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Let's Dance

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ON OUR COVER

A pen and ink drawing of a young Arab boy dancing, by the French artist Eugene Delacroix (1798-1863).

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THE REDWOOD COUNCIL OF FOLK DANCE CLUBS

- present -

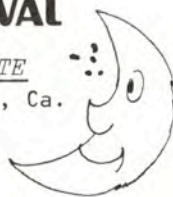
valley of the MOON festival

SATURDAY, SEPTEMBER 14, 1974 - INSTITUTE
Prestwood School, 343 E. MacArthur, Sonoma, Ca.

1:00 PMRegistration

1:30 PM - 4:30 PM...Instruction

8:00 PM -12:00 PM...Warm-Up Party



SUNDAY, SEPTEMBER 15, 1974 - FEDERATION FESTIVAL

Veterans Memorial Building, Sonoma, Ca.

11:45 AM.....Assembly Meeting

1:30 PM - 5:30 PM...General Folk Dancing

6:30 PM - 7:30 PM...Non-Partner Dances

7:30 PM -10:30 PM...General Folk Dancing

- EXHIBITIONS -

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FOLK DANCE FESTIVAL



SATURDAY & SUNDAY
SEPTEMBER 14 - 15, 1974
in
SONOMA
California



With school starting again, it is time for the Valley of the Moon Folkdancers to issue their annual invitation to the Redwood Council sponsored Folkdance Festival, calendared for September 14 and 15, in historic Sonoma.

Please note that this year the Folkdance Festival will be on a date separate from the Vintage Festival, which is traditionally on the last weekend of September. In 1974 the Folkdance Festival will take place on the weekend of September 14-15, two weeks before Vintage time.

Separation of these two major events will have several advantages. Those of us who struggled in the past to reach the Veterans Memorial Building through heavy traffic and streets blocked off for the Vintage Parade, will appreciate not having to cope with that problem again. And local area folkdancers, who often found themselves doing overtime duty on both Folkdance and Vintage committees, can now take a breather in between both events!

INSTITUTE will be held on SATURDAY afternoon, SEPTEMBER 14th, at Prestwood Elementary School, 343 East MacArthur Street, Sonoma. Registration is at 1:00 PM, instruction from 1:30-4:30 PM.

On SUNDAY, SEPTEMBER 15th, all the action will be at the Sonoma Valley Veterans Memorial Building, 126 First Street West, in Sonoma. Assembly Meeting at 11:45 AM; Afternoon Dancing on the magnificent wood floor will be from 1:30-5:30 PM. The KOLO HOUR is slated to run from 6:30-7:30 PM, with the GENERAL DANCING for the evening set for 7:30-10:30 PM.

There are to be EXHIBITIONS during both afternoon and evening sessions.

Mark your Calendar for the middle of September and join us in Sonoma on September 14th & 15th!

Magrita Klassen
Valley of the Moon Folkdancers

SATURDAY, SEPTEMBER 14, 1974
Institute - 1:30 - 4:30 PM
Prestwood Elementary School
343 E. MacArthur Street, Sonoma

SUNDAY, SEPTEMBER 15, 1974
Assembly Meeting - 11:45 AM
Folk Dancing - 1:30-5:30 PM
Kolo Hour - 6:30-7:30 PM
Folk Dancing - 7:30-10:30 PM
Veterans Memorial Building
126 First St, Sonoma

SUNDAY AFTERNOON - 1:30 - 5:30 PM

Kostursko Oro
Corrido
Ranchera
Salty Dog Rag
El Shotis Viejo
Tango Poquito
Sauerlander Quadrille
Dodi Li

Ivanice
To Tur
Scandinavian Polka
Beautiful Ohio
St. Gilgen Figurentanz
Fascination Tango
Siesta in Sevilla
Marklander

Tzadik Kctamar
Alexandrovka
Tsiganochka
Somewhere, My Love
Oklahoma Mixer
White Heather Jig
Bal in da Straat
Shuhplattler Laendler

Ha'eer Beafor
Siamsa Beirte
Couple Hasapiko
Doudlebska Polka
Spinnradl
Elizabeth Quadrille
Hambo
La Golondrina

Sham Hareh Golan
St. Bernard Waltz
La Encantada Tango
Zillertaler Laendler
Trip to Bavaria
Lights of Vienna
Pasa Doble
Hofbrauhaus Laendler

SUNDAY EVENING - 7:30 - 10:30 PM

Ikariotikos
Apat Apat
Milondito Tango
Hava Nagilla
Changier Quadrille
Døla Mazurka

Biserka-Bojarka
Teton Mountain Stomp
Neapolitan Tarentella
Caballito Blanco
Polish Mazur
Brandiswalzer

Dirlada
Vrtielka Czardas
Ve David
Polharrow Burn
Lepa Anka Kolo Vodi
Polka Mazurka

Mayim
Kohanochka
Shuddel Bux
Ta'am Haman
Sleeping Kujawiak
Blue Pacific Waltz

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DANCES OF POLAND

by Ada Dziewanowska

INTRODUCTORY NOTES

The folk dances of Poland, like those of other Slavic countries, have their deep roots in pagan rituals. Each movement and gesture was symbolic and had a magical meaning. Everyone understood these symbols, and everyone knew that changing or distorting the canons of dance movements would bring severe consequences in the magic of the ritual. Who knows whether in the depths of people's memories, inherited from the forefathers of their forefathers, there is implanted an awareness today of these symbolic meanings of dance movements? Maybe this is one reason why native teachers are so particular about the way the dances of their country are performed, the music played, and the singing done. Because when they watch the dancing or listen to the music, they go through a whole gamut of emotions: nostalgia and melancholy, happiness and gaiety, and above all, pride.

While Polish dance movements were still performed as rituals during family celebrations (weddings, christenings, funerals) and seasonal festivities (Christmas, oncoming of Spring, Harvest), they also acquired an element of merry making at social gatherings. Gradually, the symbolic magical meanings of the dances were forgotten, and the dances became solely a form of entertainment at parties.

Throughout the centuries Polish folk dances have absorbed certain foreign elements. Poland is situated exactly in the center of Europe. She has often been called the cultural "bridge" between Eastern and Western Europe, as well as between Scandinavia and the Danubian countries. As a result, she has enjoyed contact with a multitude of folk influences, especially visible in her dances. They contain a wide variety of steps, figures, costume designs, and music blended from ancient Slavic forms and from the influences of Poland's neighbors. To give two examples: in the South we see a similarity between the folklore of Polish mountaineers (the Podhale and the Beskidy *gorale*) and that of Czechs, Slovaks, Moravians, Romanians, and Hungarians---the imprint of the rich, lively culture of the Wallachian shepherds, who in the 15th and 16th centuries wandered through the Carpathian mountains. In the North, the Baltic Sea region, we see German and Scandinavian influences in the folklore of the Kaszuby people.

Now Poland, begin stubbornly fond of her native culture, language and traditions (she had to be, otherwise she would have been wiped off the map of Europe), while readily assimilating foreign elements, created a style and mood which were uniquely Polish. Consequently, Polish dances became truly representative of the Polish character and nature: a combination of gaiety and melancholy, chivalry and flirtation, dignity and exhilaration, seriousness and exuberance, pride and sturdiness. When a Pole dances, his whole body participates--legs, arms, head, and even eyebrows.

Polish tunes are mainly written in duple and triple time. They are often derived from folk songs. That is why dancing and singing often intermingle, and why the *przyspiewka* (the couplet) is often part of the dance.

Polish dances are divided into two categories: National and Regional. National dances include the *chodzony* (the walking dance) or the *polonez* (its French name), the *mazur* (from the Mazury region), the *krakowiak* (from the Krakow region), the *kujawiak* (from the Kujawy region, and the *oberek* (from central Poland) whose name comes from the word *obracać się*, to turn, to spin. Although these dances originated in specific districts of Poland, they are regarded as national dances because of their popularity all over the country. They have many steps and figures, as each region which adopted them added its own characteristic variations and style, Poles being a nation of individualists. As a result, it is impossible to include all these steps and figures in one single arrangement, be it for a festivity or a stage performance, for the use of American and Canadian folkdancers. This is the reason there exist several versions of Polish national dances; they can all be authentic in their character and style, even though they use different steps and figures.

Most of the Polish national dances spread to Western & Eastern Europe and America during the 18th and 19th centuries. One of the reasons for this was the popularity of Frederic Chopin, whose music is largely based on Polish folk themes. Dolly Madison introduced the *mazur* into the White House; the famous 19th century Viennese ballerina, Fanny Elssler, included the *krakowiak* in her repertoire; and the *polonaise* is found frequently in concerts.

