

FEBRUARY, 1962

MADELYNNE GREENE
Director of International Dance Theatre
in Ukrainian Costume



Photo by . . . Romaine

Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING . . . 35¢



Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING

FEBRUARY, 1962

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ON OUR COVER



*MADelynne GREENE, Director of
International Dance Theatre in
Ukrainian Costume*

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A STORY OF THE RUSSIAN FOLK DANCE

By . . Madelynnne Greene



INTERNATIONAL DANCE THEATRE GROUP

Madelynnne Green, Director

In 1936 during a Nationwide Folk Dance Festival in Russia the idea of an ensemble was suggested to Igor Moiseyev. This young ballet-master then with Moskow's Bolshoi Theatre, began the organization of a troupe gathered from amateur folk art groups and trained ballet dancers from all over Russia.

A whole year of preparation went into the first concert in 1937. Since that time the group has reached tremendous heights artistically and culturally, dancing in many countries all over the world.

To perform in this group one must be able to act, to play a musical instrument besides being a good dancer, well versed in nationality styles. An intense rigorous training goes on constantly. The dancers begin each morning at 10 o'clock with a class of stretching and limbering followed by rehearsals of current dances and the learning of new materials to be added to the repertoire. The result of their skills has been an inspiration to all of the folk-art groups here in our own country, particularly in California where we have many exhibition dance groups. It might be of interest then

RUSSIAN FOLK DANCE

to quote directly from innumerable articles written by Igor Moiseyev himself, relating what he believes must go into a folk-art group to successfully portray the dances of any country.

"The dance is a cultural form which reflects feelings, ideas and manners by means of harmonious and expressive movements which are subject to the laws of rhythm and the boundaries of composition.

The folk dance is one of the clearest and most living expressions of the spiritual and material culture of the people, their way of life, poetry, music, language and costume. A change in the way of life and the culture of a people also brings about a change in the music, dance and costume.

In their dances, primitive peoples expressed their immediate feelings about nature, their observations on the conduct of animals and embodied in the dance the process of labour. In the early stages of their development the gesture of these dances almost exactly reproduced the movements of labour. Later, the language of the dance widens - In the dances are found expressions of rites and games - dances are based on heroic and lyric themes.

As times pass, a whole number of elements of the dance die and are born again. The dance crystallized through the years in the consciousness of the people. Superficial elements which are brought to the dance exist in it for a time and quickly die as unnecessary; but all that which expresses the traits, the national character and feelings of the people remains and is handed down from generation to generation. By this means have we achieved some excellent examples of folk dances of the past. Some folk dances are so artistic and perfected that they have outgrown the meaning of national culture and become the property of all people, thus enriching professional culture.

Can the folk dance be presented on stage in an untouched form? This question must be decided on the basis of each individual set of circumstances. The dance culture of all people does not stand at the same level. Sometimes a folk dance is so perfected that it is only necessary to master it correctly and to interpret it truly. On the other hand, dances are sometimes poorly outlined, not sufficiently expressive, much in only a rudimentary form (from the point of view of revealing contents, movements and the extent of its patterns). In that case with a full understanding of the essence of the dance, we have every right to develop its elements according to its idea and character.

Every real artist, professional ballet-master or folk dancer, in creating a dance, uses one expressive, technical and compositional method peculiar to him. Expressiveness of the dance dominates in the creativity of one, in another the pattern, in another the richness and virtuosity of the dance movements and their combinations. These qualities in their totality determine the style of a dance.

National style is determined by the conditions of existence of a people, their history and mode of life, their culture and temperament. If we include in the dance, movements which through a whole number of reasons

RUSSIAN FOLK DANCE

in their way of life are not peculiar to the given people or, if we perform a movement which is strange to their customs, we will stifle the style of the dance, and at the same time, we will distort its character. But if we develop and perform the technique of the essentials of the dance, and arrive at a clearer expression of its idea and character, at the same time maintaining its folk manners and customs, we will not only not distort the folk creativity, but we will help the process of development of the dance—the process which never pauses or ceases.



Members of Madelynn Greene's International Dance Theatre

Take for example a Georgian Women's dance. Wearing a long flowery dress, hands raised with arms lowered like wings, the feet moving unnoticeably, the dancer glides along lightly and smoothly as if something apart from the earth. The dance is the Georgian woman, her chastity and purity. To include sharp, leaping, energetic movements which go contrary to the character of the dance and its costume would be to suppress the style and to distort the idea and form of the dance.

The same can be illustrated using a Russian dance as an example. In its entirety the Russian dance is very rich and varied in content, in abundance of movements and pattern formations. But each separate dance uses only a limited circle of steps and does not move out of its style-limitations. In order to "vary" and "enrich" the dance, many directors

(cont. on page 12)

HAVE YOU MET TONY RYAN?

... By ... *Millie von Konsky*



It is with pleasure that I present Tony Ryan, President of the Greater East Bay Folk Dance Council, to the *Let's Dance* reader. Yes! . . . Tony does look young — as a matter of fact, at twenty-three he is the youngest regional council president ever to hold office in the Folk Dance Federation of California.

As is typical of fine leadership, and particularly of youthful leadership, Tony has good ideas, an abundance of vitality and as a devotee to the art of folk dancing he has an enthusiasm that is inspiring. He conducts his meetings as he guides the activities of nineteen member groups with modesty, consideration, and willingness to collaborate in every direction.

Tony was reared and educated in New York. He is the oldest of three boys and is of Irish and German descent. A four year service to his country in the United States Air Force ended in California, thus giving him an opportunity to see what makes Californians tick. Tony participated in various activities which included hiking and skiing, but it was not until he attended, as a spectator, the February festival in the Oakland Civic Auditorium that he decided that folk dancing was and is exactly what he has been looking for in recreation. Soon after this eventful day he joined a beginners' class and in a short time was folk dancing three nights a week plus dancing at regional and Federation Festivals on Sundays.

Tony is now a member of Dancers Internationale' and was recently initiated into Dance Arts (exhibition group) of Oakland where he is adding skill and ethnic know-how to his dance background.

Tony Ryan will represent the Greater East Bay Folk Dance Council as their Chairman and host for the Federation Festival in Oakland on February 18th, at the Oakland Civic Auditorium. This will be your opportunity to see youth in action; and incidentally, if he wears a Ukrainian costume you will be interested to know that the entire costume is of his making, even the beautiful handiwork on the tunic.

We like having Tony Ryan as a member of our Folk Dance family and we will watch him with interest and growing admiration.

