make it eight
Sashay partners half way round
Re-Sashay, go all the way
Then circle eight.

Here is an interesting use of the HALF SASHAY currently in use:

Allemande left your corner,
Go right and left to a Half Sashay
Stay that way, and circle to the left
Now allemande left your corner,
Go right and left to a half sashay
Then allemande left your corner
And promenade your own.

WHIRL AWAY WITH A HALF SASHAY

Definition: The same as a Half Sashay except that the lady makes a complete left face turn as she passes from the man's right side to his left side. To my knowledge, the original call using this command was:

First couple out to the right, circle four
Now Whirl Away with a Half Sashay,
Put her on your left and circle that way
Swing your corner lady (who is your original partner)

Put the ladies to the center back to back
Gents run around the outside track (twice around)
Meet your partner, then do-pas-o
Circle four, and pick up two and make it six
Circle six, and Whirl Away with a Half Sashay
Put her on your left and circle that way,
Swing your corner lady.
Put the ladies to the center, back to back
Gents run around the outside track,
Meet your partner and do-pas-o
Circle six, pick up two and make it eight,
Circle left, then Whirl Away with a Half Sashay,
Circle to the left, circle that way,
Swing your corner lady.
Put the ladies in the center, back to back
Gents run around the outside track,
Meet your partner and do-pas-o.

In dance, as in most other things, it is difficult to develop something that is really *new*—one of the developments from the above call is the chorus:

Circle eight,
Whirl away with a half sashay,
Circle eight, you circle that way,
(Repeat three times to get partner back).

This chorus looked like something new, but a little research showed us that this movement used to be danced as a complete figure, called CLIMB THE GOLDEN STAIRS in which the caller called: "Circle eight, climb the golden stairs; climb again, climb again, climb again and find your own." But that was in the days before directional calls were the order of the day. A current variation of this chorus is:

Circle eight,
Swing on your corner like swinging on a gate
Then circle left,
Whirl away with a half sashay,
And grand right and left in the usual way.

EIGHT ROLL AWAY WITH A HALF SASHAY

Definition: (Done from an Allemande Thar position). Men in a right hand star with their backs to the line of direction, ladies facing line of direction, release star in center, keep left hands joined, walk half way round each other, drop left hands, and turn individually to the left, half way, join hands, and turn individually to the left, half way, join hands, ending with ladies in center facing forward, men on outside backing up. Ed Gilmore's figure eight rollaway is the source of this movement:

Ladies center and back to the bar
Gents to the center with a right hand star
All the way round from where you are
And it's partners left like an allemande thar
And the gents back up in a right hand star
Now, EIGHT ROLLAWAY with a HALF SASHAY
And the gents back up in the same old way

Allemande left and hold on tight
And take your partners by the right,
Balance in and balance out
Box the gnat, turn half about
balance out, but not too far
Take the lady one the left like an allemande than
and back up boys in the same old way
Shoot that star with a right and left grand
Around that ring go hand over hand
Meet the new girl and promenade
(men have right hand lady, girls move left $\frac{1}{4}$ each time).

This movement may be used in choruses starting from an Allemande Thar position, for example:

Allemande left, but hang on tight
And into the center like an Allemande Thar
Now eight rollaway with a half sashay
And the gents back up in the same old way,
Throw in the clutch, put 'er in high
Twice around the ring you fly,
Same girl left for a left allemande
Right to your own and right and left grand.

* * * *

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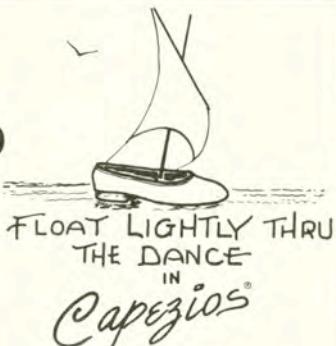
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The Record Finder

Reviewed by PAUL ERFER

The end of summer brings to folk dancers a great number of new dances from all over the world. New regions are exploited, new records make their appearance. We can but list the many titles and record numbers below according to nationality.

