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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

November 1974

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ON OUR COVER

Strong, bold lines bring this Japanese dancer to life. A pen and ink drawing by Hokusai; Freer Gallery of Art, Washington, D. C.

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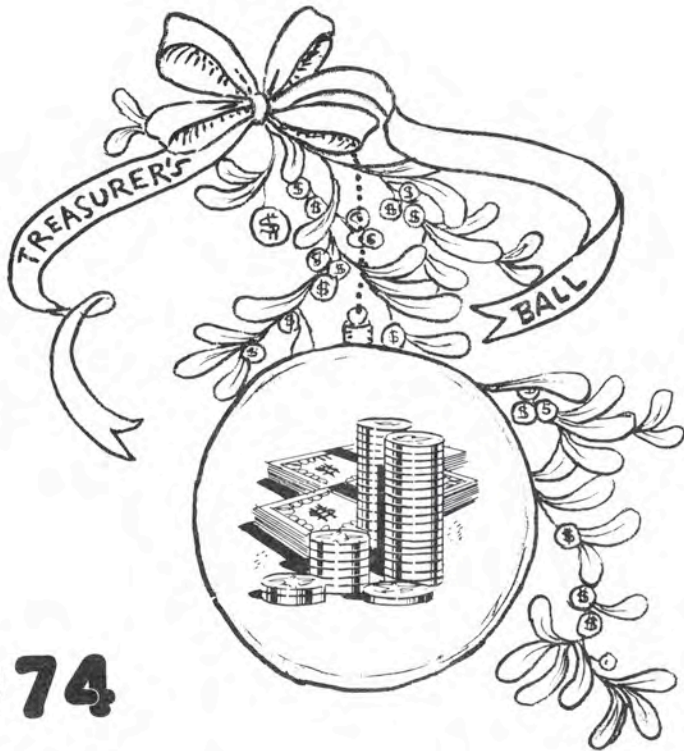
Editor's Farewell

It has become financially necessary for me to find full-time employment. This I have done with a Graphic Arts firm in Burlingame, and much of my qualification for this position is due to my experience with LET'S DANCE magazine. However, the 40-hour week, plus my children, make it impossible for me to devote the time to LET'S DANCE that I feel it deserves. This present issue was composed under the tightest of time schedules, with obstacles that seemed insurmountable. But as you can see, things always get done. However, future issues of LET'S DANCE must be in hands that have more time to work, to balance, to design each page. If you would like to be part of a team effort to make folklore available to the many folk dancers in California, the United States and Canada, Europe and Japan, the Folk Dance Federation of California, Inc., would be most happy to hear from you. Contact President Ernie Drescher, (415) 585-7344.

The past two years as LET'S DANCE editor have been most exciting and rewarding for me. Countless new friends and opportunities presented themselves, and I hope I have learned something from each one. I want to thank all those who contributed to the magazine and will continue to contribute to it along with those who join LET'S DANCE in the future.

Leslie Pryne





1974

Treasurer's Ball

SUN. NOV. 10, 1974

1:30 to 5:30 p.m.

CENTENNIAL HALL
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HAYWARD

Earl Wilson, Treasurer
Folk Dance Federation of California, Inc.

TREASURER'S BALL



Council Presidents	10:00 AM
General Assembly	11:45 AM
Treasurer's Ball	1:30 to 5:30 PM



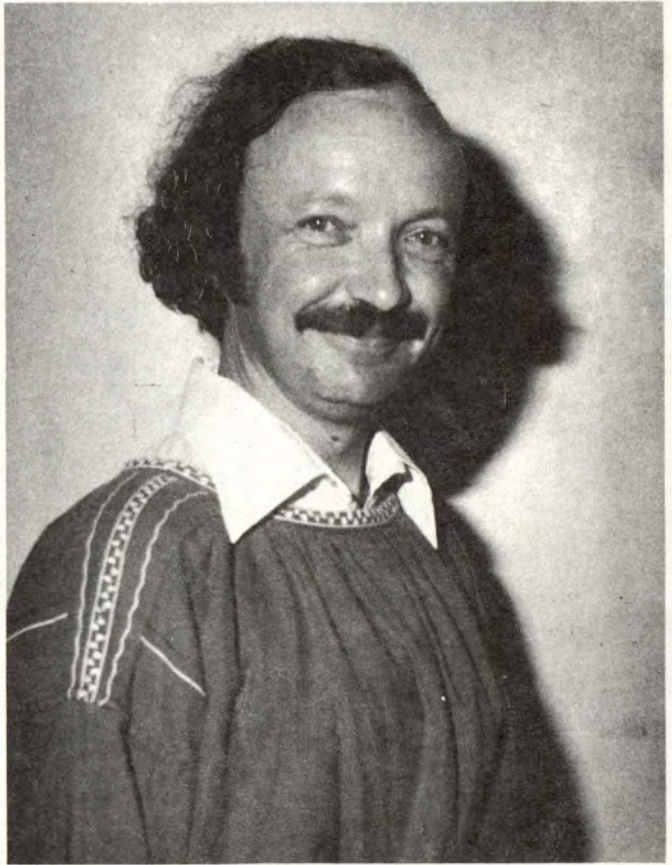
Scandinavian Polka
Neapolitan Tarantella
Corrido
Sham Hareh Golan
Trip to Bavaria
Døla Mazurka
Cardas Z Kosickych Hamrov
 Squares
Doudlebska Polka
El Gaucho Tango
Godecki Cacak
Couple Hasapiko
Tarantella di Peppina
Zillertaler Laendler
Tehuantepec
 Squares
Dodi Li
Hofbrauhaus Laendler
Tino Mori
Polharrow Burn
La Cachucha
Horehronsky Csardas
Vrtielka
 Squares

Hava Nagilla
Swir Swir Mazur
Ciuleandra
Russian Peasant Dance
St. Gilgen's Figurentanz
Tarentella Montevergine
Blue Pacific Waltz
 Squares
Schuhplattler Laendler
Orijent
St John River
Poznan Oberek
Paso Doble Buraweno
Hambo
El Schotis Viejo
 Squares
Polish Mazur
Alexandrovska
Belasicko Oro
Windmueller
Ada's Kujawiak
Polyanka
Grand Square
Waltz



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DICK CRUM



ISN'T IT TOO BAD THAT THE OLD DANCES ARE DYING OUT?

The reason that the old dances are dying out is because the life of which they once were an organic part is no longer viable. By that I mean, the reasons they give such interesting steps to the men, and such dull steps to the women, are not because that was beautiful and old and a 'cute' type of contrast, but because it was built into their system of life. It wasn't that the dances were in a vacuum, unattached to any other part of life; it was that throughout your LIFE, you as a woman had no business with the men, excepting sexual business. For example, the only way that boy could meet girl was to show up on those rare occasions when one danced. Now, there were other ways, but in general, society sanctioned your meeting members of the opposite sex at a fair or at a Sunday afternoon dance, and your roles there were very much prescribed. To be a teenager in the Balkans was really a very restrictive existence. The dance functioned as a part of

that. Never think that the dance was something in which the rest of life disappeared. Peasants didn't go to a dance and suddenly become those marvelous, red-bandannaed, ear-ringed, Balkan gypsy types that you see in all the 1930's movies, then returning to the soil.

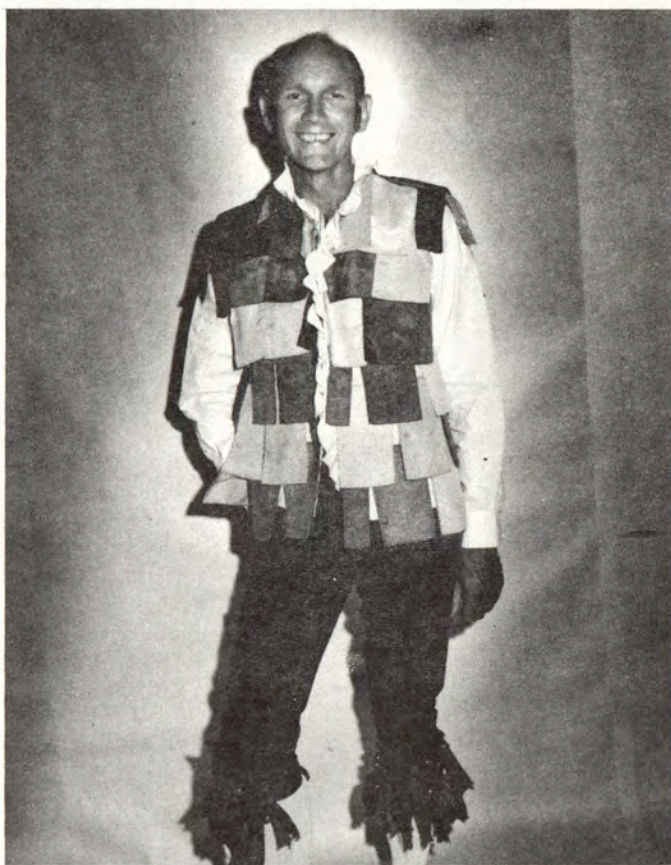
If I were to say, "Yes, it's too bad the old dances are dying out", I would also have to say, "Yes, it's too bad that they had to improve the plumbing; it's too bad that they now have radios and conveniences; it's just a crime that their milk is pasturized now." I would have to say, "It's just too bad that we can't go back to the days of the lily-whiters, when the boys danced in one room and the girls danced in another. Yes, it is too bad that boys and girls are able now to choose whom they marry, instead of the parents bargaining for future mates for their kids before those kids could walk." I would be REQUIRED to say that if I said, "Yes, it's too bad that the old dances are dying out." The truth of the matter is that people's dances are every bit as much an organic part of the way they live, and have chosen to live, as any other aspect of their lives.