TONY RYAN . . . in Ukrainian Costume



Photo . . . N. Giannini

James F. Yee

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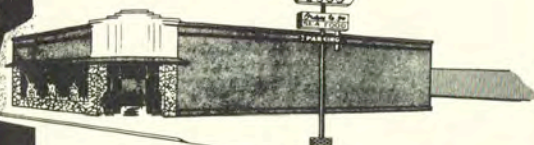
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FEDERATION FOLK DANCE

TRAINING PROGRAM

FOR TEACHERS AND DANCERS

The Folk Dance Training Program, co-sponsored this time by the San Francisco State College differs from other programs offered by the Federation in that the emphasis is on teaching teachers how to teach *dancing* and dancers how to improve the quality of their dancing rather than on teaching *dances*. In other words, folk, square, and social dance is taught as a form of art and self-expression and thus becomes truly educational. This is a college course, P.E. 165.2, and earns for the participant one unit of upper division P.E. credit.

Plans for the current program are complete and the faculty is outstanding. Morning sessions are devoted to teaching basic rhythms and dance progressions; one section stresses teaching techniques for teachers and the other dance techniques for dancers. The mid-day classes cover square and social dancing with one Saturday given over to teaching microphone techniques. One afternoon section provides teaching methods and materials for the elementary school teacher; the other, titled National Styling, deals with the characteristics of Israeli, Mexican, Scandinavian, Scottish, Slavic, Spanish and Italian dancing, one country each Saturday.

Classes will be held from 9:00 until 3:30 P.M. on February 24th, March 3 - 17 - 24 - 31, and April 7 in the San Francisco State College gymnasium, adjacent to the Stonestown shopping area. The cost of the course is \$15.00, which includes tuition and syllabus. Couples may enroll for \$25.00, if they want only one syllabus. The fee is the same whether the course is taken for credit or is audited.

Pre-registration is desirable both for the participant and the Federation; however, one may register at 8:30 A.M. on February 24, if he so desires. A registration form is provided for your convenience in pre-registering.

NAME _____ ADDRESS _____

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Please mail with \$5.00 deposit (checks payable to the Folk Dance Federation of California) to Carolyn B. Riedeman, c/o Folk dance Federation, 150 Powell Street, San Francisco 2, California.

SPEAKING OF THINGS

By . . Robert Chevalier, President
(North)



“What has happened to all the old authentic dances we used to do that have fallen by the wayside and are not done anymore?” No doubt you have heard this plaint many a time. The foregoing prompted me to do a little research on the matter.

Comparing three Statewide programs, 1949 at Santa Barbara, 1954 at Long Beach, and 1961 at San Jose, a spread of twelve years. I found thirty four dances appeared on the 1954 program that were done in 1949. Thirty of the thirty-four were done in 1961! Checking to see which fell by the wayside I found Triple Schottische Cotton Eyed Joe and Sherr. Fado Blanquita was replaced by Caballito Blanco. Sherr was dropped because the dancers' wild enthusiasm ruined the dance.

A Southern report appearing in the May 1946 *Let's Dance*, showed Hambo and Korobushka two of Jan. 1962's Top Ten! Others named were Neopolitan Tarantella, Scandinavian Polka, Schottisches, plain and fancy, and La Varsouvienne. These dances are all still done by many of our present day Clubs. In the July 1944 issue of *Let's Dance*, the 1962's number four, Russian Peasant, was introduced by Changs. From that same issue Black Hawk Waltz was mentioned as having been first done at Leadville Colorado in 1859! It was composed by a French dancing master. It, too, is still being danced at festivals.

Perhaps the feeling that our older dances are being crowded out is because many of our older melodies and recordings are being replaced by newer ones. Other Nationality dances are being introduced — Hungarian, Tangos, Armenian, Balkan, Israeli to name a few. Our Festival programs are longer. The 1949 Statewide had but 100 dances, the 1954 had 132, the 1961 had 152. None of these include Square sets or Kolos.

We don't have to worry much about the 'old Authentic Folk Dances' falling by the wayside, they seem to be holding their own very well. We do have to worry about reaching the saturation point on NEW dances being introduced. The list of published dances in our volumes contains 215 dances one hundred and eight dances were taught at Institutes from 1958 to 1961; many were reviews, kolos and line dances; but at least seventy five were new. This makes a total of two hundred and ninty dances! If a person went

(con. on page 9)

to a class fifty two nights a year and learned only two dances a night on an average, it would take at least nearly three years to learn just those dances!

In one of the larger Clubs a survey was taken to find out how long members held their membership. It was found the average was five years, some less and a few, more (some 10 to 15 years, but they were the exception). Taking five years, as a base, it would be impossible for our Folk Dancers to learn all the existing dances plus all the new ones taught here and there. Folk Dancing would be a chore; we should dance for fun and relaxation.

It would be better for Clubs and dancers, in my mind, to develop graded master lists of dances taken from the Federation's Near and Far series of graded volumes. Figure these lists to make a course of one year in length. On party nights do the dances learned - we'll guarantee that your members will stay around for the next four years because they are having so much fun! Be selective with the new dances, add them to your schedule only after you are certain the members will enjoy them. Nothing hurts Folk Dancing more than to have members spend hours learning a new dance only to find it has gone out of style and no one does it anymore! Successful Clubs have found out long ago that popular classes are those that have the most fun.

As a belated New Year's resolution, we should be more concerned with the quality of teaching, less with the ever new. We should include more methods of teaching similar to our very successful Teacher Training Program. Let us have more beginner classes - more fun and relaxation. Our old authentic dances will help us do just that. They are ready - ARE WE??



SAVE THE DATE . . . FEBRUARY 10, 1962

SAN FRANCISCO COUNCIL'S WARM-UP-PARTY

KEZAR PAVILION

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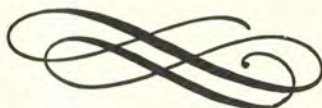
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THE RUSSIAN FOLK DANCE

(continued)

include movements not peculiar to the given dance and not to Russian dancing in general. They include "chechetki", acrobatic tricks, clapping in the gypsy manner and more.

In giving variety to and combining the movements of fundamental Russian dancing, enriching the rhythm, one can arrive at an unusual richness in the movements. This procedure of work on the dance is characteristic of folk dancers. Continuing along in this work on dances we will not only not distort the dance, but we will bring about its organized development and enrichment.

Before the development of amateur choreography, folk dances were performed during holidays, weddings and parties. They were danced not on a stage, but in a circle of merry-making guests, often outside, among the people gathered together for the holiday. They spontaneously participated in them.

