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Balkan



Let's Dance



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65¢

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EDITOR.....Linda Horn
ASSOCIATE EDITOR.....Max Horn
DANCE RESEARCH EDITOR.....Dorothy Tamburini
COSTUME RESEARCH EDITOR.....Eleanor Bacon
BUSINESS MANAGER.....Max Horn

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OFFICES

EDITORIAL (Letters, Advertising, and
Circulation).....Linda Horn
6200 Alhambra Ave., Martinez, CA 94553
(415) 228-8598

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
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ON OUR COVER

Playing the *doumbec* drum: see article, page 8. Photo by Dave Nelson.



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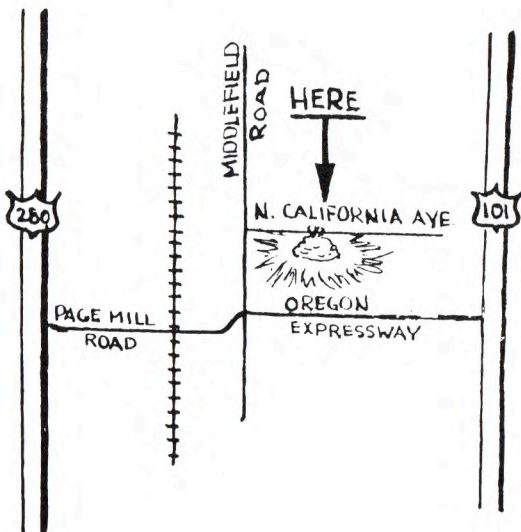
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 Tzadik Katamar
 Slovenian Waltz

SQUARES

Hora Fetelor
 Alexandrovska
 Dreisteyrer
 Prince William
 Vossarul
 Kujawiak Weselny
 Waltz





Costumes of



the Balkan People

Article and pictures by Eleanor Bacon

Many similarities are noted among the costumes of the Balkan peoples. There are eight countries, Greece, Turkey, Bulgaria, Albania, Yugoslavia, Rumania, Serbia, and Montenegro, that make up the Balkan peninsula, and since their boundaries are in such close proximity it is easy to see why there might be close connections in their individual histories.

It is a well accepted fact that with each new occupation of a foreign country, some traditions are influenced and new ones begun. So it is with costumes, too.

In the Balkan countries, the history of the people is so old that there have been many dominating cultures to alter the life and customs of the people. Archaeologists have even found the costumes of female figures on Illyrian tombstones are similar to the costume parts worn in Yugoslavia's Dinaric region. The details found on girdles and sashes worn by Yugoslavian women were found on a Bronze age statuette found in Serbia. The open waistcoat worn by women in Macedonia, continental Greece, and the Dinaric region is also thought to be of Mycenaean origin.

Early Greek and Byzantine civilizations dominated much of the area for more than 2,000 years, and their influence is still evident. Similarities in the costume parts of the barbarian peoples in the Carpathian region are seen on Marcus's and Trajan's columns at Adamklisa in Dobrudza. The women's costumes shown on the columns are the predecessors of many of the more contemporary costumes, like a plain belted dress, gathered in at the waist by an apron. The two unjoined aprons, one in front and one in back, are part of the women's costumes in South Slovenia and East Slovenia, Poland, Slovakia, and Romania. The cut and decoration of these aprons are also, interestingly so, very similar to those from the Himalayas in Asia. The unsewn skirt, similar to the unsewn tunic, is common in the costumes of South and East Serbia, Macedonia, and also in some areas in Bulgaria, Ukrain and Slovakia. The weave is also the same.

The names given to certain parts of the costumes in the Balkan countries can be traced back to Latin and Greek origins. The embroidery on the costume parts can be traced to the artistic achievements of Pamphila, Appolon's daughter in Greece.

The Ottoman conquest in the 14th century left traces of Islamic - Oriental cultrue in the South Slov-Balkan areas and of Turkish influence in the other parts of the Balkans. In the Greek costumes the Turkish influence is seen in the Evzone costume of the men and the Turkish style pantaloons in the everyday

menswear. The women wear tunics over their skirts and blouses and even vests are worn in some areas of the Balkans. Scarves and handkerchiefs have become traditional head coverings.

The Northern part of Serbia and Croatia was under the domination of the Austro-Hungarian Empire and the men's Hungarian Szur coat, and the Croatian Great Coat are very much the same, as are the shirt, vest and full white trousers of those areas.

On some Croatian costumes South of Zagreb, there are costume similarities like those of the Povolzje Finns. The old Slav-Finn tradition is very evident in the Croatian embroidery. The white widow's weeds, worn in some parts of Yugoslavia, derive from an old Finn-Slav tradition.

Traces of Basque and Caucasian influence are evident in the Balkan costume. A men's cloak, worn by hillmen in Albania to Istria, was also worn by the men from the Thracian hills in Cyprus and Portugal, and also by the Tusa tribes in the Caucasus. There are also some similarities in the women's costume. The patterns in the women's stockings, which rhombs and dots predominate, are like those of the mountainous districts of Yugoslavia and the Caucasian tribe Hevsira. Coins as jewelry and scarves are also common to both areas.

Before the close of World War I, the people of Slavonic origin inhabiting the western part of the Balkan peninsula joined together to form a new country, Yugoslavia. Thus Serbia, Croatia, Bosnia, Montenegro, Slovenia and Macedonia became one Politically but retained their individual customs and traditions.

Drawings, page 4: A. Romania; B. Croatia; C. South Serbia; D. Montenegro; E. Albania; F. Albania; G. Greece; H. Montenegro.

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Geometric Dances

We could refer to many of our Folk Dances as "GEOMETRIC" in character. We have only to learn 2 or 3 Scottish dances to realize that most of the actions taken are in a geometric pattern if traced on the floor. The same is true of Square dances, quadrilles and many other dance forms.

There is a long history of development behind these dance forms, much of which is lost in antiquity.

The problem for the novice as well as the teacher is to be able to remember the patterns and for everyone to be in the proper place at the proper time, headed in the proper direction.

To work out these patterns the choreographers, teachers, and even the students will quite often have a system of their own. Simply remembering or "boneheading" the pattern is great if you have the years of experience. Without this experience you will need a prop.