Armenian: Sotis (Quadrille) — Lightning 12; Bardezuh Mer (Our Garden) — Lightning 14; Gemrigin Baduh (Tax Wall) — Lightning 15; Golden Bracelet — Lightning 17.

French: Un Pied dans l'Eau — Disque le Soleil 433.

German: Mecklenburg Mazurka - Lorenz — Telefunken T-6121; Grosser Wirbel - Jaegerquadrille—Telefunken T-6122; Jaegermarsch - Offener Waltzer — Telefunken T-6123; Kuhlander Dreher - Rheinlander—Telefunken T-6125; Spinnradl - Kreuzpolka—Zither 1897; Hofbrau Haus Landler—Bowrey 207.

Greek: Ballos (Matia sar kai) — Liberty 134.

Hawaiian: Alekoki — Bell 222.

Italian Waltz (Non mi Stanco) — Victor 25-7027.

Jewish: My Parents Delight — Victor 25-5121.

Estonian: Raksi Jaak - Right and Left — Folk Dancer 3007.

Mallorcan: Mateixa des Figueral - Parado de Valdemosa — Biscaye 103.

Mexican: La Mosca - Jarabe Pateno — Los Amigos 10042; Vamos a Tepa (Las Altenitas — Musart 1154; La Adelita y La Valentina — Asp 104.

Macedonian and Bulgarian: Gankino - Kasapsko Horo — XOPO (Horo) 302; Eleno Nome - Narodno Horo — XOPO 303; Samokovsko (Daichovo) - Chamcheto—XOPO 304; Staro Svadbarsko - Vladaisko (Dilindaro)—XOPO 305; Shareni Chorapi (Tri Godini) — Newtone 8; Chupurlika — Sperry 1530; Lesnoto Oro — Sperry 6115; Sto Me Je Milo — Sperry 6135; Pravo Makedonsko Oro — Sperry 1527.

Polish: Goralski - Miala Baba Koguta — Biscaye 104.

Romanian: Ardeleana cu Figuri (Invartita) — Cristea 507; Ca La Usa Cortului — Folk Dancer 1123; Dura - Tarancuta — Folk Dancer 1121; Alunelul — Folk Dancer 1120.

Russian: In the Forest (V Lesu) — Stinson 3130.

Swedish: Kora — Tono 200080; Snoa — Sonora 3638; Snurrbocken — RCA Swedish 506; Swedish Waltz — Sonora 7718.

Yugoslav: Backo Kolo — Sonart 211; Slavonsko Kolo — Jugoton 6003.

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Council Clips

SAN FRANCISCO

Let's not forget the next Regional Festival in San Francisco, on October 7th, at Funston Field in the Marina, hosted by the Circle 8 Promenaders. We'll be expecting to see you there, and hope you will wear your prettiest costume.

* * * *

A trip to Spain and Portugal was the vacation planned by Past Council Chairman HARLAN BEARD (also vice president of Carrousel and member of Edgewood Folk Dancers) and his wife during the last three weeks of September. They flew via TWA to Madrid and from there will take an eight-day tour through Seville, Granada, Toledo, Gilbralter and the Island of Mallorca. Their last stop before returning to the States will be Lisbon, Portugal. We can expect to hear some interesting reports of the trip when we see Harlan at the next folk dance party.

* * * *

After thirteen years the Glen Park Folk Dancers have now their first woman president in the person of ADA EDDY. The other officers are as follows: BERYL SHADE, vice president; EDITH WORMELL, secretary; JACK PARRATT, treasurer; MARIE SEGURSON, program chairman; and ROY and KAY GRANT, representatives to Folk Dance Council.

Due to public demand the Glen Folk Dancers have started a new beginner's class in folk and square dancing. This course will be based primarily on Volume "A." The intermediate group will change back to Tuesday night, since the beginner's class has taken over Thursday nights.