Although mass folk dances are done in the presence of spectators "among the people" which causes the dancers to pay some attention to the quality of the performance, basically, these dances are done not only for the spectators, but for the enjoyment of the dancer.

The dominant form in mass dancing is the circle which is most convenient under the conditions of the performance. The movements of the dancers are done along the circle and inside the circle. This often leaves the most interesting movements of the dance closed to the view of the spectators. During the performance of a dance on the stage, it is often necessary to open the circle and to show what is going on inside. Usually the movements of the mass dance are not complicated. In the stage interpretation, it is necessary to develop them and embellish the technique.

In a solo dance, the idea of a demonstration of skill is clearly revealed. In the real folk dance, the technique emerges as a result of the strivings of the dancers to express their feelings through movements.

On the stage, technique is necessary in order to express all the characteristic traits of the folk dance to reveal and develop those of the dance which help expose its essence. Technique should not be an end in itself. This is often the case with directors who include "turns" and other "effective" tricks without any connections to the dance, to enrich the form of the dance. This kind of "technique for the sake of technique" contradicts the essence of the folk dance and spoils it.

When a dance is performed on stage by a professional dance group or by the participants of an amateur art group, it is very important to make sure that no elements are included which contradict its nature, emotions and folk character; it is necessary to maintain the national manner of moving and of wearing costumes. In a word, it is necessary to take care that no artificially dreamed up style is added to the folk dance. IN ORDER TO PRESENT A FOLK DANCE WELL AND CORRECTLY ON THE STAGE, IT IS NECESSARY TO LEARN NOT ONLY THE DANCE, BUT THE MUSIC, THE COSTUMES AND THE WAY OF LIFE AND HISTORY

OF THE PEOPLE.

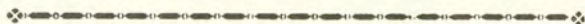
Our ensemble does not merely "photograph" a folk dance and reproduce it for audiences. We are not collectors. We look on folk dance choreography as a living process which develops and grows in the same way that all other living activities of our people grow. While we preserve the peculiar national quality of each dance, we work to reveal its inner content, and to enrich its imagery and emotions we try to dramatize in dance the past life of the peoples of our country, their lives today and the promise of tomorrow."



INTERNATIONAL DANCE THEATRE - UKRAINIAN DANCE

Madelynne Greene, Director

FEBRUARY HOST OAKLAND



In Poland, when farm work is almost at a stand-still between Christmas and Easter, the carnival spirit presides and no social gathering is complete without dancing. Perhaps no people in the world are so fond of dancing and they prolong their dances through the entire night.

On Sunday, February 18th for the thirteenth year, Oakland will be host to dancers from far and near in the Oakland Auditorium, overlooking Lake Merritt, through the generosity of the City Fathers and the Oakland Chamber of Commerce.

Tony Ryan, President of the Greater East Bay Folk Dance Council and General Chairman of this annual event, has selected a committee well-chosen for the job. Millie von Konsky has planned exhibitions for both afternoon and evening; Harry Ahlborn has invited square dance callers from all over the Bay Area; others assisting the President are Terry McCaskey, *Decorations*; George Thomas, *Beginners' Class Booth*; David Blakemore, *Crowd Control*; and Ken Peden, *Program*.

The dance program from 1:30 to 5:30 and 7:30 to 10:30 will offer favorites for dancers and kolo enthusiasts of every level. Beginners, as well as more advanced dancers will find something for their particular enjoyment. Oakland offers many fine eating places and it is hoped the dancers will patronize the friends of the folk dancers.

Just as the Polish hospitality is open and sincere so does the Greater East Bay Folk Dance Council invite one and all to come dance with them at their Carnival Zapusty.

. . . Genevieve Pereira

The Greater East Bay Folk Dance Council

AFTERNOON PROGRAM

1:30 — 5:30

1. Scandinavian Polka
2. Blue Pacific Waltz
3. Korobushka (Prog.)
4. Hofbrau Haus Laendler
5. Haplik
6. Czardas Z Kosickych Hamrov
7. Silencio Tango

SQUARES BY CLARENCE CROOKS

8. At The Inn
9. To Tur (Prog.)
10. Mexican Schottische
11. Siamsa Beirte
12. Miserlou
13. Polyanka
14. It Had To Be You

SQUARES BY LOIS JAMES

15. Schuhplattler Laendler
16. Blue Bell Waltz (Prog.)
17. Hambo
18. Las Dulcitas Tango
19. Corrido
20. Kamarinskaya
21. Rainier Waltz

SQUARES BY HARLAN BEARD

22. Senftenberger
23. Amanor Waltz
24. Ta'am Haman
25. Doudlebska Polka (Prog.)
26. Laces and Graces
27. Vrtielka
28. Meloso Tango

SQUARES BY STAN VALENTINE

29. Marklander
30. Karagouna
31. Caballito Blanco
32. Agattanz
33. Orlovskaya
34. Square Tango

SQUARES BY SAM GRUNDMAN

35. Lonesome Mama Blues
36. Baile da Camacha
37. St. Bernard Waltz
38. Red Boots
39. La Cumparsita Tango
40. Viennese Waltz

PRESENTS

CARNIVAL ZAPUSTY

Oakland Civic Auditorium

FEBRUARY 18, 1962



EVENING PROGRAM

7:00 — 10:30 P.M.

KOLO PROGRAM

1. Sarajevka (Bosnian)
2. Neda Grivne (Serbian)
3. Drmes (Croatian)
4. Slavonsko Kolo (Croatian)
5. Slavjanka (Serbian)
6. Eleno Mome (Bulgarian)
7. Syrtos (Greek)
8. Prekid Kolo (Serbian)
9. Lesnoto (Macedonian)
10. Serbian Medley (Serbian)

▲ ▲ ▲

1. Corrido
2. Road to the Isles
3. Brandiswalzer
4. Cha Vidrio
5. Russian Peasant Dance
6. Beautiful Ohio
7. Mosaico Mexicano

SQUARES BY WALTER BECK

8. Neapolitan Tarantella
9. Fascination Tango
10. Hambo
11. Skaters Waltz
12. Ve David (Prog.)
13. Fandango Espana
14. Siesta in Sevilla

SQUARES BY URSULA MOONEY

15. Tsiganochka
16. Never on Sunday
17. Hopak
18. Cielito Lindo (Prog.)
19. Polish Mazur
20. Las Virginias
21. Waltz Mazurka Violetta

SQUARES BY HARRY AHLBORN

22. Jota Mallorquina
23. Santa Barbara Contra Dance
24. Polka Mazurka
25. Zillertaler Laendler
26. Shepherd's Crook
27. Hofbrau Haus Laendler
28. Oslo Waltz (Prog.)