The most common prop is simply a pencil and a piece of paper on which you may mark the various positions representing the people and the direction of travel. A sample of such a diagram for a simple movement in Scottish Dancing would be:

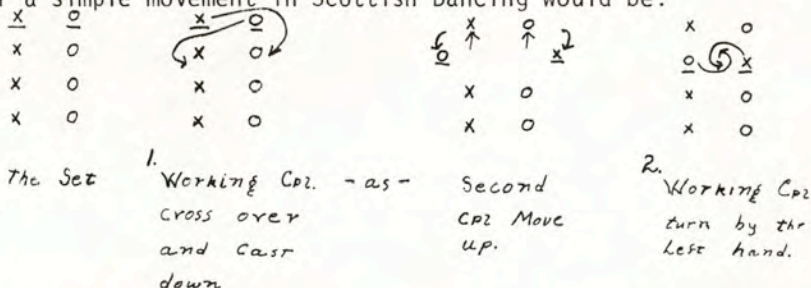


Fig 1: 1st 8 measures (2 4 measure phrases of a Scottish dance diagram).

This requires many little sketches to depict each action. The advantage of this system is that you have made a permanent record of your plan to which you can refer at a later time. This also allows you to double-check your movements to be sure they are feasible.

Another method of studying the patterns of movement is often called the "Bean Game." In this exercise you simply place beans (different kinds and/or colors for different dancers) in the pattern you wish and move them around according to the figure you have in mind. Any other handy material can be used such as pipe cleaners, rocks, buttons, etc.

The disadvantage of this method is that you have no way to review what you have done that got you where you are. You sim-

Continued on page 11

Doumbec Delight

by Mary Ellen Donald



a book review:

From time immemorial percussion instruments have been with us. Only in the recent years has the variety of such instruments begun to be known.

It appears that each culture has had its favorite form, all the way from two sticks being clapped together producing a sharp or harsh sound to loose skins stretched over a hollow container producing a dull thud or the resonant tones of a taut skin over a sounding chamber.

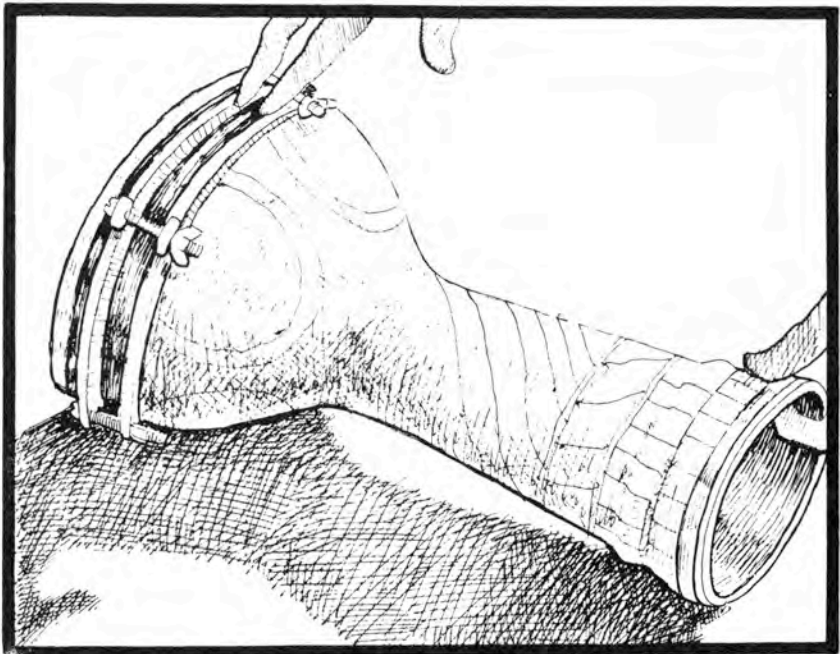
Mary Ellen Donald has taken a beautiful instrument (both in eye appeal and in tonal quality) and described the care and playing in depth. With a little rhythm in the hands it would be possible to produce a nearly professional tone from her descriptions and instructions.

The course of study is divided into 30 lessons, each a little more difficult until the student could become a master (or at least close).

She has included careful and specific music notations covering most of the Near-Eastern and Middle-East rhythms with their odd (to the western ear) measure counts.

For the uninitiated the *doumbec* is a Middle Eastern instru-

(Photo opposite: Ceramic doumbecs...Photo by Dave Nelson)
(Drawing: A metal dumbec drum. Drawing by Brad Johnson of Petaluma, CA.)



ment found among both the peasant and middle-classes all the way from the Atlantic coast of North Africa to beyond the Persian influence, including the Ethiopias on the South and the Greeks on the North. It was probably spread even farther through the influence of Alexander's armies.

The *doumbec* is a delightful instrument with its resonant tones and variable texture obtainable by the experienced drummer. It is one of the best instruments for accompaniment of the pulsing sensuousness of the belly dance and the many line dances we are familiar with as well as the floor or sitting dances with which most of us are not so familiar.

For the person interested in Near of Middle Eastern music, and especially the *doumbec* enthusiast, this book would be a fine addition to the library.

Available from:

Mary Ellen Books

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(See ad, page 26.)

Photo: Playing the doumbec. Photo by Dave Nelson.



Continued from page 7

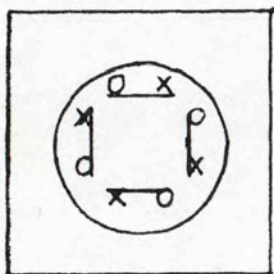
ply have to do it over and over again until you are sure you have it right.

To make a permanent record from the Bean Game you still will need a paper and pencil and diagram the action or write it down in some fashion.

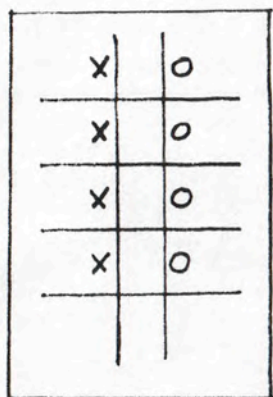
Some teachers and dancers have gone to the trouble to make a set of wooden or plastic figures, each a different color or costume, both male and female. A standard board, like a chess board, marked for the kind of dance being studied would be another refinement.

By placing the figures on the board in sequence, just as the positions may vary on the floor, the dance can be studied in depth. This creates a sort of study game. A permanent record of the movements can be made by sketching or taking pictures of the board at each stage of action.

One form of a board with figures in 1st position could be diagrammed:



Squares



Scottish or
Quadrille
Form

Fig 2: Various choreography board layouts (with figures in position).

In recent years some attempt has been made to commercialize the manufacture of these dance study aids. Check with your favorite record shop or dance supply house. They may have received information on available materials.