In addition to the national dances, there is an abundance of Polish regional dances which are simpler in form, steps, and figures. They seldom travel far beyond the district in which they originated and hence have many distinctive local features. Like a popular song, legend, or game, which often has several versions, a dance may be performed in a different way in different villages. On the other hand, the same name might be given to different dances in different regions. The regional dances are less wellknown, one exception being the Silesian *trojak* (threesome), which has achieved a national popularity.

Nowadays, at seasonal celebrations, family and social gatherings in Poland, folk dancing is done on a limited scale, as young people tend to prefer contemporary dances. The traditional folk costumes are only worn by some people on Sundays or on church and national holidays. The only exception are the *gorale* (the mountaineer men), who use them on an everyday basis.

But in spite of this, Polish folklore is not disappearing. On the contrary, during the last fifty years, and especially after World War II, considerable care has been taken to revive and preserve it. Numerous folk dance and singing groups and folk orchestras are being formed in connection with schools, universities, houses of culture, factories and other working institutions. Folk culture teachers are especially trained, festivals and competitions are organized for amateur groups, and extensive research and publishing of books & other educational material on folklore are encouraged by State or local authorities. They also give help to the Polish folk ensembles abroad in their studies of dances, making of costumes, and taping of music. Audiences all over the world are able to see the two State Folk Ballet Companies from Poland: the "*Mazowsze*" and the "*Śląsk*".

Yes, rich is the folklore of Poland, and abundant and varied are her dances. To know all the steps, figures and variations takes a lifetime. To love them, not quite so long!

KRAKOWIAK

Of all the Polish dances, the *krakowiak* is the most expressive of the Polish character. After the *polonez*, the *krakowiak* is Poland's oldest dance. Records show that it was done during the Jagiellonian period, in the beginning of the 16th century, although it was probably danced as early as the mid-14th century. It has its roots in the peasantry, but was later taken over by the nobility, who shaped and embellished it. Occasionally, the *krakowiak* was used as a warriors' dance, done by men alone.

The *krakowiak* is a couple dance, done in a group, led by the man of the first couple. Its characteristic feature is a fast



gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps (turns, stamps, *hołubce*, *krzesany*) done almost in place. The woman's style of dancing does not differ much from the man's contrary to other Polish national dances like the *oberek* and the *mazur*, where the man is given more opportunity to show off.

The music of the *krakowiak* is lively, written in $2/4$ meter, and based on a characteristic syncopated form: $\text{♩} \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩}$ or $\text{♩} \text{♩} \text{♩} | \text{♩} \text{♩} \text{♩}$. One can hear in it the gallop of a horse. There are many tunes of the *krakowiak*, both ancient and modern, some anonymous and some written by famous composers. The tunes often derive from folksongs which speak about love and war, or praise the richness of the costume, the strength of the boys, the charm of the girls, and the beauty of Polish landscape.

The colorful *krakowski* costume is very much part of the dance. The jingling of the ringlets on the men's belts and the flying of the girls' ribbons and men's peacock feathers attached to their hats enhance the effect.

Because of its gaiety and liveliness, the *krakowiak* became popular all over Poland and is one of the national dances. Every Polish child knows the basic steps and familiar tunes. It became popular abroad and is danced throughout Eastern Europe and also in Israel. Any teaching of Polish folk dancing usually starts with the *krakowiak*. It is always a part of the repertoire of Polish professional and amateur folk ensembles, both in Poland and abroad.

RZESZOW DANCES

In the south-east borderline of Poland there is an area of picturesque beauty with vast uninhabited terrains, where sheep graze on rolling hills. These are the Bieszczady, part of the Rzeszow Region. The Rzeszow Region, named after the main town, has been inhabited by Polish people since the early Middle Ages. The folk culture flourished there during the 14th to 17th centuries and is very rich and varied. One reason for this is that the culture seemed to concentrate around specific localities (Rzeszow, Łancut, Przeworsk, Przemyśl, Krosno, Tarnobrzeg), each locality maintaining separate and varied traits of their own, and hence, even now one can see distinctive characteristics in the folklore of different areas.

Another reason for this richness and variety is that the Rzeszow region, situated near the border, has absorbed influences from her neighbors and other ethnic groups. For instance: 1) The southern belt of the region was inhabited by the Ukrainians until the end of World War II. 2) For centuries a large Jewish community, with their specific culture in Eastern Europe, made up a big percent of the population, participating actively in the social and cultural life of the province. 3) When in 1880, crude oil was discovered near Krosno and Jasło, Hungarian specialists were brought in to help establish the wells. They created a settlement and through the years merged into the Polish population. 4) In the northern part of the Rzeszow Region (around Tarnobrzeg), we see influences of the culture from Central Poland, as workers came from there mainly to clear the Sandomierz virgin forests. These people were named the Lasowiaks, from the word *las* (forest). Lasowiak is also the name of one of their dances.

A third factor of the variety in Rzeszow's folklore is that in the 18th century, when Poland was partitioned, the region was divided between Austria and Russia. Communication between centers became difficult, and specific characteristics were preserved.



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The partitions brought poverty to people. As a consequence, many emigrated abroad, especially to the United States.

The Rzeszow dances, varied as they are, have some common characteristics. They are lively and dynamic. They are usually done on bent knees, and there is often some jerky movement of the arms going on at the same time. They leave room for improvisations, as, for instance, wide opening of the arms, fluttering of the hand high in the air, sudden high jumps combined with kneeling, etc. Squeaky giggles done by the girls and shouting comments done by the men ("*Evenly, boys, evenly!*", "*To the left!*", "*Kathy, hold on to my buckle!*") accompany the dances. Also, boys and girls gather in their own groups, and dancing is intermingled with teasing songs.

The traditional Rzeszow folk orchestra consists of two violins, one clarinet, a *cymbaly* (a dulcimer typical to that region), and a three-string bass. The music is often played slower and then speeded up.

In Rzeszow Region there are many singing, dancing and acting amateur groups and folk orchestras, some of them very old. Some have participated and won prizes at international festivals in Europe. Because of their beauty, Rzeszow dances, more than the dances of other regions, are studied and performed in other parts of Poland. And the Polish State Folk Ballet, "*Mazowsze*", has included them in their repertoire.

DANCES OF POLISH SILESIA

Silesia (Slask) is a province of Poland situated on her southwestern border. To the south lies Czechoslovakia; to the west, Germany. As a result of this geographical location, in the folklore of Silesia one can detect Moravian, Slovak and German influences. The name 'Slask' derives from the name of the river and mountain *Sleza*, and the tribe which lived there in the early Middle Ages (10th century) was called the *Slezanie*.

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Poland lost Silesia at the beginning of the 14th century and regained it during the first part of the 20th century. So, for 600 years Silesia was outside of Poland, successively under Czech, Austrian, Prussian and German rule. Despite this, Slask has remained basically Polish. Afraid to become denationalized, the Silesian people clung to their language, customs and traditions.

Traditionally, from the geographic, historic and ethnic point of view, Slask is divided into Lower Silesia (the northern part) and Upper Silesia (the southern part). This border was outlined in the early Middle Ages by a big belt of forests, the remnants of which are still existing. The folklore of Lower Silesia is not pure in its Polish character. The reasons are: 1) Lower Silesia has been industrialized since the 18th century; 2) The German influence has left a deep mark there; and 3) After 1945, when it became part of Poland again, in place of the departing German population it was settled by Poles from Eastern and Central Poland, who brought their different folklores. The folk culture of Upper Silesia, on the other hand, is purer, more varied and more interesting. Upper Silesia was industrialized later (second half of the 19th century), and thanks to this, preserved more traditional customs, folk tales, songs, dances and costumes. The emancipation of the peasants, which gave them both land and personal freedom, took place in the first half of the 19th century and was also a factor in the development of their folk culture.

From the ethnographic point of view, Upper Silesia represents a very varied picture; the most striking are the Beskid mountains, whose main occupation is shepherding, in the most southern part of the province. We find in their folklore the influence of the Wallachian shepherds who migrated from the Balkans and wandered through the Carpathian Mountains between the 14th and 16th centuries. Some settled in Beskid. Further to the north are people living at the foot of the mountains, called the "Walasi". Further down, on both sides of the River Odra, there are people whose main occupation is farming. A separate group are the coal miners (Silesia has one of the largest deposits of coal in Europe), who although recruited from all these groups, came to form a special stratum. Occasionally they wear their original folk costumes, but for official celebrations and festivities they put on their miners' uniform, made of black wool and ornamented with gold buttons and gold insignia and a tall hat with white plumes on the top.