"It's too bad that the old costumes are dying out in Yugoslavia, isn't it?" "Yes," I've got to say, "it's too bad that when they go to work in the factories nowadays they can't wear their gorgeously embroidered chemises; it's just too bad that in order to keep up with their needs for modern comfort they don't have the hours and hours of poverty-stricken boredom in which to produce these intricately embroidered sleeves."

The romantic idea that generations of happy peasants have produced these costumes for us to buy and wear, have produced these intriguing dances for us to do, is totally unrelated to the fact that they are human beings, and that they have needs and desires the same as we do. That's not to say that in Yugoslavia it's not possible now to enjoy these things; it is---not on the basis of "Oh, it's too bad they're dying out", but to enjoy them on the basis of their intrinsic beauty. They are things of beauty, and as such, they are now being preserved rather like other things are being preserved in museums. You ARE able to enjoy *Turopoljski Drmeš*. It's dead now; no one does it in Turopolje, except the little group that drags it out every couple months and performs it at a festival. We can share in that dance as a memento of times past and enjoy it for its beauty, but to regret that it's dead is to be a bit unaware of the fact that it's 1974.



BOB PARKER



WHAT WORK DO YOU DO WITH THE ROYAL BALLET OF LONDON?

Through the English Folk Dance and Song Society, I teach Morris Dance, Sword Dance, and Sailor's Hornpipe to the young boys of the Royal Ballet School. There are several reasons for this. First, it develops an alternate approach to body movement. For instance, you never point the toes in Morris Dance. So the boys have to consciously train themselves not to point toes, not to be balletic, but to be 'strong' in the body. This is useful to them in their training. Also, it takes a long time for a ballet dancer to be able to dance with other people. It's seven years of training solo, at the *barre*, or even dancing in the center of the floor. At ballet school, the boys of 15-16 years of age get *pas de deux* work, that's with a boy and a girl; they're not strong enough to lift the girls until then. You can't have an eleven-year-old struggling with a girl who's eleven, because she's usually bigger anyway. So they don't dance with anybody else. In the

Morris dancing and the Sword dancing, the boys must relate their movements and themselves to other people. They're not worried about the lifts.

Another thing is that in the early stages they're not ready to perform ballet well. They can't just train in the classroom and then go on the stage and be superb. They're not ready; their training isn't completed. And so when it comes to doing shows, Morris Dance provides something they can show on the stage that's part of their work. They get performing experience from this. So that's really why we do it.

From a personal point of view, it's tremendous to work with a talented group of children. These children have the gift of movement. You only have to say something or show something, and where it would take six weeks for an average person to get it, they pick it up straight away. They can 'sight-read' you and translate what they see into their bodies. They train their powers of observation. The danger of course is that they may all dance like Bob Parker, or whoever else is teaching. But of course, in the ballet world they have to be the same as everybody else. Some say that they're too stereotyped, and this may be the reason: that they do copy very accurately. But the top dancer is the one whose personality comes through, and one wouldn't want to kill that.

A problem when we first went there was to see what folk dance was going to do to their classical training. What we did was to bring a group of young lads down about their own age who did the Sword Dances and the Morris Dances and showed them what was possible. They were impressed. And their parents enjoy the folk sections much more than the ballet; it's lively and jolly and friendly, and this comes across.



See also the article on Morris Dance in this issue on page 14, as well as the Morris Dance article in the December 1973 issue of LET'S DANCE. The picture of Tom Kruskal on page 30 of this issue shows a Morris costume.

YVES MOREAU



WHAT IS THE CURRENT TREND OF FOLK DANCE IN NORTH AMERICA?

I feel that generally it's growing in popularity. Most camps, as you know, are fully booked up; they have waiting lists like they've never had. Workshops are being held in states where they could never imagine that folk dancing could exist; Louisiana, Florida, Tennessee, Wyoming. I don't think that was the case 5 or 10 years ago. Also, I feel the people have interests other than just recreation; many of them are more serious and want to know about the countries, where the dances come from, and about the people. Many have gotten into parallel aspects of folk art; they've been singing, making costumes, embroidering. The music scene especially has really grown; a lot of people who start out as folk dancers (and they still are) have picked up folk instruments, not only playing them, but making them. It's really amazing---people in San Diego & other places MAKE Bulgarian bagpipes as well, if not better, than some of the best in Bulgaria.

And people have learned to appreciate simpler things. They used to be very demanding; they wanted very complex dances with many, many variations, and that's usually what would 'make' the dance. More and more people now travel in the Balkans. In the summer there are hundreds of Americans traveling; they get to see festivals, they get to see villagers dancing, to see how simple, how non-complicated these people are. So that when they come back, their whole mind is very different; they sort of hesitate before throwing themselves in a circle of people, fighting over a ten-figure dance. They remember the good time they had dancing for two hours a simple Pravo.

Many people have recently discovered what it is to dance with a live band. They're not as "good" as a record. There's something nice in having the music very close to you; the musicians are in the center of the dancers, so you really feel them. Musicians in the Balkans follow the dancers and watch what they're doing, and the dancers relate very much to the musicians. There's eye-to-eye contact; it's just very exciting. It's very hard to improvise when it's always the same (recorded) music.

People are still in the stage of collecting dances. The first thing in their mind is to come and ask me, "What are you going to teach?" And they only go to camp to bring back a hundred new dances. It's unfortunate. A lot of people are into this; everyone has their own little ego trips, because when people go home, they're the ones. People there don't know Yves Moreau; to them it's John Doe who's the expert.

So many dances have been taught. Somebody doesn't even have time to digest the dances he's learned, and he finds himself at an institute with ANOTHER syllabus under his arm, trying to figure out twenty more. And I feel partly guilty, because when teaching a workshop, I'm adding more to the list. I think there's something like 6000 dances that have been taught in North America. 6000! including all the camps and workshops everywhere. How many do we know? and how many can we possibly keep? Unfortunately, a lot of dances have been taught strictly so teachers could make a living; they have to keep introducing new material. Same with record companies; to them it was important to have another record out before the end of the year.

But a workshop and a camp are always a nice experience. I feel it's good for people to be exposed to a teacher, not strictly for new dances, but just to get a feel of the person. Camps should strive to develop a more human aspect, rather than quantity of dance.

It's about time that things would go back maybe to what it used to be apparently 40 years ago, when folk dancing was mostly done together with the ethnic communities. It's amazing how many people have been doing Bulgarian dance for ten years and have never met a Bulgarian, have never tasted Bulgarian food, or bothered to look at a map to see where Bulgaria is. People should try to get a little more involved with the people from a country, and if they can, of course, go there and see for themselves.



Hungarian Woman's COSTUME

by Miki (Byrns) Leeper

For many years a very popular outfit for women's folk dance wear has been that from the town of Érsekcsanád, Hungary. It is a costume of many virtues: it is comfortable and colorful; it feels good to dance in, and looks even better than it feels. It is also most satisfyingly feminine. With all this, it is quite easy to make, as appropriate materials are not hard to locate.

This outfit consists of the following pieces---blouse, bodice, skirt, apron, boots, and many petticoats. Of the headdresses that may be worn with it, the simplest is braids and a ribbon, or a

scarf tied behind. The cap and veil, or the floral tiara (which the bride alone may wear), are less suitable for the activity of general dance wear.

The blouse is always white, made of light linen or a light-weight cotton. It may have a denser stripe woven into it, but should not be too sheer. You can cut the blouse in either of two ways, i.e., on the square, as in the old style, or use a commercial pattern to cut the armhole and sleeve. Cut the sleeve to about a 22"-24" fullness, and gather it at the bottom. Add a ruffle of eyelet lace about two inches wide. To cover the seam where the lace is stitched to the sleeve, use a floral-design brocade ribbon. The neckline fits the base of the throat. A ribbon (plain or floral brocade) is folded over the raw edge of the neckline, leaving two long ends which tie in a loopy bow. If you have used the old style to cut the blouse on the square, this ribbon will also cover the gathering threads and the raw seam at the neck. In that case, there will be much fullness at the neck. Don't be concerned. It looks good. Put three small buttons down the front, to close it as far as the top of the bodice.