* * * *

Is it too soon to think about Christmas? The San Francisco Council doesn't think so. It would like all clubs to consider participating in a project of selling Evergreen Home Decorator Kits for Christmas. The profits will finance one or more teenagers to Folk Dance Camp next year at the College of the Pacific. Order blanks and descriptive folders have been distributed to council delegates. The orders must be given to the council by October 20th, as the greens must be cut before the snows start. The kits will be distributed to the purchasers at a big free folk dance party on December 1st, not too soon to decorate your home, office, store or dance hall for the holidays.

* * * *

The Fun Club is planning a Hallowe'en Party for the night of October 20th. The hostess will be ANNA CARLSON, assisted by GENE DILLARD, GLORIA EBELING, LEWIS PARKS, FRANCES SUNDLOF, FLORENCE McMURRAY and IDA ANDERSON. All Folk and Square Dancers are invited to come to 534 Precita Street. Dancing will be from 8:30 to 11:30. A Hallowe-en costume is not mandatory, but it would add to the fun. "ANDY" ANDERSON says, "Just come!"

* * * *

According to ELIZABETH FULLER, publicity chairman for Changs International Folk Dancers, their spaghetti dinner, on September 28th was well attended and enjoyed by all Changs members. Plans are already being made for a New Year's party. Incidentally, Changs International Folk Dancers are

happy at all times to welcome folk dancers to their classes. As a reminder Monday nights are for beginners; Wednesday night is for the advanced dancers and intermediate dancers are welcome on Thursday nights. Every Friday night is reserved for general folk dancing for Changs members and their guests by invitation.

* * * *

Dan Cupid shot his bow and arrow into the center of the Mission Dolores Belles and Beaux Folk Dance Group. Their youngest member, ELIZABETH "LIZ" CATTANI, will become Mrs. John Cesca on October 27th. The bridegroom at the present time is not a folk dancer, but Liz is trying mighty hard to get him interested. The club hosted a Pot Luck supper and surprise shower for Liz in September.

* * * *

Plenty of action is taking place among the Portola Bailadores. AMY LA JANETTE, president; LEE MAGNI, secretary and JIM SMITH, treasurer, attended the opening of the Italian Festival at City Hall in San Francisco, dressed in their Italian costumes, which added plenty of color and atmosphere to the celebration.

VI DEXHEIMER

SACRAMENTO

Folk dancers of the Sacramento area are greatly indebted to the Sacramento City Recreation Department for the new surface on the Village Green. Those dancing there this summer have thoroughly enjoyed it. Sacramento Council clubs have been in charge with JIM SHIELDS, general chairman. Closing party was sponsored by the Livehurst Tangolettes.

* * * *

Exhibitions at the Yolo County Fair, hosted by the Woodland Villagers, were given by BETTY BAILEY and her son RICHARD of Vallejo Folk Dancers, and Olivehurst Junior-ettes (25 youngsters). Callers were RANDY EACKES, JIM SHIELDS, TOM MCCUE, BOB STEUBER, KEN STENDALL, CHAS. GINKEL, FRANK STERKEN, BOB SCHWEERS, JOE DAVIS and RISMO RICCI.

July party of the Centennial Swingers and Gay Greenbackers at Rusch Park.



Editor's Corner

Of special interest is the word that FRANK KANE, our Federation President, North, received an honor award in Los Angeles recently. A contest was held by the International Craftsman Guild, an organization of several thousand members throughout the world, to design a seal for the Guild. Frank's seal was selected as the best.

Via the grapevine comes word that our Folk Dance leader, VIRGIL MORTON has just returned from professional choreography work in Hollywood.

Special events to keep in mind are the coming dance presentations by the Yugoslav State Company from Belgrade, a dance company on tour from Russia, and the Danish Ballet. Watch for the dates to be announced.

Another reminder to continue sending in your club party and festival pictures so we can print them in "*Let's Dance*." Tell your friends about our magazine!