Upper Silesian folkdances have preserved some archaic forms. For instance, a nine-measure phrase in the dance "*Lipka*" (little linden tree), or a seven-measure phrase in the dance "*Diobolek*" (little devil). The characteristic feature of the tunes is that they are composed of two, or sometimes even three, parts, which differ in meter, tempo and mood. Because of foreign influences, many dances have polka and waltz elements, but these rhythms have been adapted to create a special Polish style. The dances are done in four ways: 1) by individual couples (as in "*Od buczka do buczka*", "*Kozok*", "*Swinio*"); 2) by sets of couples ("*Kaczok*", "*Kokotek*"); 3) by three people ("*Koziorajka*", "*Trojak*", the most

popular dance, actually used all over Poland), or 4) by a whole group of people ("*Boskany*"---kissing dance with a handkerchief, "*Nie chce cie znać*"---a sort of mixer). The dances are sometimes remnants of ritual customs at weddings, or harvest celebrations; sometimes they imitate animals ("*Zajaczek*"---little hare, or "*Zab-iok*"---frog dance) or a profession ("*Kowol*"---the blacksmith, "*Szewe*"---the cobbler) or are game dances (the above mentioned group dances plus "*Mietlora*"---dance with an extra man dancing with a broom). The dances are often derived from a song and are done with the singing.

The borderline dances or the region of the Beskidy Mountains form a special group. Because of political, cultural and trade connections with their neighbors, one can see in these dances the influences of the Czech, Slovak, Moravian and even Hungarian folklore. They are, however, not as complicated nor as flashy as the dances of the Podhale mountaineers in the Tatra Mountains. The Beskidy folk costumes differ, too, from the rest of Silesia, and their folk orchestras contain unusual instruments which carry sound for long distances: the *gajdy* (bagpipe), the *trombita* (a very long shepherd horn, the end of which has to be supported by another man), and all kinds of *fujarka* and *piszczałka* (pipe instruments).

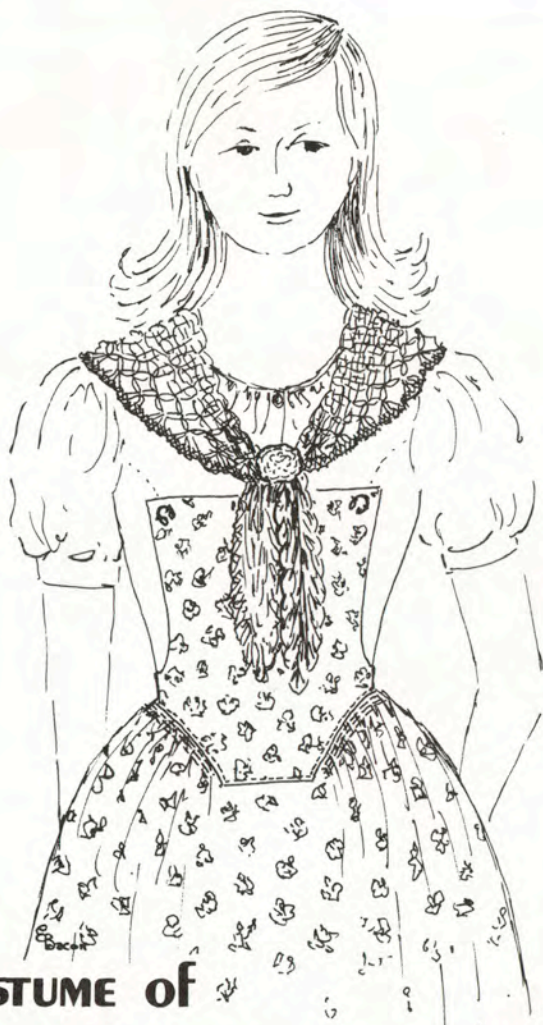
The Silesian dances are still done, especially by older people, at weddings, christenings after the big event of the year---taking out the sheep to pasture in the Spring, at harvest celebrations and other ceremonies, as well as Sunday get-together parties, the so-called *muzyki*. Dancing also follows work meetings (*pobaby*), like flaying feathers, treating flax, peeling beans, etc. Young people, however, tend to prefer contemporary dances. But the old folklore is being successfully preserved by numerous folk dance and singing groups and folk orchestras. The best known, but of course in a category of its own, is the Polish State Folk Ballet "*Slask*", created in 1953, which gave concerts all over Europe, the Americas, Asia and Africa.

One of the outstanding authorities on Silesian folklore is Ms. Janina Marcinkowa, the choreographer of the Cieszyn Folk Ensemble. Ms. Marcinkowa published two excellent books: *Folklor taneczny Beskidu Slaskiego*, Warszawa 1971; and with her daughter, Krystyna Sobczynska, *Folklor Gornego Slaska, piesni, taniec i obrzedy Gornego Slaska*, Warszawa, 1973.

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Ada Dziewanowska was born in Poland and learned the Polish national dances in school. She came to the United States in 1947, taught Polish language at Harvard, studied dance at the Boston Conservatory of Music, and directed and choreographed for the Boston Krakowiak Polish Dancers. She returns to Poland almost every year. Ada presented many of the dances mentioned in the above article at Stockton Folk Dance Camp, 1974.





COSTUME of Zurich, Switzerland

by Eleanor Bacon

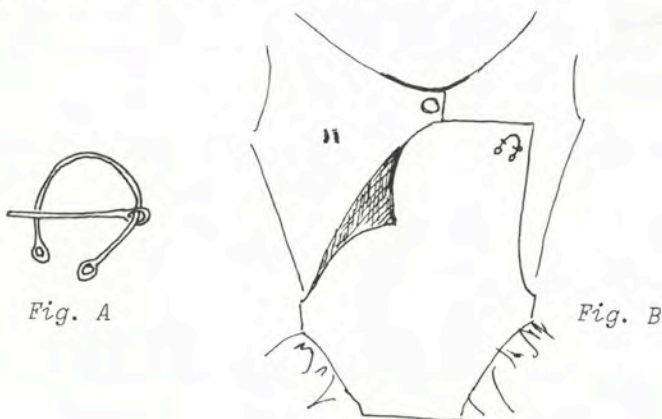
Zurich, a thriving, commercial and cultural center, lies in the northern part of Switzerland, not too far from southern Germany. The traditional everyday dress from this busy city may seem fairly simple and plain, but it has some very interesting details, one being the delicate and lacy scarf. The word 'scarf' is really a misnomer, as it is so lacy it appears to be more decorative than useful. It might be a form of pillow lace, made into a long diamond shape with tails. The 'scarf' is folded in half and worn loosely around the neck, crossed over in front and secured with an ornate silver broach.

Like many European work dresses, the outfit is really a jumper, or *dirndl*, and a blouse. The Swiss *dirndl* shown is of a light blue, medium-heavy cotton or linen, opening down the front with five buttons. The neckline is a low, slightly rounded "V", low enough so about 2 3/4 inches of the blouse front will show. The neckline is finished with a bias rolled edging of matching fabric. The entire bodice is lined. The attached skirt is two or two and a half widths around and comes to just below the knee (this length most likely changes from time to time). The skirt has a four inch hem. A pocket is hidden in the right side seam.

The blouse is of a white cotton or linen, is about waist length, and can have long or short sleeves. The neckline is gathered narrower than the *dirndl*, so the blouse is above the front of the *dirndl* and is also finished with a rolled bias edging. The blouse opens in the front and has three buttons and buttonholes or loops; the sleeve bands are fastened in the same way.

A small red and blue floral print decorates the beige cotton apron, whose weave is a little looser than the *dirndl*'s. The bib top is square, as is its lower point. The skirt of the apron is only gathered on the sides of the squared point. The apron goes around to the sides, ties in back, and is the same length as the *dirndl* skirt. The bib is held up and secured to the *dirndl* by two silver horseshoe-shaped pins (Fig. A), one in each corner of the bib. The pin part is put through the bib top, slipped through two small loops on the *dirndl*, then back through the bib and is caught by the other side of the horseshoe (Fig. B).

This description, as illustrated in the 1974 Costume Calendar, month of June (note correction on details of the scarf), is courtesy of Edith Cuthbert, owner of this ensemble.



DEADLINE for OCTOBER ISSUE
is
SEPTEMBER 1, 1974



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Näcken: Underworld Spelman

by Kenneth Seeman

A unique figure in Swedish folklore is the underworld spelman, Näcken. He is found at rivers and appears in the mythology of every part of the country except Gotland, where rivers are scarce. The legend combines the archetypical notion that music is an agent of the devil with an apprehension over the supernatural elements of running waters.

Näcken is the supreme spelman, who bewitches through his playing, drawing to him both fair blond virgins and ordinary spelman. The maidens who are enticed to him by his intoxicating music may be carried away by the waters, as he confirms his potency by the conquest and possession of their fair young bodies.