Sleeve trimming is optional. If used, it may be one of a variety of styles. As long as you decorate the sleeve from shoulder to ruffle, and are not gaudy in your choice of materials, then you may use whatever combinations suit your individual outfit. Use floral ribbons of wide or moderate width, sequins sewn singly on satin or velvet ribbons as an edging; use metallic ribbon or braid in moderation.

The bodice is made of velveteen, velvet, or if you can find it, that wonderful, shiny panne velvet. The colors may be black, rich brown, or any of the deep, true jewel-like tones--royal blue, garnet red, rich green, purple, maroon. Commercial patterns are currently available, often as bodices to dresses, with the correct curved bust seaming. The bodice should be long enough to cover the waistband of the skirt and apron. Make sure that when you cut the neckline you do not cut it too low. It may have a slight horseshoe shape, but it never plunges. Use a zipper to close it, if you wish, or make an interior, hidden "underlapping" panel with heavy hooks and eyes. A pretty way to close it, which was used in Hungary, is to put heavy eyes into the edges and lace the front with a ribbon or cord. Metallic gold or gold-colored ribbon or braid should trim the neck and front of the bodice. Sometimes a gold soutache cord is used to cover the curved seam in back. The bodice should look rich when you're finished, but not flashy.

The skirt will cause you to raise your eyebrows if you make it properly. The reason is that the skirt should measure about six yards at the top, and it should all be gathered into the waistband (the Hungarian ladies used to PAD their hips!). The deep ruffle at the bottom should be about twice that, or twelve yards. That is a lot of gathering, but it dances marvellously.

Use a cotton fabric, with an old-fashioned, large floral print --the kind of design we used to see in Auntie Mehitable's drapes

and sometimes on her bedroom wallpaper. If you can find such a fabric, preferably with a dark background, tell your dance friends. A good cloth like that isn't too easy to find. If such a design eludes you, use a smaller floral design, or one that is solid flowers. Try not to get too bright in the coloring. The older dyes were a little softer in tone than those we use.

The ruffle at the bottom should be from eight to ten inches in width, depending on your height, and you'll have to plan on this when figuring out how much fabric to buy. The finished length of the skirt, ruffle and all, should be no higher than the bottom of your knees. Boot-top is an even better length. The reason for this is a matter of proportion. Sort of like wearing four-inch spiked heels with a mini-skirt. It looks strange. When you get the skirt made and try it on with lots of petticoats, you will be delighted with the effect.

So, you have all this fabric on a sturdy waistband. To trim the skirt, use metallic lace, brocade ribbon, metallic braid in wide, narrow, or combinations of widths. The ruffle is trimmed just above the hem. The top of the skirt is trimmed just above the seam that joins it with the ruffle. Again, be bold in using trim, but don't be gaudy. (A good substitute for the effect of beautiful but very expensive brocade ribbon is striped bands of cotton fabric, if you can find such an item.)

The apron is of cotton, tiered like the skirt, but shorter in proportion to your figure. It is gathered into a waistband which may fasten behind with hook and eye, or you could even sew it directly into the waistband of the skirt. Trim is similar to that of the skirt, though less lavish. Another kind of apron is a rectangle, gathered into a band, with a deep contrasting silk fringe on all three sides, the seam being covered with floral braid. This is seen less often, but is much richer in effect.

Boots are worn with this outfit, of course. Red or black, high or flat heels, but BOOTS. If your hair is long enough to braid and make a coronet around the back of your head, do so. Then put a piece of brocade ribbon in front of the braids, encircling the head. As an alternative to that, and just so you don't have to look the same every time, use a large challis scarf, crossed at the nape of the neck and tied on top of your head. You might also think of tucking in a single red rose.

Wearing this outfit is a lot of fun. You'll feel good in it, and you'll dance prettier than ever.

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SONG CHANG

(1891 - 1974)

A great man has gone---quiet, always self-effacing, incredibly effective in promoting folk dance. His name was Song Chang, the Father of Folk Dance in California, a devoted husband and father of two wonderful children, a son Wah, and a daughter, Lana.

Chang earned his living in various ways, selling World Books and his personally created, utterly delightful, scenes of San Francisco and Hawaii. He was an artist. However, his major love was folk dance; it was a calling, a true mission. The folk dance was his means of displacing racial prejudice, and the unwholesome doldrums that spawn juvenile delinquency, with real fun & sincere understanding between people and their cultures.

He started with a very small group of some six couples, which expanded to the great club that became Changs International Folk Dancers, which in turn soon outgrew itself. Yet, rather than turn people away, members were urged to start clubs in their own neighborhoods, creating many of the Federation clubs.

Chang never pushed himself. Rather, he encouraged others to assume leadership and to become teachers. Once a club was on its feet, off he went, teaching another group of beginners, or two or three groups, until they became self-sufficient. How many thousands of people there are who got their start in folk dance with this superb teacher is incalculable. In his own club, Changs, he was seldom their lead teacher, yet his influence was ever present, with its quiet, eagleless wisdom, keeping Changs strong all those years.

The Federation itself was Chang's idea. The initial plans were developed in his home. The idea was to be a blend of folk dance and ethnic clubs, which represent our basic source material. This group didn't succeed, but the initial push was done; the idea was launched; the Federation became a reality.

Yes, a great man has gone, but not his works, not his influence. His contribution has been one of understanding between peoples, races, creeds & cultures, their music, dance rhythms, costumes, customs and language--the essence of which is LOVE. Thank God such a man existed and passed our way. Thank God we knew him. A great man has gone--but his gift is deathless.

Bob Shinn





Keighley, 1914.

The Morris of the North-West

by Julian Pilling

The North-Western Morris, popularly called Lancashire Morris, stems from a revival of interest in this form of dance that occurred in the area during the period from about 1840-1900. What Morris existed before this time is conjectural, for there is a gap in references from the seventeenth to the nineteenth centuries. Certainly all the teams in the area whose history is known originated during the latter half of the Victorian period.

Although there is an overall similarity in the dances of this area, there are also differences, and a smaller group of dances that existed in the Manchester-Oldham area and in the Pennine Valleys almost constitute a separate tradition from those of Cheshire and the rest of Lancashire. It is these Pennine dances that are better known, and in a way, this tends to give a false picture of the North-Western tradition.

The North-Western Morris is essentially a processional dance; it was frequently performed as part of the Rush Cart Procession when rushes were taken to church to recover the floor for another year. Although the Rush Cart and the Morris came to be looked upon as being almost synonymous, it is not suggested that these two ceremonies are one and the same, but more that they came together for convenience; it is likely that the Morris was originally a Spring ceremony as in the Cotswolds. Some Morris teams did their annual dance at the crowning of the Rose Queen or similar event. When the teams appeared annually, the dance had little elaboration, but many teams were invited to events further afield, and this encouraged their establishment as a permanent club. The dancing, of course, was then improved, and

practices were given over to inventing new figures. The costume, too, became elaborate.

The costume of the Pennine teams is one of the grandest ceremonial dress in England. Flowered hat, white blouses with wide ribbons over the shoulder, coloured breeches and stockings and fancy clogs were worn. It must not be presumed that all teams in the North-West wore clogs, however; the more numerous teams of the Lancashire and Cheshire plains wore shoes, and their hats were usually either straw boaters or skull caps. The teams of the Pennine area held short rope 'slings' or 'tiddlers' in their hands; these were about nine inches long and an inch in diameter and often bound spirally with ribbons. The majority of teams carried sticks about eighteen inches long which were painted or decorated with ribbons also, in barber's pole fashion. They would have ribbons flowing from one end, or, if held in the middle, as many were, from both ends.

The usual number of men in a team was eight and a leader who stood at one end to call the figures. The men mainly work in two groups of four, and the main figures were those where the lines cross over and back, diagonal crossing and dancing round in a wheel. These were frequently divided by the men stepping and then turning single on the spot. Since the procession is no longer the venue of the Morris, many dances have now been adapted to a stationary performance.

Of the teams now in existence, the Manley Morris Men are a good example of the Pennine type of dance, the dance having been taken to Cheshire by a former member of the Royton team. The Leyland Morris Men represent the other branch of the tradition and do their own dance which is representative of the Lancashire plain. The Colne dance is performed by Colne Royal Morris Men. For many years the Manchester Morris Men, who also do Cotswold and sword dances, have made a feature of the Mossley dance.

It is, of course, impossible to do justice to the Britannia Coconut Dancers from Bacup here. This well known traditional team is an atypical one in the area who do a 'Nut' dance and a 'Garland' dance in the streets of Bacup every Easter. They are part of the Lancashire tradition and constitute one of the surprises one is likely to meet in any area.

(Reprinted with permission)

Julian Pilling, in giving his permission to reprint the preceding article, inclosed a small booklet describing the history of the Royal Morris 9dancers) of Colne. It is available from Mr. J. J. Hartley, Bagman, Colne Royal Morris Men, 488 Colne Road, Burnley, Lancashire, England, for \$2, which includes postage. Mr. Pilling's main interest "is the Morris and also the clog and social traditional dances of Lancashire. We also have a band which follows the local tradition." The English Folk Dance and Song Society will soon publish a collection of dances from the Pennines for Mr. Pilling, entitled "Down Back o't'Shoddy", which he hopes will also be of interest to all of us. Ed.