KOZACHOK PODILSKY

(Ukraine)

This dance was introduced to California dancers by Mary Ann Herman of Folk Dance House, New York City and was presented at the 1961 University of the Pacific Folk Dance Camp by Madelynne Greene.

MUSIC: Record: Columbia 27251 "Kozachok Podilsky", Star 8410 B "Kozachok Podilsky"

FORMATION: Cpls; M in one line with L shoulder twd music; W in opp line facing ptr. Lines about 5 ft apart, 2 to 3 ft between dancers; M and W hands on hips, fingers fwd.

STEP AND
STYLING:

BASIC STEP: Leap fwd with a long step onto the R (ct 1), continue fwd with 2 short running steps, L R (cts & 2). Next step begins with long leap fwd onto L. This basic step should be danced very smoothly, with the leap long and reaching (not high) and the running steps always short.

SIDE STEP: Step almost in place with 2 light running steps, R L (cts 1 &); step onto R, cutting L ft (leg straight) directly to the side. R knee bends slightly and L ft remains close to floor.

LUNGE-KICK-STEP (2 meas): Step fwd onto L with a lunge, bending both knees (ct 1), cut L into a low fwd kick by stepping R in the place of L, straightening knees (ct 2); step L R L, moving slightly fwd (cts 1 & 2). Next step begins with lunge onto R. This lunge is smooth with a scoop-like action (down, up) followed by the 3 quick steps. The trailing ft does not kick up in back. Kicking ft is close to the floor, with sole of ft parallel to floor. Throughout this step pattern, keep the body erect, with no leaning.

TAPPING STEP (2 per meas): Step on L, full ft, bending L knee (ct 1); step and rise on R toe, momentarily taking wt, knee straight (ct &). This is a "down-up" action, with the accent on the step down. It is NOT a push step. It may also begin with step on R, tapping L. In this dance tapping ft leads and trailing ft closes. Step may move directly swd or fwd.

STEP-STEP-EXTEND: Step R L, almost in place (ct 1 &); leap lightly bwd onto R, bending knee, and extend L directly fwd, knee straight and toe pointed sharply dnwd (ct 2). This action comes from the hip and the extended ft remains fairly close to the floor. Next step begins with L.

TOUCH-EXTEND, STEP-STEP-CUT (2 meas): Hop on L and at the same time touch R ft below L knee, (ct 1); hop on L and extend R fwd, with knee straight and toe pointing dnwd (ct 2). Step almost in place R L R (cts 1 & 2), cutting L ft out to the side on ct 2. Next step begins with hop on R.

Throughout the dance keep formations precise and all steps sharp.
Keep backs straight. When W "holds beads" hand is held naturally palm inwd.

MUSIC 2/4

PATTERN

Measures

8 INTRODUCTION Show interest in ptr.

I. BASIC

1-4 Beginning with leap onto R, approach ptr with 4 basic steps.

5-8 Both turn to face music (M, 1/4 L; W, 1/4 R) as M brings his R arm up and around behind W to place it around her waist, while she places her L hand on her chest, palm inwd (holding her beads), elbow out but not high. In this pos, both move swiftly fwd with 4 basic steps.

II. SIDE STEP

Retain pos of Fig I, meas 5-8, except that M is slightly bwd from ptr so that he will not kick her.

KOZACHOK PODILSKY

- 1-8 Both beginning R, cpl move bwd with 8 side steps. On last meas M step L R (omit the cut) to free ft for next Fig.

III. DIAGONAL

Release ptr and place both hands on hips, fingers fwd.

- 1-8 M begin L and move diag fwd L with 4 lunge-kick steps, while W performs same action beginning R and moving diag fwd R. On the lunge, there is a very slight elbow movement twd the lunging ft. Do not kick the trailing ft up in back. Lines have moved diag twd the music and are now far apart.

IV. TURN AND TAPPING STEP

Dancers remain facing music as they move sdwd (M to R, W to L) twd ptr. Free hands on hips, fingers fwd. Dancers get into this Fig by making one complete turn in place.

- 1-4 M: With a high leap, make one full turn R (CW) to land on L ft (ct 1) and move twd ptr tapping R toe (ct &). Continue twd ptr with 7 more tapping steps.

W: With a high leap, make one full turn L (CCW) to land on R ft and tapping L toe move twd ptr with 8 tapping steps. At the end of the turn, W "hold beads" with L hand. W should be directly in front of ptr on 8th step.

- 5-8 M extend arm as if to embrace ptr as he passes behind her, but she eludes him by making another full turn L (CCW) as both continue swd with 8 more tapping steps to finish in exchanged places.

Note: M does not turn this time. W starts turn L on meas 4, ct 2 &, to finish on ct 1 of meas 5.

Both hold last ct & of meas 8, keeping wt on ML, WR.

- 9-12 M leap onto R (no turn) to move twd ptr with 8 L tapping steps. W leap onto L (no turn) to move twd ptr, tapping R. Hold beads with R. As before, finish in front of M on 8th tapping step.

- 13-16 Repeat action of meas 5-8 (Fig IV), M tapping L, W turning CW and tapping R. W hold last ct &. Finish in own place, lines facing music.

V. STEP-STEP-EXTEND

Dancers fold arms high in front of chest, elbows about shoulder level.

- 1-8 Both beginning R, move straight bwd with 8 step-step-extend steps. At end of meas 8, M take quick step on R to free L for next Fig.

VI. CLAP AND TAPPING STEP

- 1-4 With a sharp vertical clap, extending outside hand high and bringing inside hand to hip as low leap is taken on outside ft (ML, WR) (ct 1) move swd twd ptr with 8 tapping steps, M tapping R, W tapping L.

- 5-8 W pass in front of ptr and dancers continue to opp places with 8 more of the same tapping steps. As ptrs pass each other change hand pos, clapping and bringing new outside hand high. Do NOT change tapping ft.

- 9-16 Repeat action of meas 1-8 (Fig VI) M tapping L, W tapping R, to finish in own place. Always keep the outside hand (hand away from ptr) high.

VII. THE SOLO

M dance with vigor and sharpness. W dance with small, precise steps.

- 1-8 M may dance any Ukrainian solo steps. W may dance any W solo steps.