Should a common spelman wish to attain to the ultimate in musical powers, he could visit Näcken, whom he would seek at rapids or bridges on three consecutive Thursday nights. In one variation of the legend, the spelman would leave his violin or nyckelharpa at the shore. When he returned, Näcken would have played a melody on the instrument, but also left his own beside it. It was essential for the spelman to choose the right instrument. If he played on Näcken's, he was lost for eternity. If he took his own, he could play a Näcklat (Näcken's melody), with which he could capture the dancers. Even if he chose correctly, he was not free of danger. If he played too many refrains (generally more than eleven), he would fall under Näcken's power. All the people and even the chairs and tables would be bewitched, dancing down to the river to be carried away. Rescue could be provided only by an outsider who had not heard or danced to the music, by cutting the strings of the possessed instrument.

According to one account from the province of Uppland, where the art of the nyckelharpa has been most fully developed, the spelman had learned to play from Näcken. While he was playing for a wedding, the tables and chairs began to dance, and he could not put his instrument aside. Even when others took it from him, it continued to play by itself.

This belief in the supernatural powers of the spelman was not restricted to the Näcken legend. Competing spelman were said to cast magic spells on each other's instruments, loosening the hair of the bows and breaking the strings, or enticing flies into the clarinets. One could protect himself with magic powders and fluids, which he could pour into the instrument or, even better, himself. If the spelman was vindictive enough, he could overturn the wagons in the wedding procession attended by a rival spelman. The spelman's power was not used only for mischievous purposes. A properly potent polska could serve to drive a procession up a steep ice-covered road, even when the horses and footmen were totally exhausted.

Announcements

FOLK DANCE WORKSHOP for experienced women dancers, directed by Carol Walker, begins its Fall schedule on September 8th at Ashkenaz in Berkeley. Call (415) 526-0151 for information.

BEGINNERS & REVIEW WORKSHOP starts September 11th, '74, 7:30 PM - 8:30 PM, Powell School, Independence at Leghorn, in Mountain View. Int & Adv, 8:30-10:30 PM. The Barronaders sponsor.

APPALACHIAN CLOGGING - A new beginners' class taught by Violet Marsh will meet at the Orinda Community Center, Mondays at 8 PM, starting September 24th. An intermediate class will begin in January '75, and an advanced class after Easter.

OFFICERS' FAIRE! Sunday, October 6th, at the Lion's Club in Corte Madera, Marin County. Costumes, ethnic foods, & arts for sale, plus lots of dancing, music, & games of chance! Free admission.

ASILOMAR WEEKEND SCOTTISH INSTITUTE, October 11-14, requires advance registration. Call Kay Thorne (408) 297-7774, San Jose.

DOCEY DOE FOLK DANCERS were formerly the Redwood City Docey Doe Club. The name change was made because they want to emphasize they are a folk dance club, not a square dance club.

CUSTOM-MADE OPANCI are available from the following California sources: Bonnie Walker in Berkeley, (415) 526-0151, and Bora Gajićki in Long Beach, (213) 439-7380.

TOM BOZIGIAN, Armenian Specialist in Dance, Song and Folklore, will tour the USA, Canada, Mexico, Australia and Japan before returning to Soviet Armenia early in 1975. Contact him for workshops at 5526 LaMirada #12, Los Angeles, Calif. 90038.

CLOGGING AND HOEDOWN COUNCIL, formed in June, 1974, plans their first Clogging Festival for June 14, 1975, at Oconee State Park, Walhalla, South Carolina. Membership is \$5 & offers a newsletter.

FUTURE SQUARE DANCE CONVENTIONS: June 26-28, 1975, Kansas City, Mo; June 24-26, 1976, Anaheim, Ca; June 23-25, 1977, Atlantic City, N.J; June 22-24, 1978, Oklahoma City, Ok. Plan ahead!

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Bay Area Ethnic Celebrations

- SCOTTISH HIGHLAND GAMES, August 31 and September 1. This 108th Annual Gathering is held at the Santa Rosa Fairgrounds. It includes dance competitions, athletic events, piping & drumming competitions. Scottish dancing Sunday evening, 7 PM, at the Veterans Memorial Hall in Santa Rosa. The Thistle Band plays!
- MALTA DAY, September 8th. Local Maltese have combined two holidays into one. The first recalls the victory over the Turks in 1565, the second the attainment of independence in 1964. The consul has a reception, and a special mass is held at St. Paul of the Shipwreck Church in the Bayview, San Francisco.
- GERMAN DAY, September 13th. Celebrates the arrival of the first German settlers in America in 1683. A program of music and song is usually held at the Band Concourse in Golden Gate Park.
- POLISH BAZAAR, September 15th. An annual event in the Hall of Flowers featuring Polish books and art, Polish food and wares.
- MEXICAN INDEPENDENCE DAY, September 16th. A week-long fiesta highlighted by music, dancing, carnivals and a gala ball. The holiday begins the night before at SF City Hall with the shouting of "El Grito de Dolores," Miguel Hidalgo's famous yell announcing Mexico's independence from Spain in 1810.
- AMERICAN INDIAN DAY, September 20th. This is a comparatively new holiday, with the tribes holding observances mostly through colleges and universities.
- AKI MATSURI (Japanese), September 27-29th. This 3-day Fall Festival is celebrated in Japantown, SF, with music and dance, origami, a food bazaar, ikebana, & martial art demonstrations.
- CABRILLO DAY (Portuguese), September 28th. Honors the Portuguese explorer Juan Rodriguez Cabrillo (or Cabrilho) who, sailing under the Spanish flag, discovered California in 1542.
- MOON FESTIVAL (Chinese), September 30th. This is the equivalent of Thanksgiving in the Chinese community, and is celebrated quietly with the eating of moon cakes and general admiration of the celestial orb.

(from the San Francisco Examiner & Chronicle, June 30, 1974)

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DØLA MASURKA

(Norway)

Døla Masurka [DU(R)H-lah mah-SUHR-kah] was introduced at a special Kopachka workshop in the spring of 1971 by Audun Toven, a native of Neset, Norway, currently of Seattle, Washington. It was presented by Dean Linscott at the 1971 Statewide Institute in Santa Monica.

MUSIC: Record: Columbia SNSX 5002, Sidel, Band 5, or any good Norwegian masurka.

FORMATION: Cpls anywhere on the floor, in shoulder-waist pos throughout the dance. Begin with M back to ctr (W facing ctr) and move in LOD.

STYLING: Entire dance is done smoothly, with ft kept close to the floor. Since pattern change is made at the whim of the M, all cpls need not be dancing the same pattern at one time.

MUSIC 3/4

PATTERN

Measures

1 meas INTRODUCTION

STEP I

Described for M; W ftwork opp.

1 M step L sdwd L (ct 1); close R to L (ct 2); step L sdwd L (ct 2); step R across L (ct 3).
any
number Continue until you wish to change sides with ptr.

TRANSITION STEP (Usually danced on any even meas.)

1 Described for M; W ftwork opp. M step L sdwd L (ct 1); step fwd R twd ptrs place (ct 2);
any step L beside R (ct 3). On cts 2 and 3, M lead W across in FRONT of him to change sides
number as they make 1/2 turn CCW. M is now facing ctr, W has back to ctr.
Now W begin with L ft and M begin with R to continue STEP I until you wish to change sides again, preparatory to dancing STEP II.

TRANSITION STEP (Usually danced on any even meas.)

1 Change sides as before, but with opp ftwork, M leading W 1/2 turn CW in FRONT of him to
finish with his back to ctr.

STEP II

M must have back to ctr before beginning this step, so STEP II SHOULD FOLLOW IMMEDIATELY AFTER A TRANSITION STEP, where M moves from outside of circle to inside. This is a cpl turn similar to Snurrbocken, but danced very smoothly, with one CW turn per meas, with a slight dip on ct 2. Keep ft close to the floor and lean away from ptr.

1 M: Step L fwd beginning to turn CW around W (ct 1); close R to L, with slight dip, bending
both knees, continue turn (ct 2); step fwd R turning R toe sharply out, to complete
turn (ct 3).
W: Step both ft together (ct 1); step fwd R (ct 2); step diag fwd L to complete turn (ct 3).

M	Count	W
L	1	Both
Both	2	R
R	3	L

any
number Continue this turn until you wish to begin STEP I again.

NOTE: The turning cpls have the "right of way", and the other cpls (dancing STEP I) should keep out of their path.



CSÁRDÁS (Michael's Csárdás)

(Hungary)

Record: Folk Dancer MH 45-2081 B.

Formation: Cpls scattered around the room.