Announcements

KOPACHKA DANCERS invite all Folk Dancers to their 9th BIRTHDAY BALL, Saturday, Nov. 2, 1974, 8 PM, Park School, 317 E. Blithedale Ave, Mill Valley. Special attractions: Kopachka Band, Berkeley Singing Group, Cake and Ice Cream. Donation, \$1. TREASURER'S BALL, November 10th, Centennial Hall in Hayward, 1:30-5:30 PM, will offer raffles and door prizes, as well as great dancing! See pages 1-2 for details.

INTERNATIONAL FOLKLORE CAMP in Mexico is sponsoring a Holiday from December 29, 1974, to January 4, 1975. Write Manuel Gomez, Jr, 219 Rolling Green, San Antonio, Texas 78228.

SAN JOSE FESTIVAL, January 18-19, 1975, will be a "Saga of the North", with a Saturday Institute, Balkan Hour, Dancing, Afterparty, and Exhibitions. San Jose Civic Aud, 145 W. San Carlos St, San Jose. Plan to attend!

SHLOMO and DINA BACHAR announce the birth of their first child, a girl, Carmit Maile Bachar, born September 4th, 1974, in Los Angeles.

SWEDISH FOLK DANCE GROUP now has a *Spelman*, Tim Rued, who provides live music on the fiddle and the *nyckelharpa*, for their Thursday night class at the Menlo Park Rec Center. He drives all the way from Santa Rosa and would like to share a ride; call (707) 545-2218. A carpool is also being arranged from Berkeley by David Chang, (415) 841-5440.

PLEASE NOTE! The price of the recently published "Whear to Dance in the West" was printed incorrectly in the October '74 issue. Correct price is \$1.25, available from the Folk Dance Federation Office. See Order Blank on page 36.

1975 COSTUME CALENDAR is beautiful and complete and very much ON SALE! Get your copy now and make your dancing plans.

WES LUDEMAN's Balkan Class in Livermore has moved to East Avenue School, 3951 East Avenue, Livermore; Tuesdays at 8 PM.

WSU-PULLMAN INTL FOLK DANCE FESTIVAL, April 19, 1975, will feature Institute Instructor VONNIE BROWN, from Baton Rough, La. More details later on this Pullman, Washington, Festival.



Bay Area Ethnic Celebrations

JUGOSLAV NATIONAL DAY, November 29th, will be celebrated with a ceremony at the World Trade Club in San Francisco to honor the setting up in 1943 of today's Yugoslavia.

ICELANDIC INDEPENDENCE DAY, December 1st, is the day of independence from Denmark in 1944; it is quietly honored in San Francisco by the small Icelandic community.

FINNISH INDEPENDENCE DAY, December 6th, commemorates the day Finland broke away from Russia in 1917. The community usually celebrates in Berkeley, where most Finns live, and the consul-general throws a party.

SANTA LUCIA DAY, December 13, also called Midwinter in Sweden, is the day when the young Luch, wearing a circlet of lighted candles as a crown, presides over singing and dancing. The celebration in San Francisco is now held in Swedish Hall, and various holiday buns such as *Lussekatter* (Lucia cats) are eaten.

CHRISTMAS, December 25; most ethnic communities in San Francisco celebrate the American-style Christmas with trees and holly, but in many Latin homes you will also find a *pinata*, the paper-mache figure, usually in the form of a donkey and filled with candy and gifts, which the children break with great glee. In Filipino homes, you may be served a favorite Christmas fruit dish called *colacion*.

ST JOHN'S CHURCH in San Francisco will celebrate their Anniversary November 9-10, 1974, with an ethnic gathering.

SAN FRANCISCO

KOLO FESTIVAL

The 1974 KOLO FESTIVAL is scheduled for the Thanksgiving Weekend, November 28th through 30th, at the University of San Francisco's McLaren Center, in Phelan Hall. The University campus is on Golden Gate Avenue near Masonic, in San Francisco.

Croatian dancer NENA SOKCIC, a lead dancer of Kolo of Beograd, will lead a staff of Balkan experts and will introduce dances from Croatia and Vojvodina. The AMAN Orchestra will provide live music on both Friday and Saturday nights, and the Al Bahr Orchestra is tentatively scheduled to play on Thursday night.

Records, books and costumes will be displayed for sale at the Festival. Meals will be available at the University Cafeteria, or at any of several restaurants in the area. Snacks will be sold at the Festival. Housing arrangements may be made in the University dorms.

Registration will be at the door, with varying fees depending on the number of events attended. Complete details may be had by calling John Filcich in Los Angeles at (213) 737-3500, or Ed Kremers in San Francisco at (415) 775-3434.

Poznan Oberek

(Poland)

Poznan Oberek was taught to Eugene Ciejska by the directors of Slask National Dance Company in Poland, 1973. This particular dance comes from the town of Poznan, which is located east and slightly south of Berlin. Mr. Ciejska introduced this dance at the 1974 Statewide Institute in San Jose.

MUSIC: Record: Muza XL 0746 (33) Side A, Band 6, Polska Kapela Ludowa (Polish Folk Band).
Tancy Narodowy E-402-A (45) Oberek.

FORMATION: Cpls face LOD (CCW), M on inside of circle, W to R of M. When a hand or hands are free, place in closed (not clenched) pos on the hip.

STEPS: Step-arc, step-lift, waltz*, heel-click, leap*.

STYLING: Because Poznan is located close to Germany, there are many sections in the dance which have Germanic influences, much as the Obereks from south-eastern Poland have a Ukranian flavor. The Oberek is danced in 3/4 time with constant up and down movement in the ankles and knees. It also demands more body movement than the polka or kujawiak. The movements are strong because the dance is technically, and originally, a dance in which men were supposed to excel and show their strength and ability. Women should not dance and perform as men, but should strive to retain their feminine qualities.

* Described in Volume A-2 of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., San Francisco, California.

MUSIC 3/4 PATTERN

Measures

INTRODUCTION

1-3 No action.

4 Join M-L, W-R hands and hold them fwd at almost chest level-with a slight bend in the elbow, free hands on hips. M-R arm is close behind W back and W-L arm is close to and in front of M chest. Wt is on outside ft (M-L, W-R).

I. ARC AND TURN

A 1 Turn head away from ptr, look at floor, and step fwd on M-R, W-L with bended inside leg, while extending outside ft to the side with toe touching floor (ct 1). Bring outside ft (M-L, W-R) fwd in an arc in front of the body while toe continues to touch floor (cts 2-3).

2 Looking LOD, transfer wt fwd to outside ft (M-L, W-R) (ct 1). While rising on outside ft, raise inside leg almost parallel to floor, knee bent and toe pointing straight down (ct 2). On outside ft drop from toe to heel with slight bend of knee; inside leg remains lifted (ct 3).

3-4 Look at ptr and move in LOD. M raise joined hands and step RLR, LRL, while W turns CW once under joined hands stepping LRL, RLR to finish in starting pos. M time his steps to close behind W as soon as her elbow is in front of him.

5-16 Repeat action of meas 1-4 three more times. During last meas (meas 16), M dance in place with back to ctr, while W completes turn to face M and assume ballroom pos. Finish with wt on M-L, W-R.

II. REVERSE WALTZ

B 1 With slight up and down movement, cpl dance 1 waltz, turning CCW and progressing RL0D. M step RLR, W step LRL. Turn 3/4 turn to finish with M facing RL0D.

2-8 Alternate ftwk and continue to travel RL0D, turning 1/2 revolution per waltz. Finish meas 7 with M facing RL0D. On meas 8, open to starting pos of Fig 1, facing LOD. Finish with wt on M-L, W-R.

III. ARC AND TURN

B 1-8 Repeat action of Fig 1, meas 1-4 four more times. In place on the last meas (A,8) M step L, R, while W steps R, L, to complete turn (cts 1-2); hold, with wt on M-R, W-L (touch free ft to floor, no wt) (ct 3).

Continue...

IV. INTERLUDE - WALTZ

- 1-3 Waltz in LOD with slight up and down movement. Turn CW 1/2 revolution per waltz to finish with M back to ctr, W facing M. M st
- 4 M step R, L while W steps L, R to separate about 3 ft apart, R shoulders opp with R hands joined in a down pos, free hand on hip (cts 1-2). M retain wt on L while W takes wt on L (ct 3).