Editor's note: For an example of such an aid, see the ad on pg 16.



With the increase in public interest in ethnic dress during the past few years there has sprung up a new line of business that will certainly be a boon to the Folk Dancing costume maker. For only a few cents more than the cost of a regular pattern from your sewing center you can now get a number of very interesting patterns from the speciality pattern maker.

Here in California we are fortunate to have several specialty pattern makers. Most notable is a small group of women in Sonoma County who have assembled the instructions for several very interesting items that have proved quite popular with the ethnic dress set. They will certainly find their place with the Folk Dancer. (See ad, page 15.)

Folkwear Ethnic Patterns are the creation of three California women: art agent Barbara Garvey, weaver and author Alexandra Jacopetti, and fashion designer Anne Wainwright.

Folkwear has reproduced traditional folk garments from several continents in full-scale patterns, complete with instructions for authentic needlecraft designs and techniques, including embroidery, applique, quilting, trapunto, smocking and crochet. Each style can be adjusted to fit all sizes, and some are adaptable for both men and women. The patterns are printed on heavy reusable paper, and most of the sewing is quite simple.

Ann Wainwright translates authentic examples of ethnic clothing into a design which retains the original proportions and construction, and adapts them to the contemporary figure.

The sewing instructions are written and organized by Barbara Garvey. She has been making her own clothes since she was 11, and this, along with a lifelong fascination with the cultures of the past, helps her in writing clear, concise instructions.

The reasearch, diagramming and explaining of time-honored needlework and handcraft techniques is done by Alexandra Jacopetti.

The first series, numbered 101 through 106, published in early 1976, has been gleaned from the Mediterranean world --- Gaza, France, Roumania, Egypt, Syria, and Turkey. Forthcoming collections will draw on the Orient as well as Europe, Africa, and the Middle East.

For a brochure on current styles, send a self-addressed, stamped envelope to Box 98, Forestville, CA 95436.

(Photo, opp. page -- pattern #101; the Gaza Dress. Photo by Jerry Wainwright)



Let's Do Squares!

by Bruce Wyckoff

MODERN SQUARE DANCING

Last month we explored the origins of Square Dancing from the running sets or big circle dances of the Appalachian states and New England quadrilles and contras with the unique American addition of calling. Square Dancing as done, say in the early 1940's consisted of figures relatively unchanged from its origins. Figures done were largely of the visiting couple type where one couple would go and dance with each couple in turn. Then a second couple would follow and repeat the same pattern.

In the late 1940's and early 1950's callers started to call different patterns. Generally two couples would move out to dance with the other two couples. In this manner all would dance at once, eliminating much standing and waiting. The new figures added immense possibilities for variety. Whereas previous squares were fully defined, the new figures offered the caller the chance to vary the patterns in new and interesting ways. Furthermore, the figures could be changed at will adding an element of surprise. Figures included lines, stars, arches and split-the-ring patterns.

The new figures stimulated interest in Square Dancing and many groups started to concentrate on squares. There was an increasing demand for new and more involved figures. Some groups gave up Folk Dancing entirely to specialize in squares. The split soon became complete with little communication between Square Dancers and Folk Dancers. Later Round Dancers left the Square Dance movement to form their own organizations, although many square dance groups continue to do rounds, as do most Folk Dancers.

New figures continued to be introduced to the Square Dancers. Some of the early ones have been adopted by Folk Dancers, for example Star Thru and Square Thru. Others, such as Run and Circulate, were not accepted by Folk Dancers. In recent years a bewildering array, literally hundreds, of new figures have

been introduced. Usually, the new figures are merely several established figures strung together. Just the name will serve to illustrate what has happened to Square Dancing. The "Mainstream" list (done by most clubs) includes Curlique, Zoom, Peel Off, and Walk and Dodge. The experimental list now includes Drift Around, Right On, and Destroy the Line!

The modern Square Dance movement, "Western" Square Dancing, includes the new figures and has spread from coast to coast. The earlier of "Traditional" style continues to be danced as in former years; however, even in the stronghold of "Traditional" Square Dancing, New England, most Square Dancing is the new "Western" variety. Meanwhile, the Folk Dancers continue to dance squares, adopting the modern "Western" variety but doing relatively few calls and changing rather slowly.

A recent development has been to propose adoption of Square Dancing as the official National Dance. This is certainly well justified. Although the basis for American Square Dancing came from Western Europe, both the calling and the modern "Western" type of figure are strictly of American origin.



Folkwear 101



Gaza Dress

Folkwear 104



Egyptian Shirt

Folkwear 105



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104 Egyptian Shirt
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105 Syrian Dress
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Cotton Eyed Joe
Spinnradl
Savila Se Bela Loza
St. Gilgen Figurentanz

Three Quarter Quadrille*
Squares -- Walt Baldwin

MCs -- Norma & Bryce Anderson
Korobushka
Tango Poquito
Tropanka*
Oklahoma Mixer by Three
Guid Man of Ballengigh
Misirlou

Heel & Toe Quadrille*
Squares -- Ray Olson

MC - Bev Wilder
Mayim
Vranjanka
Apat Apat
Biserka Bojarka
Texon Mt Stomp
Virginia Reel

(Note: Several new
dances will be taught
be Bev Wilder)



MC -- Max Horn
Western Trio Mixer
Tzadik Katamar
Doudlebska Polka
Tennessee Wig Walk
Adje Lepa Maro*
Road to the Isles

Blue Stars & Stripes Quadrille*
Grand Square

MC -- Walter Lang
To Tur
Hora Hadara*
The Pookie
Setnja
Square Tango
Scandinavian Polka

Cumberland Square
Squares -- Stan Valentine

MC -- Ray Olson
Ersko Kolo*
St Bernards Waltz
Salty Dog Rag
Couple Hasapiko
Bal in da Straat
Oslo Waltz

*Workshop Dances



EDITORIAL Policy

Recently there was a LET'S DANCE staff meeting at which a few points were discussed and agreed upon. Later at an executive board meeting, these points were approved of. They are now being printed for your information and to prevent future misunderstandings. These points will from now on be considered the policy of LET'S DANCE Magazine:

1. All copy submitted for editorial consideration should be typed.
2. Articles submitted for consideration will either be printed within the next 2 or 3 issues or a note will be sent to the contributor explaining the delay.
3. The deadline on the 1st of each month is extremely important. Most other publications will not accept material after the deadline date. We will bend in special circumstances, IF we are notified in advance to hold space open. If material is to be late and special permission is needed, the editor can be reached at her home in Sonoma at (707) 996-9684, or at the editorial office and home of the associate editor in Martinez (415) 228-8598. Arrangements for holding space will be discussed at that time.
4. Obituary-type articles will be limited to not more than 3 or 4 lines.