Source: The dance is based on the traditional characteristics of the csárdás style from the Tisza region, arranged by Andor Czompo.

Note: This dance is dedicated to Michael Herman for his devotion in promoting Hungarian music and dance for the American folk dancer.

MOTIFS:

cts

1. Double Csárdás

- 1 Step on the R ft to the R.
- 2 Close the L ft to the R ft and take wgt.
- 3 Step on the R ft to the R.
- 4 Close the L ft to the R ft w/o taking wgt.

Symmetrical repeat.

NOTE: The steps are small with slight emphasis on the "up beat".

2. Open Rida

- 1 Step on the R ft on a R fwd diagonal.
- 2 Turning CCW, step with L ft in front of R ft with a slight knee bend.
Repeat same way.

3. Open Rida with stop

- 1-6 Do 3 open Ridas.
- 7-8 Step on the R ft to the R side with a slight knee bend.
Symmetrical repeat.

NOTE: The Rida is done in cpl formation, where the cpls as a unit turn in place to the R (CW) or L (CCW).

4. Closed Rida with stop

- 1-2 Step on the L ft on a L fwd diagonal.
- 3 Step on the R ft in front of the L ft with a slight knee bend.
- 4 Step on the L ft on a L fwd diagonal.
- 5-8 Repeat cts. 3-4 the same way, 2 more times.
- 9-10 Step on the R ft in front of L ft with slight knee bend.
- 11-12 Step on the L ft to the L side.

NOTE: The first slow step on cts. 1-2 is an introduction to the actual closed Rida steps with which the cpls turn in place. They stop the turn on the last 2 slow counts.

5. Turn away

- 1-2 Step on the R ft to the R side and turn on the R ft.
- 3-4 Step on the L ft to the L side, which stops the solo turn.

NOTE: The dancers break up the closed cpl formation and they do the Turn away individually with identical ftwk. The turn is a full turn to the R. At the end, the two dancers face each other.

6. Run, Run, close

- 1 Step on the R ft in place.
- 2 Step on the L ft in place.
- 3 Close the R ft to the L ft with accent (heel-click).
- 4 Pause.

7. Slapping

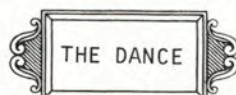
- 1 Step on the R ft in place.
- 2 Hop on the R ft; at the same time, slap with the L hand the raised L thigh or L boot top inside.
- 3 Step on the L ft in place.
- 4 Hop on the L ft; at the same time, slap with the R hand the raised R thigh or the R boot top inside.

NOTE: Other possible variation is a cross hit on ct. 2 and 4. The hand hits the opp boot top inside.

(continued)

MICHAEL'S CSARDAS (continued)

8. Cifra
 1 Leap on the R ft to the R (small leap).
 & Step on the L ft beside the R ft.
 2 Step on the R ft in place.
 Symmetrical repeat.
9. Kis Harang (small bell)
 1 Step on the R ft in place.
 & Step on the L ft in place.
 2 Step on the R ft in place; at the same time, swing L leg slightly to the L side.
 Symmetrical repeat.
 NOTE: The steps are running steps on the balls of the ft. Knees are kept straight and slightly rigid during the first two steps.
10. Preparation for open rida
 1-2 Step on the R ft on a L fwd diagonal with knee bend.
 3-4 Step back on the L ft..



Couples without any special formation in shoulder-shoulder-blade position.

<u>Measures</u>	<u>Pattern</u>
	<u>Melody A I</u>
1-2	Introduction.
3-4	Double csárdás (#1), to the R and L.
5-6	Open Rida with stop (#3), to the R.
7-8	Open Rida with stop (#3), to the L.
9-12	Repeat the Open Rida with stop to the R and L.

Melody A II

Same as A I, but replace the Introduction with 2 Double Csárdás (#1), R and L.

Melody B I

- 1-3 Do three Double Csárdás (#1), to the R, L, R.
 4-6 Do the Close Rida with stop (#4).
 7 Partners separate with Turn away motif (#5).
 8 Both dancers do the Run, Run, Close motif (#6).
 9 M does the Slapping motif (#7), W does the Cifra motif (#8), to the R, L, or small bell motif (#9), to the R, L.
 10 Dancers do the Run, Run, Close motif (#6).
 11 Do the Preparation for Open Rida motif (#10).
 12-13 Partners gradually go into shld-shld-blade position again and they do 4 Open Rida to the R, turning in place CCW.
 14-20 Repeat Meas 7-13 the same way.

Melody B II

Same as Melody B I.

B Melody Fast

Same as B melody slow, but done faster according to the music.

B II Melody Fast

- 1-13 Same as B II, this time omit the Meas 14-20 sequence.

(c) 1972 by Andor Czompo. State University College, Cortland, NY 13045. Do not reproduce this dance description without the written permission of Andor Czompo.



FESTIVAL IN LULEÅ

by Larry Getchell

We arrived in Luleå on a Friday night. Luleå, by the way, is some 500 miles north of Stockholm (70 miles south of the Arctic Circle), located at the mouth of the Luleå River, where it flows into the very tip of the Gulf of Bothnia. It's a "Land of the Midnight Sun" and very lovely this time of year (June). Saturday there was a meeting of the "clan", meaning that all the relatives got together to welcome Anna and this foreign brother-in-law. Late in the day I, in my recently acquired study book Swedish, mentioned I would like to find a festival, either folkdance or fiddle. Someone spoke up and said there was an article that very day in the local paper telling about a Folk and Fiddle Festival being held right here in Luleå.

On Sunday, according to the *Tidningen* (newspaper), the entire group of some sixty to one hundred *spelmän* (fiddlers) and nearly one hundred folk dancers would, following services in the high Medieval Lutheran Church, assemble outside the church itself and march direct to Gammelstad, where there would be music and dancing. Anna's brothers guaranteed to get me there, so at last I was to see a real Swedish dance and fiddle festival performed in traditional fashion.

Sunday morning we drove directly to the church just after it let out; costumed dancers and fiddlers were grouped together at the exit, with fiddlers playing for small groups here and there, and spectators and participants mingling and milling around. A flag bearer stood near the center holding aloft a large Swedish flag.

All of this continued for some fifteen or twenty minutes, and then, led by the flag bearer, fiddlers and dancers formed a line some four across and started their parade to the tune of a very lovely march played by the fiddlers. The latter, by the way, had come from many parts of northern Sweden (and even one from Finland), although most were from the province of Norrbottens; the folk dancers were all from folk dance clubs in and around Luleå. It later developed there were at least two dance clubs, one a youth group and the other an adult group. Their costumes were traditional of Luleå, with sort of a snap-brim dark hat for the men, black jacket and light colored pants, although some were dark blue. The girls' costume was a skirt with vertical stripes and a hem-line length jacket, black and sleeveless, not so different from costumes I have seen. One exception might be the headpiece, which was more like a fitted checkerboard scarf, tied or knotted in the back. There were a few white headpieces worn by the girls.

Arriving at Gammelstad, the dancers assembled in front of an open stage, while most of the musicians moved to the stage itself. It was not large enough for all the fiddlers, so apparently a special group had been selected to play for the dancing, which began immediately. A goodly crowd of some two thousand folks,

according to the paper, were in attendance. The site, so I was told later, had been donated together with several buildings for the promotion of folkdance and festivals.

In a matter of minutes, the fiddlers started playing, and the dancers began their traditional dances. First the young group did a very simple couple dance which began in a large circle and then broke up into smaller circles which turned individually and interchanged with other small groups with a sort of wheel effect. Then the music became a little livelier, and the adult group, fully costumed, performed a rather intricate circle dance where each dancer turned, causing the hands to cross in front; then they had to step over the joined hands, one person at a time, to unwind, this being accomplished by a final dish-rag turn by the full circle simultaneously. Then came "*Snurrbocken*", and this I recognized, you can just bet!

During a short break in the action, fiddlers formed small groups and began playing. I especially noticed one group where four fiddlers were going at it hammer and tongs. They were all, of course, playing the same tune, but they paired off two by two. One couple really got to me--a couple of weather-beaten, leathery faced *spelmtän* veterans, one could be sure. It was the vigor they employed and the serious, almost fighting, expressions on their faces that held my attention.

This was the first of what is planned to be a much bigger annual affair, and while compared to some that take place it was probably a little disorganized, I had the time of my life as I ran from pillar to post getting pictures and the music on tape.