V. HEEL CLICKS AND TURNS

- C 1 Look at ptr. Both step R over L (ct 1); both leap onto R and click heels close to floor (cts 2-3).
- 2 Repeat action of meas 1 (Fig V) in opp direction with opp ftwk. Both finish with wt on L.
- 3 With hands on hips, both step RLR and move 1/4 to R, while individually turning 3/4 CW to finish M facing LOD, W RLOD. At this point the circle consists of one row of alternating M and W (ptrs facing).
- 4 In place drop into a stride pos with toes turned slightly out (ct 1); lift heels off floor (ct 2); step onto R with leg bent (ct 3).
- 5-6 Reversing individual turn, in place both turn to own L (CCW) with 6 steps (LRL, RLR). Turn either 1 1/4 or 2 1/4 turns to finish facing ctr with W to R of M.
- 7 With M R arm on W R waist, W L on M shldr and free hand on hip, cpl turn 1/2 CCW in place stepping LRL, to finish facing out of circle.
- 8 Both step R, L in place as W turns 1/2 CCW to face M. Join R hands, M back to ctr, W facing M (cts 1-2); hold, wt on L, touch R to floor beside L for stability if needed (ct 3).
- ~~9-13 Repeat action of meas 1-5 (Fig V).~~
- ~~14-16 Repeat action of meas 6-8 (Fig V).~~
- D 17-32 Repeat action of meas 1-16 (Fig V), except on meas 32, ct 3, take wt on M-R, W-L.

LIFT VARIATION (Fig V may be replaced with the following variation.)

- C 1-13 Repeat action of Fig V, meas 1-13.
- 14 Face ctr and drop into a stride pos (preparation step) (ct 1). W spring off both ft into a sitting pos with legs straight fwd in front of M chest, L hand on M shldr, R held high above head. M bend at waist to place L arm under L legs to assist in elevation; his R arm supports W back. With wt on both ft, M straighten legs (ct 2).
With W in sitting pos in M arms, (she holds body straight with tension, legs remain straight fwd and together) M shift wt to R (ct 3).
- 15 M turn L (CCW) 1/2 turn stepping L, R (cts 1-2). With wt on both ft, M put W down onto both ft on outside of circle (ct 3).
- D 16 Join R hands and both step R, L to finish with M back to ctr, W facing M (cts 1-2); hold, wt on L, touching R to floor beside L for stability if needed (ct 3).
- 17-32 Repeat action of meas 1-16 (Variation). In meas 32, ct 3, take wt on M-R, W-L.

VI. INTERLUDE - WALTZ IN PLACE

- 1-4 Repeat action of Fig IV, meas 1-4, except waltz in place.

VII. HEEL CLICKS WITH LEAP

- A 1-2 Repeat action of Fig V, meas 1-2 (heel clicks).
- 3 M: Step fwd onto R, passing R shoulders with ptr, as L arm moves across in front of body at waist level (ct 1); lift onto R toe and extend L ft fwd (ct 2). Leap onto L and make 1/2 turn CW in the air landing on L with R leg extended bkwd, as L arm moves outward in an arc to end diag high above head (ct 3).
W: Step fwd onto R, passing R shldrs (ct 1); lift on R toe (ct 2); low leap fwd onto L and make 1/2 turn CW in the air, close R to L, no wt on R (ct 3).
NOTE: M ftwk is large and exaggerated, while W ftwk is small and acts as a counter-balance for the M.

Karoun

(Armenia)

Karoun (kah-ROON), which means 'springtime', was presented by Tom Bozigian at the 1973 University of the Pacific Folk Dance Camp. The Armenian youth organization of Los Angeles is the source.

MUSIC: Record: Express x108-A "Springtime"

FORMATION: Broken circle of dancers with little finger hold at shldr level ("W" pos).

STEPS: Two-step*, Walk*, Step-hop*, Three-step turn*,
Raise-kick: Raise L in front of R with bent knee (preliminary ct 8); gently kick L ft out by straightening L knee (on the beat--ct 2 in this dance). May also be done with reverse ftwk.
Bkwd chug: A bkwd pull on supporting ft. A chug has the feeling of a hop, but ft does not leave the floor as it moves.

* Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., San Francisco, Calif.

MUSIC 2/4 PATTERN

Measures

3 chords

INTRODUCTION

I. TWO-STEPS WITH RAISE-KICK; WALK WITH BKWD TWIST

- A 1-2 Facing diag L of LOD and moving in LOD, dance 2 two-steps fwd starting R. Bend arms from elbow to R (meas 1) and to L (meas 2).
- 3 Returning hands to normal "W" pos, face ctr and step R sdwd R (ct 1); raise-kick with L in front of R (ct 2).
- 4 Step L sdwd L (ct 1); raise-kick with R in front of L (ct 2).
- 5 Face LOD, release finger-hold and walk 2 steps fwd LOD (R,L) while clapping hands twice at chest level (cts 1,2).
- 6 Step R across in front of L turning to face ctr and rejoining finger-hold (ct 1); chug bkwd on R lifting L behind slightly (ct 2).
- 7 Continuing bkwd, step L with R heel twisting on the floor to turn R toe outward to R and bending arms to L (ct 1); step R twisting on L heel to turn L toe to L and bending arms to R (ct 2).
- 8 Repeat action of meas 7, ct 1 (ct 1); stamp R beside l, no wt, while returning hands to normal "W" pos (ct 2).

II. STEP-HOP AND TWO-STEP; TURN AND CLAP

- B 1 Facing diag L of LOD and moving in LOD, step fwd R lowering arms in front (ct 1); hop R lifting L behind (ct 2).
- 2 Dance 1 two-step fwd (LRL) returning hands to "W" pos.
- 3-4 Repeat action of meas 1-2 (Fig 11).
- 5-6 Releasing hands, make a three-step turn CW (RLR) to finish facing ctr. On last ct, touch L to R and clap hands.
- 7-8 Repeat action of meas 5-6 (Fig 11) with opp ftwk and direction.

DANCE SEQUENCE: Fig 1: 2 times
11: 4 times
1: 4 times
11: 4 times
1: 8 times till end of record.



VERSE: Transliterated

Garoon, Garoon, Garoon, Eh
See-roon, See-roon, See-roon, Eh
Et koh sev sev a-che-rov
Yar jan eenz doo aiy-room es.

IN REVIEW...

International

Folk Faire



On October 6th, at 2 PM in the Corte Madera Recreation Center, a new idea was born--"The Federation International Folk Faire".

What started out to be the 2nd annual Officer's Faire gradually grew into a whole afternoon and evening of fun and games, dancing and dinner.

Many booths offered costumes and accessories for sale, as well as White Elephants, artifacts, handicrafts & various memorabilia.

The games included Tic-Tac-Toe, Penny and Nickle Pitch, BINGO, "21", Craps, and Wheels of Chance.

Prizes varied from stuffed animals, transistor radios, sausages and exotic wines, to toys, games and special lamps.

Between the afternoon of gaming and the evening of dancing, more than 115 enjoyed a delightful Buffet Dinner, prepared by several of our own members.

This was a project of "joint effort" by many willing hands, and because so many pitched in, the general comments were: The FAIRE was more than FAIR---it was slightly TERRIFIC!---and many indicated they were looking forward to next year.

Ernie Drescher, President
Folk Dance Federation
of California, Inc.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

FOLK DANCE SCENE

Lists Special Events, Items of Interest, Beginner Classes, Club Teaching Schedules, Festival Dates, Cafe Society, Display Advertising & Classifieds.

12 issues: Price \$3.00 per year

Contact: Folk Dance Scene
3455 Loma Lada Drive
Los Angeles, California 90065

Treasurer's Ball



"POLISH CUT-OUTS: 'WYCINANKI'"

published by
Friends of Polish Art
Detroit, Michigan
1972

This booklet, prepared for the Art Educator's Conference, held in Detroit in 1972, gives the general background of the art of Polish cut-outs ("*wycinanki*"). It tells the difference between the designs from different areas of Poland, gives patterns to trace and use, suggests paper colors and the kinds of paper to use, and gives step by step instructions for making these fascinating decorations. The picture above, which is from the booklet, shows the traditional method of cutting the paper with sheep shears, but any paper shears will do if you don't have a sheep handy.

"Polish Cut-outs: 'Wycinanki'" is available from both Mandala Records and Festival Records in San Francisco, or directly from the Friends of Polish Art, 813 Trombley Road, Grosse Pointe Park, Michigan 48230. Write for price quotations.



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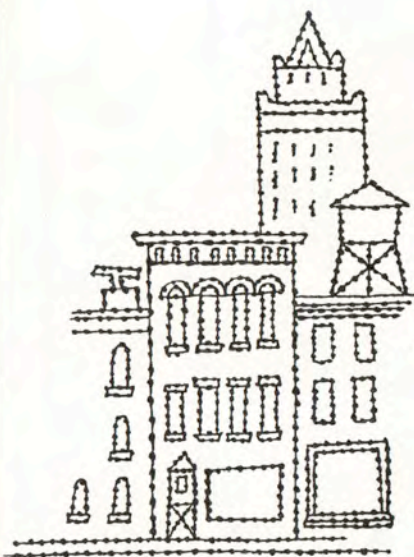
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THE CHICAGO SCENE

ONE MAN'S OPINION....