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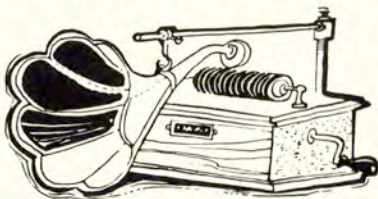
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NEVESTINSKO

(Macedonia)

Nevestinsko (neh-VES-teen-skoh) is a women's bridal dance from western Macedonia. It was learned by the bride-to-be prior to her wedding. She led a line (a group) of other new brides who have been married less than five years. Nevestinsko is also danced on village holidays and at religious celebrations as well as at weddings. This version of Nevestinsko was presented by Atanas Kolarovski at the 1975 University of the Pacific Folk Dance Camp in Stockton, California.

MUSIC: Record: Makedonski Tanec AK-004, side A, band 3.

FORMATION: Lines of W. "W" pos with hands held slightly fwd and above shldr level.

STEPS AND STYLING: Step on ball of ft, rolling from ball to full ft with a very "soft" knee. Rise on the ball of supporting ft before taking next step.

RHYTHM: Slow-Quick-Quick. The irregular 7/8 (3/8 + 2/8 + 2/8) may be counted 1 2 3, 1 2, 1 2; notated as 1, 2, 3.

MUSIC 7/8

PATTERN

Measures

- 1-12 INTRODUCTION: No action. The dance may begin with the first beat of the record but it is easier to wait one musical phrase.
- 1 Face slightly twd LOD. Step fwd on R (ct 1); step on L beside R (ct 2); step fwd on R (ct 3).
- 2 Repeat action of meas 1 with opp ftwk.
- 3 Continuing in LOD, step fwd on R (ct 1); step fwd on L (cts 2,3).
- 4 Turn to face ctr. Step sdwd R on R (ct 1); step on L beside R (ct 2), step on R in place (ct 3).
- 5 Moving twd ctr, step fwd on L (ct 1); step on R beside L (ct 2); step on L in place (ct 3).
- 6 Moving diag in LOD, step fwd on R (ct 1); step fwd on L (cts 2,3).
- 7-8 Repeat action of meas 4-5.
- 9 Moving directly away from ctr, step bkwd on R (ct 1); step on L beside R (ct 2); step on R in place (ct 3).
- 10 Turning to face RLOD, step fwd on L (ct 1); step fwd on R (cts 2,3).
- 11 Turning to face LOD (Continue to move in RLOD), step bkwd on L (ct 1); step bkwd on R (cts 2,3).
- 12 Continuing to face LOD, step bkwd on L (ct 1); step on R beside L (ct 2); step on L in place (ct 3).

Note: The music for Nevestinsko is interestingly phrased:

INTRODUCTION: 5 meas + 7 meas = 12 meas

Dance is repeated 7 times with the following phrasing:

5 meas + 7 meas = 12 meas

4 meas + 3 meas, 3 meas, 3 meas = 13 meas

4 meas + 7 meas = 11 meas

5 meas + 7 meas = 12 meas

4 meas + 3 meas, 3 meas, 3 meas = 13 meas

4 meas + 7 meas = 11 meas

5 meas + 7 meas = 12 meas

4 meas + 3 meas, 3 meas, 3 meas = 13 meas.

The rhythm is consistent in meter with the dance being danced eight times with 1 extra meas. However, if the dance were being danced to live music, the dance could continue until it reached a conclusion at the end of a phrase of 12 meas.

SEPASTIA BAR

(Armenia)

This line dance (seh-PAHS-tee-ah bahr) from the Lake Van region (far eastern area) of present-day Turkey was learned by Ron Wixman and Steve Glaser from Richard Kassabian, director of the Armenian Folk Dance Society of New York, and was presented by them at the 1976 University of the Pacific Folk Dance Camp. Different dances by this name have been taught in the United States by other leaders.

MUSIC: Folkraft 1529. Express X-107 B. 4/4 meter.

FORMATION: Open, mixed circle; leader, preferably a W, at R end. It is desirable to have W and M alternate in the line but it is not mandatory to have equal numbers of M and W. Little fingers joined at shldr level.

STYLE: Steps and touches are taken on full ft; no wt is taken on touches. When "short two-steps" are danced the head is bent fwd and eyes look down. When "long two-steps" are danced head remains erect. Arms remain in position and are not raised and lowered in time with music.

MUSIC 4/4

PATTERN

Measures

Indefinite
4 (clarinet) INTRODUCTION. Following the loud music, 4 measures of clarinet-led music are heard. Dancers, with ft slightly apart, may sway to R and L during each meas of clarinet music (8 sways in all).

I. CHORUS

- 1 Facing ctr, sway to R with slight flex of knees (cts 1,2); sway to L with slight flex of knees (cts 3,4). On cts 2 and 4 a very slight lift of non-supporting heel occurs.
- 2 Step to R on R ft (ct 1); step on L ft, toes beside R heel (ct &); step to R on R ft (ct 2); touch L (full ft) beside and a little fwd of R (ct 3); hold (ct 4).
- 3-4 Repeat action of meas 1-2 (Fig I) with opp ftwk and direction. Steps in meas 2 and meas 4 are small.
- 5 Repeat action of meas 2 (Fig I).
- 6 Repeat action of meas 2 (Fig I) with opp ftwk and direction.
- 7 Touch R ft in same place (cts 1,2); touch R ft in same place again (cts 3,4).
- 8 Repeat action of meas 1 (Fig I) (sway R and L).

II. SHORT TWO-STEPS

- 1 Face and move in LOD, head bent fwd and looking down, beg R, take two short, small two-steps, R, L, R and L, R, L (cts 1, &, 2; 3, &, 4). Bring closing ft only to back of heel of supporting ft during two-steps.
- 2 Continue in LOD with another two-step, R, L, R, turning to face ctr at end (cts 1, &, 2); raise head, touch full L ft beside and a little fwd of R ft (ct 3); hold (ct 4).
- 3-4 Repeat action of meas 1-2 (Fig II) with opp ftwk and direction.
- 5-8 Repeat action of meas 1-4 (Fig II).

III. CHORUS

- 1-8 Repeat action of Fig I (Chorus) exactly.