M: a) 2 meas; with a jump, land with ft in crossed pos (ct 1); with a jump, land in stride pos (ct 2); with jump, land with ft together (meas 2, ct 1); with jump, land in narrow stride pos (ct &); with jump, land in stride pos (ct 2). Arms may be folded or moved naturally.
b) 2 meas: Leap onto R as L leg is sharply bent, knee out and L ankle behind R knee (ct 1); hop on R, extending L lower leg out to side (ct 2); step in place L R L (cts 1 & 2). Step does not alternate but entire sequence may begin with hop on L. Arms folded on this step.

KOZACHOK PODILSKY

W: Hop on L, touching R toe beside L (ct 1); hop on L, touching R heel in same place (ct &); leap onto R and touch L toe beside R (ct 2); hop on R and touch L heel in same place (ct &). Repetition of step begins with a leap.

W may also turn in place with SIDE STEP, STEP-STEP-EXTEND or other W Ukrainian steps. Dancers must finish solo facing music, with wt on L.

VIII. TOUCH AND CUT

Both fold arms as in Fig V, still facing music.

1-16 Both beginning with hop on L, move fwd with 8 touch-extend-step-step-cut steps.

IX. FORWARD TAP

1-4 Face ptr and, beginning leap onto L on last ct & of preceding meas, move twd each other with 8 R toe tapping steps.

5-8 With 2 R toe tapping steps, M turn 1/4 L, W turn 3/4 L (CCW) to finish both facing fwd, M R arm around W waist, W holding beads with L. Dance in place with 6 more R toe tapping steps. Hold last ct & of meas 8, keeping wt on L.

9-16 Both beginning R, move bwd with 8 side-steps.

X. STEP-STEP-EXTEND

1-8 With hands on hips, face ptr. Beginning R, move bwd away from ptr with 8 step-step-extend steps. On each four meas, bring hands fwd, out.

FINALE

1-4 Run to ptr with 4 basic steps. Hand on hips.

5-24 Turning to face music, M place R arm around W waist, W hold beads with L hand, and head cpl lead the line off the floor with the basic step.

NOTE: For general dancing, lift the needle when dancers have left the floor.

For exhibitions, extra music may be used to expand the solos (Fig VII).





The Greater East Bay Folk Dance Council

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The Folk Dance Federation of California, Inc.,
Their Guests and all Spectators
TO
Our Annual Winter Festival in the
Oakland Civic Auditorium on Beautiful Lake Merritt

FEBRUARY 18, 1962

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ECHOES from the SOUTHLAND

By . . . Liesl Barnett

GANDY DANCERS OF LOS ANGELES: At a recent election the following new officers were elected for the year 1962: Pres.: Bob Montgomery, who has filled this office on previous occasions; Vice-Pres.: Doris Slater; Rec. Sec'y.: (Who else??) Alice Gabrielson; Corr. Sec'y.: Patti Oakes; Treas.: Al Vincent; Historian: Paul Prichard; Advisory Delegates: Ruth Garber and Valerie Staigh. Best of luck and wishes for a most successful year!

On December 29, Gandies held a White Elephant party, chairmanned by Chuck Thompson and Dick Oakes. Joan Seebring stayed up until past 3 A.M. the night before making scads of tiny white elephant cookies which disappeared in a twinkling. (I never saw one!) At this point Joan would like to forget all about elephants - white or otherwise.

WESTWOOD CO-OP: December 28, was quite a night for that group: their MC's for the evening were ill and a program had to be made up within 15 minutes, it was the best one there in a long time. Bill Bein, President of WWCO had to be congratulated all by himself on his first wedding anniversary because Doris was home with the flu. And three couples announced their engagements: Claire Bernstein and Al Carlson (they are members of S.M. Folk Dancers, also); Hershey Kunkin and Sharon Myers; and Ruth Hammann and Al Naccarrato. Congratulations to all of them.

HOLLYWOOD PEASANTS: A recent, most welcome guest was Martha Schlamme, internationally known folk singer and guitarist. Martha's is the voice you hear on Lech Lamidbar and other records used for folk dancing.

SANTA MONICA FOLK DANCERS: Another successful festival behind them, this active group settled (?) down to enjoy their annual holiday dinner on December 26. Catered beautifully by one of our LD advertisers, the largest group in the clubs 15 years history attended the dinner - 115 members and guests, and an even larger number was enjoying the really excellent dance program of Morrie Gurse later on in Miles Playhouse. The afore-mentioned Martha Schlamme was a most welcome guest at this shinning. The gal is a folk dancing nut - she arrived with a bad cold and stiff muscles, but was not seen to sit out even a single dance. Tom Roberts, another S.M. member put on a puppet show which satyriized many of the groups members and institutions. A regular visitor and, we hope, soon a member of SMFD is Vic Wintheiser, formerly from the North, who now resides in the Southland and the North's loss is the South's gain!

Since no one else sent me any news, this is all for now. A happy new year and much dancing to all!!!

A DATE TO REMEMBER: February 17 - mark it on your calendar, for you won't want to miss the Santa Barbara Committee's benefit Valentine Party. This is for the Elizabeth Sanders Memorial Scholarship Fund and benefits YOU! . . . Patronize this dance!!!

MEET . . . "ED AND PERLE"

Ed Feldman

and

Perle Bleadon

April 9th

1961

Glendale Festival

By . . Liesl Barnett



There are not many folk dancers in Southern California who don't know jovial Ed Feldman and his charming sidekick, Perle Bleadon. They attend almost every folk dance party and festival, are active members of several folk dance clubs and miss very few, if any, council meetings.

Ed has been folk dancing since "way back" when he first heard about it from a good friend, Sally (Kestenberg) Gould, who got him started with Sam Mednick's group at Virgil Junior High School. It was not long before Ed joined the Los Angeles, Co-op and the Griffith Park Folk Dancers, both now defunct.

For many years Ed was also active in square dance circles, but gave that up in favor of devoting all his time, energy and considerable talents to folk dancing.

Formerly an independent electrical contractor, Ed now works as an electrician for someone else. (No doubt this allows more time for folk dancing, eh, Ed?)

He has served treasurer for the Federation, South, and currently holds this office in the Westwood, Berendo and the Federation, serving his 2nd term in this capacity now.

He has been on the Santa Barbara committee for the past 3 years and on the Institute committee for 2 years; he was on the 1960 Statewide Committee, being in part responsible for the wonderful dance programs at that event. He is on the Federation scholarship committee and was leader-teacher for Al Pill's Fiesta Dancers during Al's sabbatical year absence.

He also currently teaches at the Westside Jewish Community.