Frank and Dee Alsberg

Chicagoland Folk Dancing is undergoing a change which we view with alarm, for we are convinced that in the long run it will be detrimental to the continued growth of this activity which occupies so much of our time and for which we share such a deep love. By "growth" we mean more involvement by an ever increasing number of dancers, embracing the purist ethnographer, the strictly recreational dancer, and all those who fall somewhere in-between.

The change of which we speak is in the volume of new (and sometimes old) dance material begin brought to Chicago by visiting workshop teachers. During the last twelve months alone eight teachers have brought in no less than 79 dances. This number is not complete, for we did not attend some of the workshops, nor does it include material taught at the FDLCC June camp of last year or at special sessions.

We have nothing against learning new dances, nor do we wish to discontinue importing visiting teachers. It is only from them that we can truly learn the proper styling. However, we would much prefer to go to a workshop where only three or four dances are taught, but really taught thoroughly. If this doesn't fill out the evening, why not intersperse the program with already known dances which can be done for the pure enjoyment of dancing, giving the dancers a chance to unwind a bit before going on? For, at least for us, there is much tension involved in the process of learning a new dance, especially of the complexity which new material now seems to necessitate.

If the current trend continues unchecked, we can safely predict the following will happen within the Chicagoland folk dance scene:

1) A very large number of recreational dancers will drop out of the activity altogether. If they must miss a session or two at their regular group and, upon returning, find many dances which they are unable to join in on because they have never seen them before, and they are too difficult to "fake", they certainly did not come to sit on the sidelines.

2) The overall quality of how the dances themselves are done will suffer greatly. A group may have an active repertoire of 300 to 400 dances and be able to program 30 to 40 dances, exclusive of the teaching program, during the course of a three hour evening. This means that once a dance has been done it may not show up on the program again for another ten weeks. How many dancers will remember all the steps, not to mention any of the styling?

3) Many really good, fun-to-do dances will be lost for us forever, for there just isn't enough time to dance them. And not having danced them for awhile, should they happen to show up, no one will remember them. This is particularly true of the many excellent dances which require teamwork.

4) International folk dancing in Chicago will become a clique activity for those and only those who can devote several nights a week to keeping up with the latest dances. These "In" groups will further drive away any potential new dancer, for friendliness is not bred by such an atmosphere.

It is therefore our opinion that local dance leaders and the Folk Dance Leadership Council must be more selective in the quantity of workshops that will be held, and within these the number and type of material to be taught must be more carefully scrutinized.

(Reprint of an editorial from "Folktivities", the newsletter of the Folk Dance Leadership Council of Chicago - June 1974.)

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FOLKLORE ENSEMBLE OF SANTA BARBARA
o0o0o0o0o

The FOLKLORE ENSEMBLE OF SANTA BARBARA is active and thriving. This summer has seen many new dances. The Elk's Club asked for a Polynesian suite for their August Luau, and we really had to dig into the research books. Thanks to VIRGINIA HAWLEY's many summers of travel into the islands, the Ensemble had a good start on authentic costumes.

The hour-long Polynesian performance was enthusiastically received by a crowd of 800, and the Folklore Ensemble members were justifiably proud. The suite included Hawaiian hulas, the Samoan Siva and Sasa, Maori stick and poi ball dances, and of course, dances from Tahiti.

The Folklore Ensemble of Santa Barbara specializes in Croatian dances, but we are now in rehearsal for a Bulgarian suite. All types of dances are available for exhibition from San Francisco to San Diego. Any dancer moving into the Santa Barbara area and wishing to perform can call JEAN OLSEN (805) 969-1745.

Stockton Portfolio



Ada Dziewanowska, 1974



Nelda Drury & Jimmie Brown, 1974



Tom Kruskal, 1973



Anatol Jakowsky, 1972

These photos were taken at Stockton Folk Dance Camps at the University of the Pacific by Ace Smith, tireless devotee to a pleasant camp experience.



КОЛО КАЛИНДАР



BERKELEY

SAT-WED, 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Balkan.

TUES-FRI, 7:30 PM, Aitos, 1920 San Pablo; mostly Greek.

FRI, 8 PM, International House, Piedmont Ave; Walter Grothe.

LAFAYETTE

FRI, 9:30 PM, Temple Isaiah, 3800 Mt Diablo Blvd; Israeli.

LIVERMORE

TUES, 8 PM, East Ave School; 3951 East Ave; Wes Ludeman.

LOS GATOS

FRI, 7:30 PM, Dance Studio, Los Gatos HS; John Nicoara.

MILL VALLEY

WED, 7:30 PM, Park Sch; KOPACHKAS B&I, Dean Linscott.

FRI, 8 PM, Park Sch; KOPACHKAS Adv, Dean & Nancy Linscott.

MONTEREY

WED, 7 PM, Monterey Youth Ctr, El Estro Park; Al Daoud, Line.

OAKLAND

TUES, 7 PM, Taverna Athena, 2nd & Broadway; Anna Efstathiou.

WED, 9 AM, Montclair Rec Ctr, 6300 Moraga; Anna Efstathiou.

THUR, 1:15 PM, Jewish Comm Ctr, 3245 Sheffield; Ruth Gundelfinger.

PENINSULA

MON, 7:30 PM, Foothill Coll Aux Gym, Los Altos Hills; M.Vinokur.

TUES, 7 PM/B, 8 PM/I, Menlo Park Rec Ctr; Marcel Vinokur.

TUES, 7:30 PM, San Mateo Central Park Rec Ctr; Steve Gilsdorf.

WED, 7:15 PM, Menlo Park Rec Ctr, Adv; Marcel Vinokur.

THUR, 7:30 PM, Stanford YWCA, Stnfd Wmn's Clbhs; John Nicoara.

3rd or 4th SAT, 8 PM, Menlo Park Rec Ctr, Party; Marcel Vinokur,
call 327-0759.

MON-SAT, 8 PM, Ethos, 236 Castro St, Mtn.View; call 733-2588.

SACRAMENTO

1st FRI, 8 PM, YLI Hall, 27th & N Sts; B.B. of KOLO MANIACS.

SAN FRANCISCO

SUN, 8 PM, Commodore Sloat Sch, Ocean Ave; RIKUDOM, Israeli.

MON, 7 PM, Minerva Cafe, 136 Eddy St; Anna Efstathiou, Greek.

TUES-THUR, 8 PM, Mandala, 603 Taraval; Neal Sandler.

TUES, 8 PM, First Unitarian Church, Geary & Franklin.

WED, 7:30 PM, Ner Tamid, Quintara & 22nd Ave; Ruth Gundelfinger.

WED, 8 PM, Jewish Comm Ctr, 3200 California; Gary Kirschner.

FRI, 8 PM, Mandala, 603 Taraval; Turkish & Armenian.

SAT, 9 PM, Cafe Shalom, 3200 California; Ruth Gundelfinger.

3rd SAT, 8 PM, Mandala, 603 Taraval; KOLO OF SAN FRANCISCO.

SAN RAFAEL

THUR, 7:30 PM, Terra Linda Comm Ctr, Rm 2; Claire Tilden.

SANTA CRUZ

FRI, 7:30 PM, Cabrillo Coll Gym; Al Daoud, Balkan & Mid-East.

COUNCIL CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

FUN CLUB's next folk/square dance party will be held on Sat, Nov 2nd, 8:15 PM, at Portalhurst Presbyterian Church, 321 Taraval St. The theme will be "International Night", so here's your chance to wear any native costume representing any country or ethnic group. Delicious refreshments! Donation: \$1.50.

The BELLES AND BEAUX group meet on Wednesdays, from 8-10 PM at their new location, the Phoebe A. Hearst Home School, 3045 Santiago St (between 41st and 42nd Aves). Instructors are BILL and ANN D'ALVY. Intermediate/advanced level. Folk dancers are welcome to join in!

The next SF COUNCIL OF FOLK DANCE GROUPS' meeting will be held Saturday, Nov. 16th at 9:30 AM at the SF Main Branch Public Library, in the Lurie Room (on the first floor), Larkin & McAllister Sts. All folk dancers are invited and welcome!

Cathy Jair

REDWOOD COUNCIL OF FOLK DANCE CLUBS

President EVAN SPRAGUE, with his superb working committee, staged one of the most delightful festivals ever the weekend of September 14-15 in Sonoma--an excellent Saturday afternoon institute, over 200 costumed dancers on the beautiful Auditorium floor Sunday, exhibitions, costume modeling, and beautiful weather! The pre-Vintage-celebration date was declared most successful, avoiding city traffic and parking problems and over-crowded dining spots. We were especially pleased with our ads for LET'S DANCE, and we recommend PAULINE SPRAGUE and VIVIAN BENNETT as ad Salesgals!

Classes at Vineburg, Santa Rosa, Novato, Napa, and Vallejo have begun winter schedules with great enthusiasm and excellent attendance. Attendance at parties has been very good; and we are happy to have more and more new dancers with us. We have exciting plans for holiday season parties.