IV. LONG TWO-STEPS

- 1-8 Repeat action of Fig II, meas 1-8, except that when moving in LOD the two-steps are elongated and done in a smooth, gliding manner, covering distance, and the head is erect. When moving in RLOD the short two-steps are repeated and the head is bent fwd.

V. CHORUS

- 1-8 Repeat action of Fig I (Chorus) exactly.

VI. W SOLO TURNS

- 1-2 M: Place fists on hips and repeat action of Fig IV, except that on ct 3 of meas 2, touch L ft fwd, toes turned a little twd ctr, clap hands fwd at shldr level, and look at W ahead over her L shldr.
- 1-2 W - Hand pos and action: With middle fingers curved more than others, cross hands in front of face, either palm closest to face (cts 1, 2); lower crossed hands to between waist and hip level in front of body (cts 3,4). Uncross hands and bring them fwd and up to face level in a graceful arc (meas 2, cts 1, 2); clap hands fwd at face level, looking back over L shldr (ct 3); hold (ct 4). Eyes follow hand movements.
- W - Ftwk: With 3 elongated two-steps, beg R, make 1 complete CW turn while moving in LOD (meas 1, cts 1-4; meas 2, cts 1, &, 2); touch L ft fwd, toes turned a little twd ctr (ct 3); hold (ct 4).
- 3-4 Both M and W repeat action of meas 1-2 (Fig VI) with opp ftwk and direction but use short two steps.
- 5-8 Repeat action of meas 1-4 (Fig VI).

VII. CHORUS

- 1-8 Repeat action of Fig I (Chorus) exactly.

VIII. W SOLO TURN

- 1-8 Repeat action of Fig VI.

IX. CHORUS

- 1-8 Repeat action of Fig I (Chorus).

NOTE: Leader may call "tserkair tsegetsek" (tser-KAIR tseh-KECK) "drop hands" at the beg of Fig VI, and "tserkair perneahk" (tser-KAIR per-NECK) "rejoin hands" at the end of Fig VI.

Easy Does It!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers



November is the month of the San Francisco Kolo Festival. Kolophiles from all over California will be learning dances of the Balkans from teachers who have been there. The Festival has grown each year, so that now it covers many more countries than at first, including line dances from Armenia, Turkey, Israel and Hungary. There is much variety in the dance-style, mood, rhythm and music, and most of all the folk-lore of these dances. Each dance has a deep meaning in the experience and life of the people. There are dances for family events such as planting, harvest, weddings; national and church holidays; fairs and other social gatherings. Originally men and women did not dance together, but this custom has gradually changed into modern times.

Among the dances of Macedonia, Bulgaria, and Serbia are many which contain asymmetric or irregular meters (or those in which the basic beats are measured off in odd numbers, such as 5-7-9-11-13). The historical basis of this practice comes from ancient Greece, where the principle of Hemiola was used in their paeonic meters. The practice of lengthening the note value of one of the notes of the basic beats in the measure produced these asymmetric meters (sometimes called Bulgarian meters, though they are not restricted to the Bulgarian music). In Hemiola the elongated note may be at the beginning of the measure, at the end, in the middle, or at both ends.

Boris Kremenliev in his excellent book, "Bulgarian-Macedonian Folk Music" says: "Various paeonic meters result from the numerous intricate steps of the folk dance." In dance language, asymmetric meters come out as, "Slow-Quick-Quick", "Quick-Quick-Slow", etc. The Hemiola, or elongated beat, produces the "SLOW" step.

EXAMPLES:

5/8 or 5/16 may be divided as 3+2 or, as in Pajduska
-- 2+3 -- QS

7/8 Gerakina -- 3+2+2 -- SQQ

7/8 Lesnoto -- 2+2+3 -- QQS

9/16 Daichovo -- 2+2+2+3 -- QQQS

11/16 Gankino -- 2+2+3+2+2 -- QQSQQ

8/16 (though even-numbered meter) may be 3+2+3 - SQS

The most common regular meter is 2/4. EXAMPLE: U ŠEST KORATA, a popular dance from Serbia meaning "In 6 steps."

A favorite dance in 3/4 meter is Vranjanka from Serbia.

Balkan dances do not necessarily correlate the musical phrase with the dance phrase. "Cross-phrasing" is common.

EXAMPLES:

Vranjanka -- music phrase 4 measures, dance phrase 5 measures.

Gankino -- music phrase 4 measures, dance phrase 3 measures.

Bela Rada -- music phrase 4 measures, dance phrase 5 measures.

The Kolo Festival will combine folk-lore, foods, live music, dancing, socializing, and fun -- SO GO!

...I gave these and other problems some considerable study when I was teaching for Madelynne Greene at her Mendocino Camp. The title of my class was "Analysis of Folk Dance Rhythms for Teachers and Dancers. I also gave a course at one of the Teacher Training Sessions sponsored by the Folk Dance Federation of California.

Dorothy Kvalnes

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THE LET'S DANCE
READER SURVEY

OCTOBER 1976

In order to help us serve you better, the staff of LET'S DANCE has formulated this READER SURVEY to help us determine the extent and interests of our readership. This is YOUR CHANCE to air your grievances, suggestions, and comments about LET'S DANCE. Just fill in this page (or a copy of it) and send it to me:

Linda Horn, Editor
Let's Dance Magazine
6200 Alhambra Ave.
Martinez, California 94553

Age: (If more than one person in your household read LET'S DANCE, please show how many of each age in spaces.)

under 18____ 18-25____ 26-35____ 36-50____ over 50____

Club, Group, and/or area in which you dance:

Favorite article(s) or series of articles:

Least favorite article(s) or series of articles:

What would you like to see more of?

On the average, when (approx.) do you receive you magazine each month?

before the 1st____
soon after the 1st____
long after the 1st____

Additional comments:

Party Places

Please check your listing and report any changes before the 1st of each month.

NORTH

ALAMO

4th SAT, 8:30 PM, Alamo Women's Clubhouse, WALNUT WHIRLERS.

BERKELEY

3rd FRI, 8 PM, John Hinkle Clubhouse, San Diego Road,
BERKELEY FOLK DANCERS.

FRESNO

1st SAT, 8 PM, Danish Brotherhood Hall, Voorman & Yosemite,
SQUARE ROUNDERS.

1st FRI, 7:30 PM, Einstein Playground, Dakota at Millbrook,
SCOTTISH PARTY

1st SUN, Potluck, Danish Brhd Hall, CENTRAL VALLEY FD.