* * * *

Millie Von Konsky writes that the Oakland Recreation Dance Arts is celebrating their 11th Birthday with a wonderful evening planned for all. San Francisco Dance Guild, San Leandro Folk Dancers, San Francisco Terpsichoreans and Changs' International Folk Dancers will present exhibitions. FRANK KANE will be there to sketch in charcoal some lucky winner. Date is October 14, at the Dimond Roller Rink in Oakland.

— 1 —

With great sorrow, I must report the death of AL BUMP, on September 14th in Fresno, Calif. Al was the first president of the Fresno Folk Dance Council and an active member of the Fresno Frolickers. His passing is a great shock to his many friends who loved and admired him.

THE EDITOR

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TEEN "SWINGARAMA" HUGE SUCCESS

A Junior Folk Dance Festival "Swingarama" was held June 24, at Fremont High School, Oakland. The host groups were the Pantalettes, Hi-Timers, Junior Jumpers, Teen Twirlers, Boots and Belles and Barnyard Dancers. A check for \$42.00 was presented to the Junior Scholarship Fund, the money being derived from both a wishing well, and a swimming party held at the Fremont Plunge after the festival. The above groups are sponsored by the Oakland Recreation Department and are under the direction of DOLLY SEALE. Starting September 17th a new Junior teenage group will be sponsored by the Oakland Recreation Department at the new Montclair Recreation Center.

CALENDAR OF EVENTS

CARMEN SCHWEERS

7119 Mariposa Avenue, Citrus Heights, Calif.

Federation Festivals

OCTOBER 21 — SUNDAY Long Beach
Municipal Auditorium
Hosts: Silverado Folk Dancers
President: John Simpson
Time: 5:15 P.M. to 10 P.M.

OCTOBER 28 — SUNDAY Fresno
Memorial Auditorium
Hosts: Fresno Folk Dance Council
Council Meeting: 12:30 to 1:30 P.M.
Dancing October 27 and 28

NOVEMBER Bay Area
Chairman: John Mooney
Treasurer's Party

DECEMBER 9 — SUNDAY Santa Monica
Municipal Auditorium
Ocean Park Pier
Hosts: Santa Monica Folk Dancers
Director: Audrey Marcus

DECEMBER Chico

GORDON ENGLER

762 Heliotrope Drive, Hollywood, Calif.

Regional Festivals

OCTOBER 21 — SUNDAY Santa Cruz
Civic Auditorium
Hosts: Santa Cruz Breakers

Special Events

OCTOBER 13-14 International House
International Institute
So. Boyle Ave., L.A.

NOVEMBER 18 — SUNDAY West Hollywood
West Hollywood Playground
San Vicente at Santa Monica Blvd.

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WILL BEGIN ON SUNDAY EVENING
OCTOBER 7TH, FROM 8:00 TO 10:00 P.M.
AT 5316 FULTON STREET

under the direction of

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noted dance teacher, choreographer and author

The course will be ten weeks in duration and will include
FOLK DANCE FUNDAMENTALS • MASS MOVEMENT
BASIC STEPS • MUSIC AND ITS RELATIONSHIP TO MOVEMENT
RELATING MOVEMENT COUNTS TO MUSIC
READING AND WRITING NOTATIONS

— A new approach towards Folk Choreography —
The participants will have the opportunity to analyze,
try and test objectives of better teaching.
Specific characteristics of various ethnic groups will
also be analyzed and discussed.

Because the class will be limited in size, may we suggest that you
enroll early. Inquiries concerning the group can be obtained from
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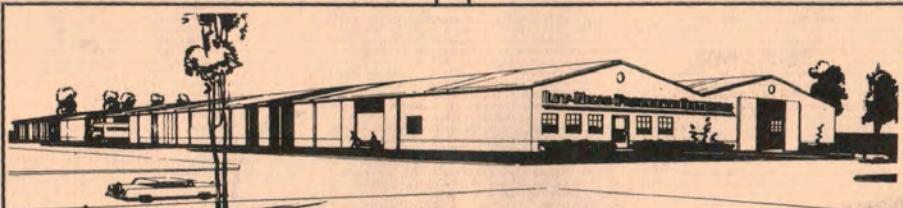
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