Some days later we visited one of Anna's friends in Delsbo, Halsingland Province, just a few miles from the province of Dalarna. Here our friend showed us the site used in Delsbo for the annual big fiddle festival where more than 200 fiddlers gather. Then in the local paper we read of a coming Hambo contest during July which would attract forty to fifty thousand spectators and 2000 Hambo dancers already entered, including four couples from California. They hold the contest on the highway, apparently the only surface large enough for the purpose. Special shoes are worn and worn-out for the contest. Our friend gave me the newspaper with the account of the event, together with pictures, of last year's contest. It shows the winners removing some of their costumes in preparation for a quick dip in the adjoining lake. The man has removed just his shirt, and the girl is stepping out of her skirt. What the final swimming costume, if any, was, I will never know, and the written account in the Swedish paper doesn't help. Anna, who reads and talks Swedish fluently, won't tell me.



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LAFAYETTE

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

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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.

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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.

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SANTA CRUZ

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

Mendocino Woodlands Camp



Photo by Doug Walker.

in DANGER!

A surprise parade occurred in Mendocino on Saturday afternoon, June 29th, as singers, dancers and musicians from the Mendocino Folklore Camp came to town to dramatize the plight of the Mendocino Woodlands Camp Association. The Association is in danger of losing its state lease on 288 acres of forest land and camp facilities, eleven miles east of Mendocino.

The group assembled on Main Street, and soon the rhythms of Bulgarian, Norwegian, Croatian, Irish and Romanian music were drawing the attention of passers-by. Banjo pickin' and clogging took the group to the Mendocino Hotel where they presented an impromptu concert. After more singing, the group returned to the Woodlands Camp.

Each June for the past ten years a folklore camp has been held at the Mendocino Woodlands Camp; many cultures have been studied. The Woodlands Camp is administered by a non-profit association of the Folklore Camp, Pacific Central District of the Unitarian Church, Camp Fire Girls, 4-H Clubs, and Jack and Jill. Historically, the Association has been pressed for funds, but it is now facing the serious threat of closure by the state and reversion of the land to forestry management (this means the redwood trees would be logged). The combination of expensive maintenance requirements and a decrease in rentals made the Association almost \$8000 short in their budget. This amount must be raised or pledged by October 1st, 1974, to insure the preservation of the beautiful woodland setting and the continuation of programs at the camp.

There are many ways for small groups to raise money: musicians and dancers can perform at art fairs, high school assemblies, conventions, shopping complexes, and even on busy street corners or plazas (live music and costuming are musts in these situations). Larger groups can produce benefit institutes, international food faires and craft displays, raffles, concerts, and benefit parties.

One extremely important way of sustaining the life of this woodland camp is to solicit organized groups to rent and use the camp's facilities, which include cabins with fireplaces, dining and recreation halls, pool, hiking trails and river swimming. There is abundant wildlife & especially rich botanical specimens which would provide ample study material for science or conservation groups; there are open campsites which are excellent for large groups of young campers; music seminar groups would find the solitude they need. And all of this is available at very reasonable prices for groups of from 30 to 450 persons.

For information or an appointment to see the camps, contact the caretaker, Neil McLean, PO Box 267 Mendocino, CA 95460, (707) 934-5755. Bookings are made through Lee Pinto, PO Box 102, Ukiah, CA 95482. Contributions to keep the camp open may be directed to the President of the Mendocino Woodlands Association, Judy McLean, PO Box 271, Fort Bragg, CA 95437.

Hopefully this camp can not only be continued, but expanded to allow many more dancers, folklore enthusiasts, and others to participate in this unique and rewarding camping experience.

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Marianna Stecher and Kevin Linscott at the Mendocino Hotel.
Photo by Doug Walker.

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COUNCIL CLIPS

EIGHT TO EIGHTY FOLKDANCERS - Nevada

The senior member of the Eight to Eighty Folk Dancers was the guest of honor at an eighty-fifth birthday party at Sierra Vista School, Reno. Mrs. JESSIE HAIGHT was one of a small group of folk dancers who began the Eight to Eighty club five years ago, and still attends the club's activities frequently.

Club leaders HARRIET & AL CALSBECK base the activities of the club on participation of the entire family. The name EIGHT TO EIGHTY FOLK DANCERS was chosen to express the appeal of folk dancing to all ages. During the school year, the club is sponsored by the Rec Depts of Sparks and Carson City, which provide meeting places. The Carson City branch meets from Sept thru May in the Rec Ctr on Hiway 50, three blocks east of Hiway 395. The Reno-Sparks group meets in Sierra Vista Sch, off Valley Road, a mile north of E. Fourth St. The Carson sessions are on Tuesdays, and the Reno-Sparks meetings are on Fridays, with both groups open to the public.

Harriet Calsbeek

GREATER EAST BAY FOLK DANCE COUNCIL

On Saturday, May 11, the Girl Scouts of the Bay Area held their 26th annual Folk Dance Festival at the El Cerrito High School, with over a thousand girls in costume performing well-known and popular folk dances. This was the 22nd such festival that ARLEEN KRENTZ of the BERKELEY FOLK DANCERS has directed. She was presented with a bouquet of American Beauty roses from the Richmond-Pinole Girl Scout Council and with a beautiful hand-made quilt from the Berkeley-Albany-El Cerrito Council. Each Girl Scout designed and made a square of the quilt from material that went into the making of their folk dance costumes. What a magnificent tribute!

LILLIAN DePAOLI, President of the EBWDC, would like to remind everyone that classes will resume on September 5 from 9:30-11:30 AM, at Leona Lodge, 4444 Mountain Blvd, Oakland.

DOLLY SCHIWAL is starting a class in International as well as American Folk Dances on Monday evenings from 7:30-9:30 PM at the Fremont Community Center, 40204 Paseo Padre Pkway. The class is being sponsored by the Dept of Recreation and Leisure Services, City of Fremont. Dolly says they have a beautiful hall by the lake with lawn all around.

RICHMOND-SAN PABLO FOLK DANCERS, taught by JACK & LORRAINE PINTO, will resume classes on Wednesday evenings in September.

SAN LEANDRO CIRCLE UP Parties, on the third Saturday of the month at Bancroft Jr High School in San Leandro, have continued throughout the summer. President of the group is CHET REID; MARY KOZE is Vice President; and ELEANOR VANDERBYL is Secretary. RAY & PHYLLIS OLSON are in charge of programs, so you know they are good.

Genevieve Pereira

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The GOLDEN GAITERS will host a folk dance festival at the Recreational Arts Bldg, 50 Scott St, Sunday, Sept 29, 1974, from 1:30 to 5:30 PM. This annual festival is sponsored by the SF Park & Rec Dept and the SF Council of FD Groups. The theme is "San Francisco Golden Gate Bridge" and the Chairperson is JEWEL PIANA. There will be four square dance callers. Exhibitions will be by the SF Park & Rec Dept classes under the direction of IRENE WEED SMITH. Special entertainment by RAY BELL and his Band. Free admission.

The next SF COUNCIL OF FOLK DANCE GROUPS' meeting will be on Saturday, Sept 14, 1974, 9:30 AM, at the SF Public Library (Main Branch), Larkin & McAllister Sts, in the Lurie Room (on the first floor). All folk dancers are invited to attend!

ANN HUGHES, President, CHANGS INTL FOLK DANCERS, is pleased to announce the Beginners' Class will continue to be held every Friday from 8-9 PM at Commodore Sloat School, Ocean Ave and Junipero Serra, and that there will no longer be any class fee. Instructor is FRANK BACHER.

THE FUN CLUB invites all folk dancers to its next party, on Saturday, Sept 7, 1974, 8:15 PM, at Portalhurst Presbyterian Church, 321 Taraval St. The party theme will be "Ye Olde School Daze!" Dress as an old-fashioned school kid--there will be prizes for best entries, most original, etc. RAY OLSON will be guest square dance caller. Delicious refreshments! Donation, \$1.50.

Cathy Jair

FRESNO FOLK DANCE COUNCIL

Council Officers were installed at a potluck dinner and folk-dance recently: President, JIM KEARNS; Vice President, BILL BOLTON; Secretary, CLEDA RODRIGUES; Treasurer, BILL EICKHOLT; and Historians, MACE & SARA MAGARIAN.

SQUARE ROUNDERS also have new officers: President, PAUL JACKSON; Vice President, BILL BOLTON; Treasurer, ALICE EICKHOLT.

The Scottish group has ended the season with an all-day picnic at Bass Lake, complete with dancing and bagpipe music. Did you ever try skip-change-steps on a slope slippery with pine needles? The group hopes to form a branch of the Scottish Society, and they will announce Fall classes at a new location soon.