Last MON, 8 PM, Einstein Playground, MONDAY-NITERS.

LODI

Last FRI, 8 PM, LeRoy Nichols School, 1301 Crescent Street,
KALICO KUTTERS.

MENLO PARK

Alt 1st SAT, 8 PM, Redwood City Women's Club, Clinton St.,
Redwood City, PALOMANIANS.

4th SAT, 8 PM, Menlo Park Rec. Ctr., Alma St. & Mielke Dr.,
MENLO PARK FOLK DANCERS.

MILL VALLEY

3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FDC.

4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.

MOUNTAIN VIEW

1st SAT, 8:30 PM, Powell School, Leghorn & Independence,
BARRONADERS.

OAKLAND

4th WED, 8 PM, John Swett School, 4551 Steel St. (Couples
only) SWING 'N CIRCLE FOLK DANCERS.

2nd FRI, 8 PM, Webster School, 81st Ave. & Birch Street,
SEMINARY SWINGERS

5th THUR, 8 PM, Hawthorne School, 1700 28th Avenue, OAKLAND
FOLK DANCERS

5th SAT, 8 PM, Frick Jr. High School, GEBFDC COUNCIL.

NAPA

3rd Tues, Kennedy Park, NAPA VALLEY FOLK DANCERS.

PALO ALTO

3rd SAT, 8:30 PM, Lucie Stern Comm. Ctr., 1305 Middlefield
Road, PALO ALTO FOLK DANCERS

PENINSULA

5th SAT, 8 PM, Various locations as announced. PENINSULA
FOLK DANCE COUNCIL.

Party Places

PETALUMA

2nd SAT, 8 PM, Kenilworth School, PETALUMA INTERNATIONAL FOLK DANCERS.

REDWOOD CITY

2nd FRI, 8 PM, Veterans Memorial Bldg., 1455 Madison Ave., REDWOOD CITY FOLK DANCERS.

4th SAT, 8:30 PM, Hoover School, Charter & Stanbaugh, DOCEY DOE FOLK DANCERS.

RICHMOND

1st SAT, 8 PM, Downer Jr High School, 18th & Wilcox Ave., RICHMOND-SAN PABLO FOLK DANCERS.

SACRAMENTO

1st SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd., Alternating CIRCLE SQUARES and LEFT FOOTERS.

2nd SAT, 8 PM, Colma School, 46th & T Sts. Alternating PAIRS & SPARES and WHIRL-A-JIGS.

3rd SAT, 8 PM, El Dorado School, 52nd & J Sts., KALEIDOSCOPES.

4th FRI, 8 PM, Fremont School, 24th & N Sts., FAMILY CRICLE.

4th SAT, 8 PM, Theodore Judah School, 39th St. & McKinley Blvd., TRIPLE S FOLK DANCE CLUB.

SAN FRANCISCO

1st SAT, 8:15 PM, 321 Taraval. Portalhurst Pres. Ch. FUN CLUB

1st SAT, 7:30 PM, Robert Louis Stevenson Sch. 35th & Quintara, ROYAL SCOTTISH COUNTRY DANCERS.

2nd SAT, 8:30 PM, Lakeshore Sch, 220 Middlefield, CAYUGA TW.

3rd FRI, 8 PM, Temle Un. Meth. Ch. 1111 Junipero Serra. CHANGS

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

5th WED, 8 PM, 50 Scott St., SAN FRANCISCO MERRY MIXERS.

Last TUES, 8 PM, Chenery & Elk Sts., GLEN PARK FOLK DANCERS.

SAN JOSE

2nd SAT, 8 PM, Hoover Jr HS, Naglee at Park, GAY NIGHTERS.

SAN LEANDRO

3rd SAT, 8 PM, Bancroft Jr HS, 1150 Bancroft, CIRCLE UP CLUB

SANTA ROSA

3rd SAT, 7:30 PM, Santa Rosa Jr HS, SANTA ROSA FOLK DANCERS

VALLEJO

4th FRI, 8 PM, Vallejo Comm Ctr., 225 Amador Street
SUNNYSIDE FOLK DANCERS

VINEBURG

1st SAT, 8 PM, Schaal Hall, VALLEY OF THE MOON FOLK DANCERS.

4th SAT, 8 PM, Schaal Hall, REDWOOD FOLK DANCERS.

5th SAT, 8 PM, Schaal Hall, VINEBURG FOLK DANCERS.

Party Places

SOUTH

INGLEWOOD

3rd SAT, 8 PM, Rogers Park Auditorium, 400 W. Beach St.,
MORE THE MERRIER FOLK DANCERS

LONG BEACH

Last TUES, 8 PM, The Hutch, Willow & Pine, SILVERADO FOLK
DANCERS.

Last THURS, 8 PM, Millikan HS Girls' Gym, 2800 Snowden,
LONG BEACH CO-OP.

LOS ANGELES

5th THURS, 8 PM, Emerson Jr. HS Gym, Selby near Santa Monica
Blvd., WESTWOOD CO-OP.

OJAI

1st SAT, 8 PM, Ojai Community Art Center

PALOS VERDES ESTATES

Last FRI, 8 PM, Valmonte School, 3801 Via La Selva, SOUTH
BAY FOLK DANCERS

SAN FERNANDO VALLEY

Last FRI, 8 PM, Canoga Park Elem. School, WEST VALLEY
DANCERS

SANTA BARBARA

Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB

WHITTIER

5th SAT, 8 PM, W. Whittier School, WHITTIER CO-OP FD.

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ECHOES

FROM THE

SOUTHLAND

By Perle Bleadon

THE VIRGILEERS

The Virgileers and the Eagle Rock Folk Dance Group recently made a visit to the "Casa Italiano" for our annual patio folk dance party --- hosted by that fun-loving couple, Signor Tony & Signora Josephine Civello.

An afternoon and evening of enjoying old friendships and making new ones, together with folk dancing and delicious foods of all kinds was enjoyed by all. As usual, our excellent cooks provided a wide variety of foods, which covered two long tables. The "piece de resistance" was quite a conversation piece. Jess Reads decorated and inscribed a watermelon in an artistic manner and filled the scooped-out inside with a delicious fruit salad.

We enjoyed having as our guests Sheila Ruby, our Federation President and her husband, Henry, Morrie and Bobbie Lechtick, who showed us his beautiful slides he took of the party last year. Also, Erv and Anna Fravenhoff brought their houseguests from Germany.

And so, an event which has become an annual tradition has ended and we are already looking forward to next year.