With all these activities Ed still has time for other hobbies. Giving up golf, handball and hiking in favor of folk dancing, Ed is also an accomplished cook and stock market dabbler. One more, and important "hobby": tiny, vivacious Perle Bleaden.

Perle came to Southern California from Chicago 7 years ago and at that time "met" folk dancing and thereafter, Ed Feldman. She had gone to a Community Center meeting and heard the music. When she investigated, the folk dance bug bit her. She met friends from Chicago she hadn't seen in years and they got into their simpler dances right then and there. Perle has been dancing ever since.

She, also is active in several clubs: Santa Monica, Westwood, and others.

Perle has worked on the Santa Barbara committee since 1959; on the 1960 Statewide committee; was program and party chairman for Westwood and is their delegate to the Federation council meetings.

Her hobbies, besides folk dancing, include cooking, copying a beautiful, ancient Latvian costume and big, friendly Ed - its a sort of reciprocal hobby.

We are happy to count these two among the Southland's active exponents of folk dancing and hope they will be with us for many more years of active, progressive folk dancing.

\$	DANCE YOUR CARES AWAY	\$
\$		\$
\$	When you're dancing Life Begins,	\$
\$	It opens up a door	\$
\$	To happiness and gaiety	\$
\$	That wasn't there before.	\$
\$		\$
\$	You feel abandoned as a breeze,	\$
\$	As free and light as air	\$
\$	And as you dance you soon forget,	\$
\$	You ever had a care.	\$
\$		\$
\$	I know if you discover it,	\$
\$	As I did, quite by chance,	\$
\$	You'll wonder how you ever lived	\$
\$	Before you learned to dance.	\$
\$		\$
\$. . . Verlyn Smith	\$

Party Places

- BAKERSFIELD:** Every Tuesday - 8:00 to 10:30. Circle 8 Folk Dance Club, Gardiner Annex, 14th & F Streets.
- BERKELEY:** 3rd Saturday each month - 8:00 to 12:00. Garfield Folk Dancers Le Conte School, Russell & Ellsworth.
- BURLINGAME:** Alternate 1st Saturdays - 8:30 to 12:00. Big Circle Folk Dancers Burlingame Recrea. Center. Alternate 2nd Saturdays - 8:00 to 12:00. Bustle and Beaux Club, Burlingame Recreation Center.
- CHULA VISTA:** Every Friday Night - 7:00 to 10:30. The Folklanders. Mueller School, 715 J Street.
- EL CERRITO:** 4th Saturday each month - 8:00 to 12:00. Folk Dance Guild, El Cerrito High School Cafetorium.
- FRESNO:** Every Sunday - 8:30 to 12:00. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite and Voorman Streets.
Every Sat. 8:30 Square Rounders, The Danish Hall, Voorman and Yosemite.
- HUNTINGTON PARK:** Every Thursday- 7:30 to 10:00. Huntington Park Folk Dancers, Huntington Park Recrea. Bldg., 3401 E. Florence Ave. H. P. Calif.
- LONG BEACH:** Last Tuesday, each month - 8:00 P.M. Silverado Folk Dance Club, Silverado Rec. Pk. Bldg., 31st & Santa Fe Ave. - 2nd Thursday each month: 7:30 to 10:30. Long Beach Folk Dance Co-operative, Women's Gym. L.B.C.C. 4901 E. Carson Street.
- LOS BANOS:** Every Wednesday Night - 8:00 to 10:00. The Pacheco Promenaders. Los Banos Recreation Hall.
- LOS ANGELES:** Every Saturday Night - 8:00 to 11:00. Saturday Mix-ers, Boy's Gym, Berendo Jr. High School, 1157 S. Berendo Street, Los Angeles.
Every Wednesday Night - 7:30 to 10:00. El Sereno Folk Dancers, El Sereno.
Fifth Thurs. of the Month - 8:00 to 11 P.M. Westwood Co-op Folk Dancers, Emerson Jr. High School Gym, 1670 Selby Ave. Los Angeles.
- MARIN:** 4th Wednesday each month - 8:15 to 12:00. Marin Whirlaways. Carpenters' Hall, San Rafael, California.
- MONTEREY:** Every Friday - 8:00 to 11:00. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O. Webster and El Estero.
- OAKLAND:** Every Thursday 9:30 to 11:30 a.m. East Bay Women's Dance Circle. 1228 - 36th Avenue, Oakland.
Every Thursday - 8:00 to 10:30. Oakland Folk Dancers (Formerly Fruitvale Folk Dancers) Hawthorne School, E. 17th and 28th Avenue.
4th Friday each month - 8:00 to 11:30. Seminary Swingers, Webster School, 8000 Birch Street.
- OJAI:** 3rd Saturday each month - 8 to 12 midnight. Ojai Community Art Center, South Montgomery Street, Ojai, California

Party Places

- PALO ALTO:** 1st Saturday each month - 8:15 to 12:00. Barronaders. Barron Park School, Barron Avenue, South Palo Alto.
- PENGROVE:** 2nd Saturday (each month except August)-8:00 til ?? Petaluma International Folk Dancers, Pengrove Club House.
- POMONA:** 1st Friday each month - 8:00 to 11:00. Pomona Folkateers, Washington Park Clubhouse, Grand and Towne Avenue.
- REDDING:** 1st Saturday each month - 8:00. Redding Recreation Folk Dance Club, Sequoia School.
- REDWOOD CITY:** 4th Saturday each month - 8:30 to 12:00. Docey Doe Club Hoover School.
- RICHMOND:** 1st Saturday each month - 8:00 to 12:00. Richmond-San Pablo Folk Dancers, Downer Junior High School, 18th and Wilcox.
2nd Saturday each month - 8:00 to 12 P.M. Fairmont Folk Dancers, Mira Vista Auditorium.
- RIVERSIDE:** 4th Friday each month - 8:00 to 11:00. Riverside Folk Dancers Grant School Auditorium, corner of 14th and Brockton Streets, Riverside.
- SACRAMENTO:** 2nd Saturday each month - 8:00 to 12. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Avenue & Stockton Blvd. — 4th Saturday each month; 8:00 to 11:00. Triple S Folk Dance Club, Theodore Judah School.
- SAN FERNANDO VALLEY:** Last Friday each month - 8:00 to 11:00. West Valley Dancers, Canoga Park Elem. School, 7438 Topanga Canyon Blvd., Canoga Pk.
- SAN FRANCISCO:** 4th Saturday each month - 8:00 to 12:00. Cayuga Twirlers, Genova Hall, 1074 Valencia Street.
Last Wednesday each month - 8:00 to 12:00. Scandinavian Folk Dance Club, 362 Capp Street
3rd Saturday in March 1962 (Once a Year Party) San Francisco Merry Mixers.
1st Saturday each month - 8:30 to 12. SWINGSTERS FOLK DANCE CLUB, 220 Middlefield Drive.
1st Saturday each month - 8:30 to Mid. SUNSETTERS FOLK DANCE CLUB, 1641 Taraval Street, San Francisco
2nd Saturday each month - 8:00 to 12. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.
2nd Friday each month - 8:30 to 12:00. San Francisco Carrousel, 1748 Clay Street, San Francisco.
- SAN LEANDRO:** 3rd Saturday each month - 8:00 to 11:00 Dancers Internationalé Bancroft Junior High School, 1150 Bancroft Avenue.
- SAN JOSE:** 2nd Saturday each month - 8:30 to 12:30. So N' So's, Burbank School on West San Carlos.
- SAN MATEO:** Alternate 2nd Saturday-8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue.
- SANTA BARBARA:** "End of the Month Festival" - Last Saturday each month. Santa Barbara Folk Dance Club - Recreation Center, 100 East Carrillo Street