Biggest surprise of the season was the party that was given in my honor few weeks back--a 'Thank you' for the years of teaching. It was spear-headed by Hazel Peterson, and some 75 people attended. It was a really great party, with orchid corsage, exhibi-

WELCOME, FOLK DANCERS
to

"VALLEY of the MOON FESTIVAL"

Petaluma Intl Folk Dancers
Party every 2nd Saturday
Penngrove Club House, Penngrove

Lou and Marge

Welcome you to their
FUNNY FARM RESTAURANT
noted for their Fine Food
specializing in Breakfast
and a Unique Salad Bar
(Sonoma Bowl - Hiway 12)

tions and everything!

The Quigley Playground group, which has averaged two programs a week this season, was among those honored at two events: a pot-luck dinner at which awards were given, and a weekend at Camp Fresno, both sponsored by the Fresno Recreation Dept.

CENTRAL VALLEY FOLKDANCERS' new officers for the coming year are: President, LES PETERSON; Veep, MURRAY NORRIS; Secretary, HELEN SHROPSHIRE; Treasurer, LOUISE PETERSON; and Council Rep, KEN WIGHT. The group has moved into Roeding Park for their 22nd year of Sunday evening folk dancing. Visitors are always welcome!

Vera Jones

PENINSULA FOLK DANCE COUNCIL

Congratulations are in order for MARIAN & NED GAULT's ENSEMBLE INTERNATIONAL. Their four performances at EXPO '74 World's Fair, in Spokane, Washington, were acclaimed by the Fair Officials to be especially outstanding. They brought honor to the Peninsula Council & to Folk Dancing in general. Each of their performances was before a capacity audience, and many returned to see them the second and third time. A lady from the USSR wanted and received all of their autographs, and a young man was heard to say, "I can't believe it--they have got to be from the Ukraine!"

We are fortunate to have the following slate of new officers for the Peninsula Council: BRUCE WYCKOFF, President; STEVE DRAKE, Vice President; IDA DEAN, Secretary; MARGY ARMENTROUT, Treasurer.

All Peninsula classes will resume their regular schedules in September; however, there will be a teaching change with the DOCEY DOE's. The TORBURNS and the WYCKOFFS will continue as teachers, but each will take a full year of teaching the Beginners and Intermediates, with the Torburns starting in September. They will alternate on Party Nights, and in summer, both will share the time.

Still available: WORKSHOP, September 4-11-18. "Tehuantepec" & "La Joaquinita" & one or two of "Vira do Sitio", "Jota de Badajos", and a new 'camp dance'. By GRACE NICHOLE. Donation \$1, sponsored by THE BARRONADERS. Further info at 967-7265 or 961-2715.

Another folk dance class will be added to the San Jose Adult Education Program. It will be a class for Beginners and will be taught by KEN & SANDY MAURER. This will make four dance instructors, teaching at different levels, for GAY NIGHTERS.

The Redwood City Docey Doe Club will in the future be known as THE REDWOOD CITY DOCEY-DOE FOLK DANCERS. The change is due to some confusion that they were a square dance club.

Cathie Soule

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ECHOES

FROM THE

SOUTHLAND

By Perle Bleadon

SAN DIEGO AREA NEWS

Following are the Clubs in the new International Folk Dance Association of San Diego County: ARMENIAN FOLK DANCERS, CABRILLO FOLK DANCER, COLINA FOLK DANCER, CYGANY FOLK DANCER, FOLKLAENDERS FOLK DANCER, LAS PULGAS FOLK DANCERS, OCEAN BEACH FOLK DANCERS, SAN DIEGO FOLK DANCER, SAN DIEGO HIGHLAND DANCERS and SCOTTISH COUNTRY DANCERS. Many of these clubs are also members of the Folk Dance Federation of California, South.

San Diego Folk Dance Club officers are: President, JANET MOORE; Vice President, ANN CUNNINGHAM; 2nd Vice President, LUCY DREHER; Secretary, CAROL TURTON; and Treasurer, JIM WADDINGHAM. The Club Beginners Class meets every Wednesday from 7-10 PM at the Recital Hall, Balboa Park. Teacher: ALICE STIRLING.

Beginners classes meet every Thursday at 7:30 PM, Balboa Park Club Building. Be sure to tell your non-folk-dancing friends! Another beginners folk dance group meets every Friday night at 7 PM at Ocean Beach Elementary School, Santa Monica & Sunset Cliffs Blvd. Teacher: YETTA EDELSTEIN.

Interested in Swiss-German dances? For info call: 281-7490, or see BILL or ANN FARRELL.

FOLKLAENDERS' "WINZERFEST"

The Folklaenders invite you to their "Winzerfest", October 5th and 6th, 1974, to be held in the Municipal Gymnasium in Chula Vista, 385 Parkway. There will be an Institute on Saturday, Oct. 5th from 1:30 to 4:30 PM, to be followed in the evening by a Festival. There will be a Federation Council Meeting Sunday morning at 11:30 AM, followed by general dancing from 1:30 to 5:00 PM. There will be pre-parties, after-parties, exhibitions and fun for everyone. The sponsors are the Folk Dance Federation of California and the Chula Vista Recreation Dept.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE REUNION

Do mark your calendar for this event. The Day will start with an Institute at 1:00 PM with two great teachers who will present some of the outstanding dances of the Conference. The Institute will end at 4:00 PM, to be followed by a Federation Council Mtg. The doors will open at 7:00 for the evening festivities; the program to start at 7:30 PM will include old favorite dances, camp dances, exhibitions, refreshments, door prizes, etc. The date for this important event is 14 September 1974, a Saturday. Location is to be Eagle Rock Playground, 1100 Eagle Vista Drive, Eagle Rock, Calif. Donation to Afterparty, \$1.00.

CAMP HESS KRAMER

The ever-popular Federation Institute at Camp Hess Kramer will take place this year the weekend of October 18, 19 and 20. For further info---and if we aren't already full---contact HENRY RUBY 465-5063, or 5667 Spreading Oak Drive, Los Angeles, Ca 90068.

WESTWOOD CO-OPERATIVE FOLK DANCERS

Westwood's Party on the West Los Angeles Mall was a huge success, with about 500 dancers and several hundred spectators enjoying the dancing and evening breezes. This was Westwood's third Festival on the Mall.

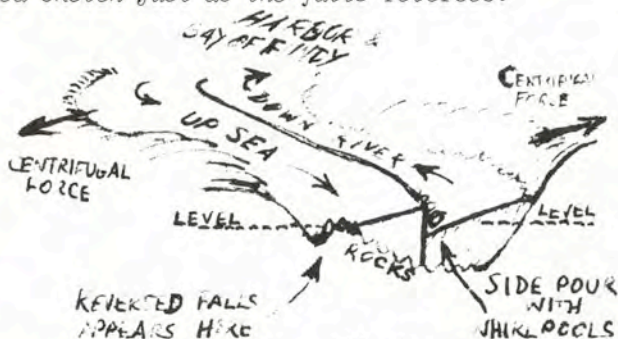
Westwood's ELAINE & MICHAEL KAMEN had a wonderful vacation. They went first to Florida and from there flew to Eastern Canada. Michael's impression of St John River, and a drawing of the River, follow:

"REVERSING FALLS OF ST. JOHN"

Six years ago, Westwood's own Ed Feldman taught us a Scottish dance called St. John River. 'Sfunny, once I saw a crazy river in East Canada acting just like this dance. Why yes, the place, New Brunswick has fone books full of Scots. Many TV shows are direct from Scotland and even a kilted piper greets you at the border of Nova Scotia--alias New Scotland.

The dance depicts: A) Lo-tide rapids, B) Bridges, C) Whirlpool, D) Water pouring sideways, and E) Reversing current.

This year I revisited it and it's true: A big river descends quickly and curves into the Bay of Fundy. However, the tide rises 28 feet. That's faster'n the River. Need I say more? Here's an exaggerated sketch just as the falls reverses:



Finally approaching Hi Tide, all you can see is a neat little Falls facing upstream. At Lo Tide everything becomes a simple rapids, and boats sit stranded in the harbor. This alone, I thot was terrific. The world-record Fundy tides make this possible. Farther northeast they hit 52 feet vertically twice a day. During storm and syzygy (sizzle-jee) the waterlines are 62.3 ft. apart. Even the word syzygy is a dinger.

All the rivers are hit KPOW and look damaged. Twice a day, a bore (one wave) rolls up from the sea as far as 35 miles. It goes 6 MPH. You can chase it by car, or drive to the next river, or catch a split at a tributary. Towns advertise "see our bore" and give summer schedules. You can get "bored".

A policeman tells me surfers try to ride them. No luck. Imagine one 6-hour ride for 35 miles! Actually, it's too easy. Very unlike surf, Fundy advances relentlessly, smashes you at 6 MPH and then you automatically ride 35 miles clinging to the wreckage.

A better idea: eat in the reversing-falls restaurant and watch. Hey, it's doing it now! Shall we dance?