Our joy to share--dance partners EDITH PAINTER and WES TAKARA are now marriage partners!

Mona Verzi
30 Corte Precita
Greenbrae, CA 94904

PENINSULA DANCE COUNCIL

It's not too early to mark your calendar for the SAGA OF THE NORTH festival on January 18th and 19th at the San Jose Civic Auditorium. The new Holiday Inn is in operation next to the auditorium!

New Officers of the Redwood City Docey Doe Folk Dancers have begun their terms of office following the annual Installation Dinner Dance. President is CY GOLDBERG; Vice President, DICK NEWBERGER; Treasurer, ALICE ALLEN; and Secretary, MELITO BLUCHER.

We are fortunate to have the use of the Lucie Stern Community

Center in Palo Alto for the annual SCHOLARSHIP BALL on the 5th Saturday in November. [Middlefield at Embarcadero Road--take the Embarcadero exit from Highway 101, go West!] See you there!

First-of-its-kind in our area will be a folk festival at Stanford Shopping Center on an April '75 weekend. Several clubs will share in hosting periods of time during the two-day event in which live music will be featured. More details will appear as the date approaches.

ENSEMBLE INTERNATIONAL recently had the unique experience of dancing at half-time during a 49er football game at Candlestick Park. Several international groups performed along with the University of the Pacific band.

Dorothy Henney

GREATER EAST BAY FOLK DANCE COUNCIL

November is the month for the TREASURER'S BALL and our own EARL WILSON is in charge. The Hayward Centennial Hall at 22300 Foothill Blvd is the place; Sunday, November 10, 1:30 - 5:30 PM the time. This is the first time in many a year that we have had the Treasurer's Ball in our area. Let's support Earl with prizes and your presence.

We will again have a NEW YEAR'S PARTY. Those of you who were at last year's party need no urging to come. Frick Jr High will be the place again from 9 PM to 1:30 AM. Midnight Buffet, party favors and your favorite program. Give PHYLLIS OLSON a call for reservations.

We have a Fifth Saturday in November--the 30th--and will have our usual fun party: Frick Jr High, from 8 to 11:30 PM.

WES TAKARA and EDITH POINTER were married at Mt. Tamalpais on September 7th at 6:45 PM. I know you will all want to congratulate them. Wes is President of RICHMOND-SAN PABLO FOLK DANCERS and has been dancing with Edith for quite some time.

It is not too late to have anyone join JACK NEVES' Beginner's Class that started October 15th. They meet at the Washington School on Dutton Ave in San Leandro, from 7:30 to 9:30 PM. Lessons are \$8 for 8 weeks.

Genevieve Pereira



POZNAN OBEREK (concluded): Fig VII, measure 4

- 4 M continue to bend L leg and extend R leg farther bkwd, while W steps R beside L and with wt on both ft, bends knees slightly, and leans bkwd to counter-balance M lunge (ct 1). M rise on L and close R to L, while W straightens knees (wt still on both ft) to counter-balance M (ct 2). M step on L and W shift wt to L, while M L hand returns to hip (ct 3).
- 5
- 5-8 Beg with W back to ctr, repeat action of meas 1-4 (Fig VII).
- 9-16 Repeat action of meas 1-8 (Fig VII). Finish with M on inside of circle facing W, with R hands joined and down.

ECHOES

FROM THE SOUTHLAND

By Perle Bleadon

WHAT'S DOING AT SILVERADO

TOM and DOROTHY DAW found time between back-packing trips in the High Sierras in August to attend the Folk Dance Conference at San Diego State University. Dorothy is now teaching these new dances from camp.

The Silverado exhibition group performed for a large and appreciative audience at the Optimist Club in San Pedro in August. Participating members were ELEANOR GILCHIRST, FRANK ALMEIDA, MARIE STEINER, DON KNIGHT, MARY & JOE AVERY, and RUTH & MART GRAEBER.

President CARL PILSECKER & family toured the Rocky Mountains this summer with a watchful eye open for any folk dance sessions. Treasurer MIKE SENTOVICH and family did some back-packing in the High Sierras.

MART & RUTH GRAEBER took to the Highway for a swing up to EXPO '74 at Spokane. Expected to see some folk dance exhibitions but missed the timing for the dance days. Folk dancing can be recommended for conditioning for back-packing as club members have easier going in the mountains if they are steady members---as recently experienced by BUZZ DODGE and MART GRAEBER on their 50-mile back-pack trip in the High Sierras.

(submitted by Mart Graeber)

NEWS OF THE SAN DIEGO AREA

Welcome Home Globetrotters: TTASSIE DYKSTRA from a visit to Hong Kong; LUCY DREHER enjoyed her stay in Switzerland... FAY & JOE STOWERS and RAY & THELMA GARCIA returned from Mexico. PAUL & YVONNE BERRY did quite a bit of travelling--from the Scandinavian countries to Russia. CAROL TURTON is back from the Caribbean and so is HILMA LENSCHAW where she leap-frogged with hurricane "Alma" between Trinidad & Puerto Rico. STEVEN HANNUS is back in town from his summer job at Disneyland. JANET MOORE, THELMA GARCIA & FLORA CANNAU from the San Francisco Bay Area. NANCY & LOUIS DENOV are back after their visit to Bohemia. MAX & ROSE SPARER stopped in New Jersey and then went on to Czechoslovakia. RANDY GAIL returned, safe and sound, from a tour of Europe. VAL MILLER is back from Oregon and northern California. Our editor HELEN and husband STAN LENYK took a trip to Northern Redwoods. YETTA EDELSTEIN will make "El tour de Grande" of southern California.

KARL KOCHISHAN left for Oklahoma October 2nd, combining work and pleasure; he will return to San Diego December 10th. BOB BARCKLEY is off to San Fernando Valley on a teach-exchange program for one semester only. MORRIE LECHTICK, Vice President Folk Dance Federation of California, South, with wife BOBBIE, will be leaving Del Mar and living in Los Angeles where he accepted a job as Assistant Director of Vocational Education with Los Angeles County Schools.

NEW ARRIVALS: MARY (Pelczar) KLIPPE and husband are very happy about their new addition, a brand new daughter, Samantha, born July 20th. DENNIS & JANE (Hauserman) RAINWATER are the proud parents of a baby girl, Jennifer, born September 4th.
(from ECHO, Intl Folk Dancers'
Newsletter)

ROYAL SCOTTISH COUNTRY DANCE SOCIETY, LOS ANGELES BRANCH

OH, HOW WE DANCED!!!----The Highland Games at Corsair Field, Santa Monica, this summer, 1974, was a magnificent sight and a perfect stage for a bonnie group of Dancers. Our thanks to the RSCDS fine demonstration team!!!

The Westminster Class, one of the oldest and certainly one of the most enthusiastic dance classes in the Branch, was formed just after CAROL & ED GOLLER passed their Preliminary Teacher's Exams in St. Andrews. Their first class attracted a friendly group of people---all eager to learn the rudiments of Scottish Country Dancing. Later, after receiving their Teacher Certificates, classes grew steadily and quite all of their time the Gollers found, was already irrevocably committed to a new lifestyle, surprising switch from two original devotees of Swedish dancing. Carol was instrumental in getting the first children's class in the area started, thus influencing other groups in ever widening circles. Both of these enthusiasts are always deeply involved in many Branch affairs. The old-timers here---the BUFORDS and BRUCE DUNCAN and BRAD & BOB WEYMAN---all are devoted members. Should you wish to visit the Westminster class---they meet every Wednesday at 7:30 PM at Warner School, 14171 Newland Avenue.

Many branch members took advantage of MADELEINE HAZZARD's hospitality to swim, have a barbecue and then attend the Committee meeting at her home. Many details were worked out for next year's events. The second meeting of the new season will be November 10th at 7 PM at the home of FEAN & BOB BLAKER, 620 So. Reese Place, Burbank.

Dates to remember: November 10th, Branch meeting at Jean Blaker's; November 16th, San Diego Tartan Ball, El Cortez Hotel; November 29th, Los Angeles Tartan Ball; December 7th, LA Branch Ball at the Elks Club.

The Demonstration Team is looking for a few good recruits. Have openings--will train. Interested dancers are asked to call MARGARET MORRISON at (213) 763-4940.

(Info courtest "The Ghillie Callum")

THIS AND THAT

Congratulations to BETTY & JACK LEIBO. Daughter MARIE's husband DAVID MORRISROE--age 36-- was just elected Vice President of prestigious Cal Tech.

Be sure to attend the TREASURER's Ball, to be held this year Saturday evening, November 9th, at West Hollywood Playground. RAY AUGUSTINE, Federation Treasurer, promises an interesting evening.

Federation Information

PUBLICATIONS CORNER

Do you often have trouble finding suitable gifts for your loved ones? I thought you might, because this is a constant problem for me. Here is something which might help, particularly with the Christmas season approaching soon. The Federation has many fine publications which make ideal gifts for Folk Dancers. How about a Decal for Dad's car? Costume information for Mom? A subscription to LET'S DANCE for your friends?