Party Places

- SANTA CRUZ:** 2nd Saturday each month - 8:00 to 11:00. Mission Hill Junior High School, 425 King Street. Santa Cruz Breakers.
- SANTA MONICA:** 2nd Tuesday every month (except December). - 8:00 to 11:00. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd., Santa Monica
- SONOMA:** 1st Saturday each month - 8:00 to 12:00. Valley of the Moon Swingers, Community Center, 276 Napa Street.
- STOCKTON:** Last Friday each month - 8:00. Kalico Cutters, Growers Hall, North Wilson Way. - 2nd Saturday each month - 8:00 to 12:00. Stockton Steppers, Lincoln Community Hall, Lincoln Center, Stockton.
- VENTURA:** Last Thursday each month - 8:00. Buena Folk Dancers, Recreation Center, 1266 East Main Street.
- WHITTIER:** Every 5th Saturday - 8:00 to 12:00. Whittier Co-op Folk Dancers, West Whittier School, Norwalk Boulevard.

(Editor's Note: If you want to see your Club's Party Place appear on this page, without charge for one year, assist your Club in securing five (5) new subscriptions to "LET'S DANCE" Magazine.)



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DIABLO COUNCIL NEWS Virginia Wilder

February is the *birthday month* - Lincoln, Washington, and probably lots of others too, but it's the *First Birthday* of what may well be an annual affair - a benefit dance for the Mt. Diablo Therapy Center, hosted by the Pleasant Hill Folk Dancers. We'll gather at College Park High School on Viking Drive in Pleasant Hill for an evening of folk and square dancing, interspersed with exhibitions and opportunities to win door prizes. Donations of 50¢ will be accepted at the door and refreshments will be available. Hope to see many friends from outside the Diablo area at the party, please do come!

Christmas brought greetings from many folk dance friends throughout the country - and it is such a pleasure to hear from all of them - specially when they include notes about their activities throughout the year. The Rev. Fred and Louisa Haskin, former Folk Dance Camp participants, are enjoying a challenging life at Enosburg Falls, Vermont - lots of cold and snow - but lots of warmth and friendliness with their parishioners and new folk dancers. Fred is the director of a group of young folk dancers, *THE SHOOTING STARS*, and finds his hobby of folk dancing more demanding and rewarding as he has shifted from dancer to teacher.

Next month we'll be able to report of the success of our first *guest-teacher* class, sponsored by the Council. At this writing we're looking forward to having Grace Perryman Nicholes with us for five Tuesdays beginning January 23 - sounds like fun.



GREATER EAST BAY FOLK DANCE COUNCIL Adelaide Hack 5505 A Harmon Ave. Oakland 21.

Sunday, February 18, afternoon and evening, is the *BIG DAY* for GEBFDC our Annual Festival at Oakland Auditorium on the shores of Lake Merritt. Be sure to come and enjoy a fine program of folk and square dancing. A Polish theme and decorations will make it one of the most colorful to date. GEBFDC President Tony Ryan is receiving the full cooperation of his officers and member clubs.

GEBFDC

Harry Ahlborn reports that his master list of Square Dance Callers for the Bay Area is complete and will be mailed to each member club to become part of our Standard of Procedure. Be sure to inform the Council, through your representative, of any additions you may have for future listings.

GEBFDC's next Fifth Saturday Party will be on March 31. Time, place and hosting clubs to be announced — save the date.

February should bring a lot of Valentine Parties, but we have not received advanced notification of any of them. On February 23 though — *Seminary Swingers* is having their annual Ozark Night; complete with sassafras tea, hominy grits, poke salad, etc., and Stan Valentine to call squares. That's at Webster School, 8000 Birch Street, Oakland.

Have you learned The Twist? It's been taught at *Seminary Swingers* by George and Lillian Kieslich. This was one teaching session no side-line spectators were allowed — everybody up! Everybody up — except Roi Partridge, the man with the longest eyebrows in the Bay Area. Roi had a knee operation several months ago which has made him a spectator. But his progress from crutches to cane has been remarkable. Let's hope we'll find him out on the floor again before too many more months have passed.



MARIN COUNTY COUNCIL CLIPS . . . 9 San Pedro Road, San Rafael

We said *Goodbye to '61* with a series of celebrations, ending with a glorious New Year's Eve Party. It was a colorful sight to see so many dancers, beautifully costumed, representing foreign countries from all over the world. It is always appreciated when candelers *pour* themselves into their finery and add an ethnic note to the parties.

Decorations for a hall that tolerates no nails, thumb tacks, scotch tape or staples were elegantly and cleverly arranged by the Southern Marin folk dancers under the artful guidance of Audrey and Jack Fiefield. Elimination of the *food line* was handled by having the guests seated and served by the *Hardly Ables*. Masterminding the culinary production were two marvelously efficient couples, Jay and Al Everson and Vi and Les Hennessey. Our arm-chair folk dancer, Marie Bruel, made and donated a lovely apron for a door prize. It was won by a man!

For a while it looked as though we might not live to see the end of '61, what with the fallout shelter craze and the controversial possibilities of survival. So here we are, still intact, making plans for the future, enjoying the dances of the communist countries, and wondering why so much ugliness can emanate from countries with such wonderful traditional dances.

There is no news at present writing, but by the next edition things will

Council Clips

be happening and we will have some more provocative tidbits of gossip to offer the loyal readers.