(Inez Taylor)

THE CAROL DANCERS

The Carol Dancers -- English Country Dancing --- meet on the first and third Sundays each month. We meet at the Mayflower Club, 11110 Victory Blvd., North Hollywood. 11110 Victory Blvd. is a block or two west of Vineland Ave. Morris dancing and Sword Dancing, taught by Gene Murrow, from 7 to 8 PM. English Country Dancing, taught and/or prompted by Mary Judson, from 8 to 10:45 PM or thereabouts. Occasional American Contra dances or possibly even a square dance, called by Mary or guest callers are sometimes done. Singles, couples, new beginners, experienced dancers, genuine English people, and other nationalities welcome. For further information: Mary Judson -- 794-2004 or 681-6611.

NEWS FROM THE SAN DIEGO AREA

OUR TENTH ANNIVERSARY by Al Kansas

We San Diego Folk Dancers are celebrating our tenth anniversary with joy & enthusiasm.

We dance to the music of many lands in an atmosphere of friendship and internationalism. We dress in colorful costumes representing every nationality. We are one big, happy family with a high degree of morality.

We dance every Sunday in Balboa Park, a place of great beauty and historical treasures. People come here to watch us dance and derive a world of pleasure. We have no political affiliations with animosity to no one.

Dancing is an inspiration to love and source of vitality and fun.

We are free from dictators and Watergators; we believe in sensible philosophy; it is live and let live and observe the rules of democracy.

We are guided by a competent staff of people; our president is a scholar, a Saint Paul.

And what a charming first lady!

She is so gracious and is loved by all.

Anyone can join us and be a dancer

regardless of age or disability.

With Alice as our teach you can

learn and acquire new vigor and

mobility.

Alice is a splendid, easygoing teacher, she teaches basic steps, posture and style.

When we goof a dance and deserve a spanking, instead we get from her a pleasant smile. Balboa Park Club is our Mecca. We have class there every Wednesday night. Here we meet many happy faces and to dance with Alice and Archie is a great delight!

The San Diego Scottish Country Dancers meet at Ross Elementary School, 7470 Bagdad in the Clairemont section of San Diego every Thursday. Instruction in English Sword and Morris Dancing will be from 7 to 7:30 PM and English and American Traditional Country Dancing will be from 7:30 to 9:45 PM. There will be mostly live music, everyone is welcome and no partner is needed. Beginners are welcome at any time during the year --- as are guests. For further information call Harry Frankland at 488-2617.

We all celebrated on Friday, October 15th at a party honoring Elizabeth Ullrich who just retired from the Folklaenders and has truly been a dedicated leader. Their last official event was the Octoberfest.

The Friday night class will continue under the leadership of Alice and Archie Stirling and everyone is invited to attend. Time: Fridays from 7:30 to 10:00 PM. Place: Youth Center, 385 Parkway near 4th, Chula Vista.

We extend deep sympathy to the family of Dr. Paul Berry, who passed away September 19th. Paul was president of the San Diego Folk Dancers last year.

(Courtesy ECHO, International Folk Dancers Newsletter)

THE TREASURER'S BALL

Federation Treasurer (South) Avis Tarvin announces that the annual Treasurer's Ball will take place Saturday, November 13th

at the West Hollywood Playground, 647 N. San Vicente Blvd, Los Angeles. There is to be a Federation council meeting at 4 PM, a Kolo hour from 7:30 to 8:15 PM with live music by RADOS. Then there is to be general dancing from 8:15 to 11 PM. There will be refreshments and door prizes. See you there!!! Donation: \$1.50.

WEST VALLEY FOLK DANCERS

A place for active people who live active is what Southern California is all about -- and so the West Valley Folk Dancers started their 1976 Fall season with a swim and dance party at the Jack Warner ranch in Woodland Hills. The day began at 2 PM with swimming for members and their families, followed by a pot-luck supper, concluding with folk dancing around the famous ranch pool until the wee hours. It was a warm evening and many dancers ended the festivities with a midnight dip. The fall schedule for the Club will feature a full teaching period, starting at 7:30 PM at their base, Canoga Park Elementary School, Friday nights. Regular dancing starts about 8 and the public is invited to attend both --- class and dance sessions. A second party was just held at the home of the Fabens on Mulholland Dr. and there is another yet to come. For further information about the Club and its activities, call 887-9613 or 888-9078.

Michael Faben, Folk Dance Scene

IDYLLWILD FOLK DANCE WORKSHOP committee presents another PARTY-TUTE on Sunday afternoon, December 5, 1976 at the Eagle Rock Recreation Center Gym, 1100 Eagle Vista Dr., Eagle Rock. Time: 1:30 to 5 PM, kolo hour. Your donation: \$1.50, includes refreshments. Plan ahead!!

WONDERING??

If you would like more information about dancing in Southern California, please call 398-9398.

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE 1976

These reflections are written from the viewpoint of people comparatively new to the folk dance movement. After learning to dance at West Valley Folk Dancers and becoming increasingly more active with that group, our natural curiosity led us on to festivals and other FDFCS events. It was inevitable that after a few years we would embark on the big adventure -- a week-long folk dance conference.

The university dorm, aptly named El Conquistador ("any daring, ruthless adventurer" --- Columbia Encyclopedia) was bustling -- like an eight-story ant hill -- as 200 folk dancers hauled their belongings from cars to rooms. After completing the check-in without any major collisions, we moved on to the second stage -- "... and now, the envelope." What surprises had been packed in the plain brown wrapper? Schedules, a thick syl-

labus, schedules, instructions, schedules...such organization!! Still trying to absorb it all, we followed the crowd to the cafeteria for dinner -- on schedule And we remembered to wear our "identity" -- the badge and the numbered meal token. (How long will it be before I will walk into a restaurant without thinking "536"?)

Next on the schedule was Orientation at 6:45 PM sharp. The stream of people scurrying to the gym carrying boots brought to mind the term "boot camp." But as we sat down to be orientated and looked around, we began to get caught up in the colorfulness, excitement, and group spirit of a folk dance camp. The ceiling was festooned with multi-national flags, crepe paper and balloons. Interspersed with the familiar faces from FDFCS festivals were many visitors from such exotic places as Tokyo, Montreal, Honolulu, and Baton Rouge -- not to mention Cincinnati!! Chairman Valerie Staigh introduced the instructors, who were all so amiable, we intuited that the week ahead would be a time of exhilarating fun.