See your local LET'S DANCE representative, or write to the Folk Dance Federation of California, Inc., 1095 Market Street, Room 213, San Francisco, CA 94103, about the publications listed below. Act now so your gifts will arrive on time!

Bruce Wyckoff
Director of Publications



LEGAL NOTICE

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION, required by Act of August 12, 1970: Section 3685. Title 39. United States Code, of LET'S DANCE magazine, published ten times per year at San Francisco, California.

1. LET'S DANCE is published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.
2. The Editor is Leslie Pryne, 756 Marlin Ave, #3, Foster City, California 94404.
3. The Owner is the Folk Dance Federation of California, Inc.
4. There are NO known bond holders, mortgage and other security holders owning or holding 1% or more of total bonds, mortgages or other securities.

(Signed) Leslie Pryne, Editor

(Legal Notice filed October 1, 1974, at the United States Post Office, San Francisco, California.)

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

MORRIS LECHTICK, 13327 PORTOFINO DR, DEL MAR, CALIF 92014

NOV 9, Sat, TREASURER'S BALL, West Hollywood Playground.

DEC 7, Sat, FESTIVAL, hosted by the Pomona Folkarteers.

1975

JAN 19, Sun, PASADENA COOP FESTIVAL, Glendale.

JAN 25, Sat, 28th INTERNATIONAL FOLK DANCE FESTIVAL, Los Angeles Music Center.

JAN 31; FEB 2, Fri-Sun, AMAN INSTITUTE, Los Angeles.

FEB 14-16, INSTITUTE and ELIZABETH SANDERS SCHOLARSHIP PARTY and FESTIVAL; Laguna Beach.

MAR 16, Sun, GANDY DANCERS' FESTIVAL, L.A. International Institute.

APR 6, Sun, ROYAL SCOTTISH C.D.S., Santa Maria.

APR 27, Sun, WESTWOOD COOP FESTIVAL, Culver City Veterans' Memorial Auditorium.

MAY 3, Sat, IDYLLWILD BACCHANAL, West Hollywood Park.

MAY 4, Sun, 3rd Annual "SPRINGTIME IN THE MEADOW" Festival, Los Angeles, Griffith Park.

MAY 23-26, STATEWIDE, Santa Maria.

JUN 20-27, IDYLLWILD FOLK DANCE CAMP-WORKSHOP, Idyllwild.

JUL 4, Fri, SANTA MONICA FESTIVAL, Santa Monica, Lincoln Park.

AUG 8-10, TEACHER/LEADER WORKSHOP, San Diego State University.

AUG 10-17, FOLK DANCE CONFERENCE, San Diego State University.


OCT 17-18, INSTITUTE, Camp Hess Kramer.

NOV 8, Sat, TREASURER'S BALL, West Hollywood Park.

NOV 30, Sun, IDYLLWILD PARTYTUTE, 7:30-11:30 PM, West Hollywood Park.

DEC 7, Sun, FESTIVAL, hosted by Pomona Folkarteers; Pomona.

For further information regarding folk dance activities in Southern California, call the Folk Dance Federation of California, South, at 1-(213)-398-9398.



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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

GAIL CLUNE, 85 OAKVUE ROAD, PLEASANT HILL, CA 94523 (937-2585)

- NOV 2-3, Sat-Sun, RENO, NEVADA, "Get Acquainted Party" with the Sacramento Council. See details on page 31.
- NOV 10, Sun, HAYWARD, "Treasurer's Ball", Centennial Hall, 22300 Foothill Blvd (across from City Hall). Mtg, 11:45 AM; Dancing, 1:30-5:30 PM. Refreshments available. Door prizes & exhibitions. Donation, \$2. Host: Earl Wilson, Tres.
- NOV 28-30, Thur-Sat, SAN FRANCISCO, "23rd Annual Kolo Festival". Contact Festival Folkshop at (415) 775-3434 for info.
- NOV 30, Sat, OAKLAND, "Fifth Saturday Party". Frick Jr Hi Sch, 64th & Foothill. 8-11 PM. Host: Greater East Bay FDC.
- NOV 30, Sat, PALO ALTO, "Scholarship Ball". Lucy Stern Community Ctr, 1305 Middlefield Rd. 8:30-12:00 PM. Peninsula Council.
- DEC 31, Tues, SAN RAFAEL, "Karlstad Ball", Masonic Hall, Looten's Place. Kolo Hour, 8 PM; Dancing, 9 PM; Dinner and more dancing, Midnight - 2 AM. Host: Marin Dance Council. Tickets limited; contact Marin Dance Council members.
- DEC 31, Tues, OAKLAND, "New Year's Eve Party", Frick Jr HS, 64th & Foothill; 9 PM - 1:30 AM. Midnight buffet. Contact Phyllis Olson, (415) 351-7338.

1975

- JAN 18-19, Sat-Sun, SAN JOSE, "Saga of the North", Civic Aud, 145 W. San Carlos St. Peninsula Council Festival.
- FEB 2, Sun, OAKLAND, "Children's Festival".
- FEB 9, Sun, NAPA, "Sweetheart Festival"; Napa Valley Folk Dancers.
- FEB 23, Sun, OAKLAND, "Festival of the Oaks".
- MAR 29, Sat, OAKLAND, "Fifth Saturday Party".
- MAR 29, Sat, PENINSULA, "Fifth Saturday Party".
- APR 12, Sat, MILL VALLEY, "President's Ball", Marin Dance Council.
- APR 13, Sun, SAN FRANCISCO, "Blossom Festival".
- APR 19-20, Sat-Sun, STANFORD, "Stanford Shopping Center Folk Dance Festival".



THANKSGIVING

CLASSIFIED ADS

(\$1 per issue for three (3) lines!)

BAY AREA

FRESNO - Beginner's Class in SCOTTISH COUNTRY DANCING: Fridays, 7 PM, at Einstein Playground, on Dakota Avenue. \$1.00.

TOM SLAVEN, member Royal Scottish Country Dance Society.

ALMENRAUSCH SCHUHPLATTLER meets Mondays, 8-10 PM, in Oakland.

Specializing in Alpine dancing. New dancers welcome! Call Bill Dinwiddie at 451-5014 for further information.

DIABLO FOLK DANCERS of WALNUT CREEK, instructed by

GRAHAM HEMPEL. They meet at Tice Valley School, Wednesdays at 8 PM, except last Wednesdays, when they meet at Los Lomas HS.

IRENE WEED SMITH - Ballroom Specialist, Choreographer.

Tap, Ballet, Modern Jazz, Hawaiian, Discotheque.

Children & Adults, 5316 Fulton St, San Francisco. 751-5468.

JOSETTA TWIRLERS meet at Joesetta Dance Studio, 3280 El Camino, Santa Clara. Folkdancing, Wed, 7:30 PM; Latin-Ballroom, Mon & Fri, 7:30 PM; Studio Party, Tues, 8:30 PM. JO BUTTITTA.

OAKLAND RECREATION CLASS

Fridays, Frick Jr Hi Sch, 64th Ave & Foothill, Oakland.

Beg 7:30 PM, Int-Adv 8:30 PM. MILLIE von KONSKY, Instructor.

PANTALOONERS have class at Laurel School, 3820 Kansas Street, Oakland. Wednesdays at 7:45 PM. CHARLES EMERSON and JUNE SCHAAL instruct.

SEMINARY SWINGERS' class meets at Webster School in Oakland,

81st & Birch Streets. Fridays at 8 PM. Party every 4th Fri.

CHARLES EMERSON and JUNE SCHAAL instruct.

SWEDISH FOLK DANCE GROUP - Thursdays, 7:30-10 PM, Menlo Park Rec Ctr. Exclusively Scandinavian. Singles welcome. No fee.

Call KENNETH SEEMAN, Instructor, at 327-3200 for information.

WALNUT WHIRLERS invite all dancers to their monthly parties, 4th Saturdays, 8 PM, Alamo Women's Club, Alamo. For info, call (415) 283-2692 in Lafayette.

LOS ANGELES

WESTWOOD'S BEGINNERS CLASS - International Folk Dancing:

Mondays, 7:40 to 10 PM, Stoner Avenue Playground.

DAVE SLATER, Instructor.

WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7 to 10 PM,

Emerson Jr High School, Selby, near Santa Monica Blvd., West Los Angeles.

FEDERATION'S BEGINNING INTERNATIONAL FOLK DANCE CLASS:

Saturdays, 7:30 - 10:00 PM, Starr King Jr High Gym,

4201 Fountain Ave, Los Angeles, Ca (enter from Sunset Dr).



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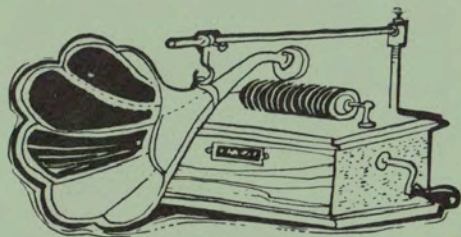
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