▲ ▲ ▲

SAN FRANCISCO COUNCIL NEWS Trelle Hastings
209 Agnus Drive, Ventura

Now that the holiday madness is over, we can all settle back to normal living again. The deadline dates for this issue fell right in the middle of the Christmas rush, so there's not too much news this time. However, I expect to hear about Christmas, New Year's and any special holiday parties your club might have had. My Ojai group had an international Christmas party. Incidentally, next month is the large, Ojai Festival which is put on only once every two years. This is one of the few festivals that the north and South get together. The lovely, pictorial Ojai Valley is a wonderful place for a big city folk dancer to enjoy dancing in real atmosphere. Hope most of you will plan on coming. Being springtime, the countryside will be colorful and the air full of fruit blossoms smells from the many orchards around.

MERRY MIXERS

Again we have another mysterious note from this group. Here's what it says: *"Ab, tis a wee bit over a month now til the San Francisco Merry Mixers partyon St. Patrick's Day. We'll be tellin you the place next month"*. Do you suppose they're having it in the "Green Room"?

Don't forget that any news of marriages, births, deaths, or special accomplishments of your club or a member should also go into this column with your general club news.

▲ ▲ ▲

STOCKTON AREA NEWS . . . Judy Garner — 66 West Sonoma, Stockton.

The Stockton Stepper Dance Club was host to all members of the Stockton Area Folk Dance Council on their party night, January 13, at Lincoln Community Hall in Stockton. The Chairmen were Vi and Vern O'Connor, Judy and Bob Garner, Marge and Ian Lockhart and Jeanette and Bob Sistings.

The Kalico Kutters party night was hosted by Dolores and Doug Belew, Bertha and Vernon Love and Marie and Harry Topher. They will hold open house for all members of the Stockton Area Council at their February party night. All are welcome!

The *Webster Whirlers* again have a change of instructors when Carlos Ferrar was married the day after Christmas. He and his bride were heading for Mexico. George Wings will take over the instruction for the rest of the year.



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CALENDAR OF EVENTS

Folk Dance Federation of California - South, Inc.

ED FELDMAN - 2026 So. La Cienega Blvd., Apt. 2, Los Angeles, Calif.

FEDERATION FESTIVALS - 1962

Feb. 10-11 - BAKERSFIELD
1962 FESTIVAL
Hosts: Circle Eight Folk Dance
Club - Harvey Auditorium
Exhibitions Sat. Eve 8:00 P.M.
Dancing until 2:00 A.M.
High School Cafeteria
Sunday - Dancing 1:00 P.M. to
5:00 P.M.
High School Auditorium

MARCH 24-25, 1962 - OJAI
Hosts: The Ojai Folk Dance Festival
Association, Inc.

APRIL 29, 1962 - RIVERSIDE
Hosts: Riverside Folk Dancers

MAY 26-27, 1962 - FRESNO
STATEWIDE

JUNE 24, 1962 - LOS ANGELES
FESTIVAL
Hosts: Westwood Co-op Folk
Dancers

JULY 1, 1962 - VENTURA FESTIVAL
Hosts: Buena Folk Dancers

AUG. - 1962 - SANTA BARBARA
FESTIVAL
Hosts: Santa Barbara Folk Dancers

OCTOBER, 1962 - LONG BEACH
FESTIVAL

Hosts: Silverado Folk Dancers and
Long Beach Co-Op.

SPECIAL EVENTS

FEB. 18, 1962 - Los Angeles
Santa Barbara Folk Dance Conference
VALENTINE PARTY
Elizabeth Sanders
Memorial Scholarship Fund
Sportsmans Park, Dancing 8:30 P.M.
to Midnight. Teachers & Dancers
Institute - 5:00 to 7:00 P.M.
DOOR PRIZES
EXHIBITIONS !

JULY 4, 1962 - SANTA MONICA
SANTA MONICA FOLK DANCERS
Picnic - Dancing on the Slab
Lincoln Park

JULY 9-15, 1962 - IDYLVILD
Idylwild Workshop & Weekend

AUGUST, 1962 - SANTA BARBARA
Santa Barbara Folk Dance
Conference

AFTER THE DANCE

Zucky's

RESTAURANT • DELICATESSEN

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5th & Wilshire Santa Monica, Calif.

CALENDAR OF EVENTS

Folk Dance Federation of California, Inc.

Deadline for Detail -

March Events - January 29

DAUDEE DOUGLAS, ROOM 502, 821 MARKET STREET, SAN FRANCISCO 3

1962 - FEDERATION FESTIVALS	1962 - REGIONAL FESTIVALS
<p>FEBRUARY 18 - 1:30 - 5:30 7:30 - 10:30 OAKLAND - Civic Auditorium</p> <p>Theme: Carnival Zapusty</p> <p>Hosts: Greater East Bay Folk Dance Council</p> <p>Council Meeting - 12 Noon Civic Auditorium</p>	<p>FEB. 25 - Sunday - 1:30 - 5:30 P.M. SAN FRANCISCO - Kezar Pavilion Golden Gate Park</p> <p>Hosts: Rikudom</p>
<p>MARCH 10-11 . . . Sacramento</p> <p>APRIL 29 San Francisco Coun</p> <p>MAY 20 Santa Rosa</p> <p>MAY 26-27 . . . Fresno - Statewide</p> <p>JULY 15 Kentfield</p> <p>SEPT. 30 Diablo Council</p>	<p>MARCH 3-4 - Saturday and Sunday SAN FRANCISCO, Civic Auditorium</p> <p>Saturday - 8 to 12 P.M. Sunday - 1:30 - 5:30 & 7:30 - 10:30 P.M.</p> <p>Hosts: San Francisco Council</p>
SPECIAL EVENTS	TEACHERS' & DANCERS' INSTITUTES
<p>FEB. 10 - Saturday - 8 P.M. SAN FRANCISCO Kezar Pavilion</p> <p>"WARM-UP PARTY" . . 75¢</p> <p>Hosts: San Francisco Council of Folk Dance Groups</p>	<p>Sundays - 1:30 - 5:30 P.M.</p> <p>APRIL 22</p> <p>OAKLAND - Sailboat House Club Rm. 568 Bellevue, Lakeside Pk.</p>

FEDERATION TEACHER TRAINING PROGRAM

FOR . . TEACHERS & DANCERS

February 24

SATURDAYS - 9:00 a.m. to 3:30 p.m.

March 3 - 17 - 24 - 31

April 7

\$15 per person; \$25 a couple; or \$5 per person any session

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