Your Letters...

Editor:

My wife Anna and I spent most of June visiting her relatives in Luleå, Sweden, including several days traveling through central Sweden and a few days each in Norway and England....

Our copy of the July/August issue of LET'S DANCE arrived about this time, and my attention was immediately called to Kenneth Seeman's fine article on Swedish Traditional Dance. I read it several times and greatly enjoyed it, especially in view of our recent experiences in Sweden, where we were fortunate to see and enjoy an actual festival, as well as visit the sites where some of the most important events of this nature would be held during the summer.... If you can use this accounting of our Swedish Festival experience, be our guests. [See article pages 24-25.]

Sincerely,

Larry & Anna Getchell, Oakland, California
o0o0o0o0o

Editor:

It happens that I am especially interested in Japanese folk dancing and visited folk dance exhibitions in Japan during 1966-1969. I wonder if you would know of any authorities on Japanese folk dance in this country. I have been doing reading in English and Japanese and have records, but would like to talk with someone about the subject if possible.

Sincerely,

Anne M. Cooper, Richmond, Virginia
o0o0o0o0o

Editor:

I was privileged to attend two International Folklore Festivals in Czechoslovakia on a recent vacation trip. The first was in Strážnice, Moravia; the second was in Východná, in the lower hills of the Tatra Mountain Range in Slovakia.

The groups at both areas performed so perfectly that I could not say which I liked better. Yet all they really did was just what we do except they did it to a higher degree of perfection. The ensembles were from various parts of Europe and were both amateur and professional with their own live music....

"Props" such as ice axes were frequently used, as well as occasional animals or persons dressed as animals.

Strážnice appears to be a sleepy little village of some 5,000, but at this time it swells up to some 35,000. They have huge museums showing things used as "props" in the past: ice axes and farm tools, as well as a big variety of costumes. Many artists live and work there.

Východná, on the other hand, is more of an old fashioned farm village with little gardens with log or roughly hewn timber houses. It too swells from some 4 or 5,000 to some 30,000 at festival time. Východná is better prepared for the show because it has a large amphitheatre. Strážnice has only "bleachers".

Sincerely,

Will Whiting, Crockett, California

Federation Information

In keeping with this administration's pledge to inaugurate new concepts and ideas to once again revive the general public and city official's opinion and attitude toward Folk Dancing as a cultural activity enjoyed by young and old alike, and to restore Folk Dancing to its rightful place of acceptance, we are going ahead with various methods to build an image and publicize our many activities where these goals may best be accomplished.

We will keep you advised of our progress and answer your specific questions by means of monthly communications from your officers.

Our Second Annual "OFFICERS FAIRE", is to be held on Sunday, October 6th, 1974, at the Lions' Club and Recreation Center on Tamalpais Avenue in Corte Madera, Marin County.

This full afternoon of Fun & Games will commence at 2 PM and will include: BINGO, BLACK JACK 21, CRAP TABLES, WHEEL OF CHANCE, DARTS, plus many other games. Of course, Admission is FREE, and gaming tickets are available at 5/\$1.00, entitling you to participate in any of the above. Many valuable prizes have already been secured. Booths, offering for sale, artifacts, handicrafts, records, white elephants, costumes and accessories and refreshments, will be manned by your officers.

Please bring, by 1:00 PM, your surplus or discarded costumes, accessories, white elephants and anything else you wish to sell--set a price--and split the profits, 60% for you and 40% for the Federation. An auctioneer will be on hand to assist.

A nominally priced Buffet Dinner will be offered at 6 PM, followed by General Folk Dancing till all hours.

Come---bring your friends!--to picnic, gamble, dance, etc, and enjoy a great day!

Ernie Drescher, President

PUBLICATIONS

We hope to make your Federation publications more visible this year! Many of you saw the table at STATEWIDE in San Jose showing the many excellent publications offered by the Folk Dance Federation of California, Inc., including LET'S DANCE magazine, seven volumes of Dance Descriptions, Costume Brochure, Costume Calendars, Federation Directory, etc.

In order to make these publications more available locally, regional "LET'S DANCE REPRESENTATIVES" have been appointed from the various areas as follows:

<i>Theda Mary Armentrout</i> ...Peninsula	<i>Elsa Miller</i>Los Angeles
<i>Cleo Baldwin</i> ...Sacramento	<i>Gwen Rasella</i>Marin
<i>Ed Hussey</i>East Bay	<i>Audrey Silva</i>Santa Maria
<i>Vera Jones</i>Fresno	<i>Alice Stirling</i> ...San Diego

These people will be at local parties, will have publications available to show and sell, and will be able to answer your questions. Look for them!

Bruce Wyckoff, Director of Publications

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

SEP 14, Sat, FOLK DANCE FESTIVAL, San Diego State University.
OCT 5-6, Sat-Sun, FESTIVAL, hosted by Folklaenders, Chula Vista.
OCT 25-27, Fri-Sun, FEDERATION INSTITUTE, Camp Hess Kramer.
NOV 10, Sun, TREASURER'S BALL, West Hollywood Playground.
DEC 8, Sun, FESTIVAL, Pomona Folkarteers.

1975

JAN 25, Sat, 28th INTERNATIONAL FOLK DANCE FESTIVAL, Music Center.
FEB 14-16, Fri-Sun, LAGUNA WEEKEND, hosted by Laguna Folk Dancers.

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

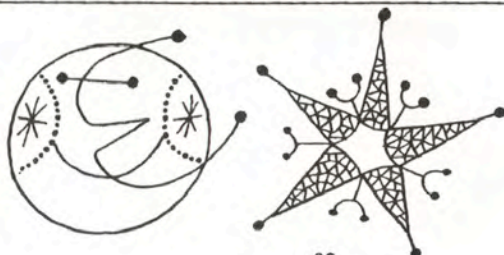
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- SEP 7-8, Sat-Sun, BLUE LAKE RESORT, "Marin Dance Council Campout".
Contact Day Drexler, 24 Hill St, Mill Valley; (415) 388-1521.
Host: Marin Dance Council.
- SEP 14-15, Sat-Sun, SONOMA, "Valley of the Moon Folk Dance Festival",
Sat: Institute, 1:30-4:30 PM, Prestwood Sch, 343 E. Mac-
Arthur St. Sun: Mtg, 11:45 AM; Festival 1:30-5:30 & 7:30-
10:30 PM; Kolos 6:30 PM. Veterans Memorial Bldg, 126 1st St.
- SEP 29, Sun, SAN FRANCISCO, "Summer Festival", Recreation Center,
50 Scott St; 1:30-5:30 PM. Hosts: Golden Gaiters and
San Francisco Council of Folk Dance Groups.
- OCT 6, Sun, CORTE MADERA, "Officers' Faire", Lions Club & Rec
Ctr, Tamalpais Ave. 2 PM. Faire, dinner & dancing.
See page 37.
- OCT 6, Sun, VALLEJO, "Harvest Moon Festival", Community Center
225 Amador St; 1:30-5:30 & 7:30-10:30 PM. Sunnyside FD.
- OCT 12, Sat, MILL VALLEY, "Scholarship Ball", Park Sch, 360 E.
Blithedale; 8-12 PM. Host: Marin Dance Council
- OCT 19-20, Sat-Sun, FRESNO, "Fresno Folk Dance Festival & Reunion",
Holmes Playground, First St at Kerckhoff. Sat Institute,
1:30 PM; Festival, 8 PM; Afterparty, 12 PM. Sun Meeting,
11:45 AM; Festival dancing, 1:30-5:00 PM and 8:00-11:00 PM.
Host: Fresno Folk Dance Council.
- OCT 26, Sat, SAN LEANDRO, "Halloween Costume Party", Bancroft Jr
Hi Sch, Bancroft & Estudillo; 8-11 PM. Host: GEBFDC.
- NOV 10, Sun, NAPA, "Treasurer's Ball", Town & Country Fairgrounds,
575 Third St. 1:30-6:00 PM. Door Prizes and Exhibitions.
Host: Earl Wilson, Treasurer.
- 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". Lucie Stern Community
Ctr, 1305 Middlefield Rd. 8:30-12:00 PM. Peninsula Council.
- DEC 31, Tues, SAN RAFAEL, "Karlstad Ball". Marin Dance Council.

1975

- FEB 2, Sun, NAPA, "Sweetheart Festival". Napa Valley Folk Dancers.
- APR 12, Sat, MILL VALLEY, "President's Ball", Marin Dance Council.



36,
SAN BEACH, CA. 90266

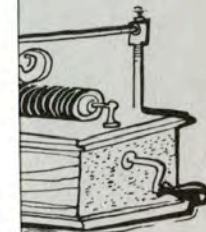
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