And it was! Somehow the staff managed not only to teach a year's worth of new dances in a week but also to join in the festivities at the happy hours, parties, and after-parties. Among the countless pleasant memories are the dulcet tones of Moshiko Halevy's flute, the athletic grace of Morley Leyton's warm-up exercises, Ron Wixman's sincere concern for authenticity in folk dance, James Lomath's wry humor, the serenity of Paula Luv's classes, Andor Czompo's charisma, the high jinks of Jerry Helt, the fun it was to dance to Bora Gajicki's Borino Kolo Orchestra. There is infinitely more that could be said about the great staff and others who contributed their talents. Extracurricular activities included the Finnish film, the Hustle workshop, the Japanese dance, the Rados orchestra, the Ukrainian, Thracian, Hawaiian, and belly-dance performances, to mention a few.

We found that the essence of the San Diego State University Folk Dance Conference is not to be found in the sheaves of schedules, syllabi, announcements, etc. A folk dance camp is a certain atmosphere that evolves from the companionship and commingling of people who share a common love of dancing. It is also the stimulation one feels from participation in the artistic expressions of diverse cultures. Moreover, it is the generosity of the SDSUFDC committee members and the instructors, the laughter of the dancers, the mutual understanding that builds during a week of gliding, running, bouncing, and stumbling together. There were so many surprises that were not "on the schedule." We expect that each year each camp is unique. In future years we will find out. Please join us in the adventure!

Donna Hurst



COUNCIL CLIPS

FRESNO FOLK DANCE COUNCIL

Summer is past. Dancing in the Park is over - and how delightful it was, weatherwise, this year -- but, oh! how hard is that cement to dance on! So many people hear the music and stop by to see what's going on. Most of them we never see again -- yet enough of them linger, and eventually become one of us: that makes the exposure there worthwhile. It's amazing how many of them have never before seen folk dancing. Perhaps our efforts at publicizing our favorite activity should be stepped up.

Winter headquarters for both SQUARE ROUNDERS and CENTRAL VALLEY Clubs is the Danish Brotherhood Hall. Square Rounders dance on Saturday nights. Each club has a potluck dinner on their first meeting night each month.

A group of Fresno State Univeristy students who have been dancing on Wednesdays for the past year or so have organized themselves into a club, with LOLA OWENSBY as their sponsor, thereby making themselves eligible for a place to dance. KATHY HINDMAN is their teacher, and you will find them in the dance studio of the Women's Gym. Dues are low, and they dance up a storm, mostly line dances, from 7 to 10:30 PM. Off-campus people are welcome. (Those refreshments at Carnation afterwards aren't quite bad either.)

O.K., Kathy H. -- I realize I was in error when I reported last month that you received a scholarship to Folkdance Camp. I know now that you did NOT receive a scholarship -- but earned every cent it cost with your own two hands - or should I say - feet!

Kathy is teaching a class in International Folk Dancing under the Fresno Recreation Dept. Cultural Arts program. Under this same program there is also Mexican (Hector Rangel), and Greek (Kim Kossaros).

ALYS DEVAUX came back from the Labor Day weekend seminar taught by BOZIGIAN, DAVID, PAPPAS and EDEN with nothing but bubbling enthusiasm and praise (of course, she's Tom Bozigian's mother, so maybe she exaggerated just a little bit -- but I do understand that it was a great success!).

There's nothing like dancing with another group in an outside area to send one home with renewed enthusiasm. This is what happened when a half dozen of us became guests of the Gate Swingers Club at their Labor Day event. Thirteen-year-old KENT PETERSEN, in particular, wants to share his new knowledge and so has taken on the job of teaching them. Nice job, Kent. Thanks a lot. (And Kent tells me he hated folkdancing when he was younger and had to take it in school!)

Our October Festival is over, and we wish to thank every one of you who encouraged our small group to continue by your attendance and assistance. Hurry back -- and thanks for listen-in' --

Vera Jones, 4649 N Wilson Ave., Fresno, CA 93704

MARIN DANCE COUNCIL

Fall dance activity in Marin started off with a bang when three of the classes combined for a giant get-together party. Participating were SELMA PINSKER's Monday night group, ARLENE CORNO's Wednesday Beginner class, and the LINSKOTTS' Friday night Kopachka dancers. So that the groups might have a greater number of dances in common, each of the teachers taught a dance during the evening -- Arlene taught *Ada's Kujawiak*, Selma taught *Gun Ola* and Dean and Nancy taught *de'a Lungul*. The party was a success and the teaching stints seemed popular with very few people sitting out.

The ever-popular annual Kopachka Birthday Party will take place this year on Saturday November 13th. The event will have an early start, opening with a dance institute at 1 - 4:30 PM, at Park School on E. Blithedale in Mill Valley. A selection of partner and non-partner dances will be taught by Dean and Nancy Linscott, and the admission will be \$2.00. The evening party, also at Park School, will begin at 8 PM and the donation to that will be \$1.00. Last year's party was an outstanding event -- don't miss this year's!

On his travels to Yugoslavia, Romania, and Bulgaria this year, Dean Linscott shot many rolls of film of various dance concerts and festivals, including the Zagreb Festival. He is willing to show some of his film to any group of people or club who would like to see it, at a pre-arranged cost which will be dependent on the financial standing of the group. The films are in color and have sound accompaniment. For further details contact Dean at 415 383-1014. He had already shown some of the film to his own group -- it is enjoyable to see dances (some of which we know) being performed by those to whom they are a family tradition.

Marin's newest beginner class, taught by Selma Pinsker, is off to a fine start. They have only been meeting a month so far, but class so far has been very well attended.

The Karlstad Ball will take place at the same place (Masonic Hall, San Rafael) again this New Year's Eve. Watch for further details in next month's LET'S DANCE...

Margaret Harrison, 162 Knight Dr., San Rafael, CA 94901

SACRAMENTO FOLK DANCE COUNCIL

The Sacramento Council of Folk Dance Clubs welcomes a new club into its membership. The Sacramento SCOTTISH COUNTRY DANCE SOCIETY was formed in August 1976 and is instructed by JEAN PATRICK, who is very well-known in Scottish dancing. The club will

have intermediate class nights on Thursday, 8 to 10 PM at the Bret Harte School, 9th Avenue and Franklin Blvd. This school is one that had been rebuilt to meet earthquake standards and has a concrete floor with an insulated overlay and then parquet wood flooring. The S.S.C.D.S. will have bi-monthly party nights: October 13, December 18, February 26, April 23, and June 11. Guests are welcome.

MARVIN and JANEY FLYR (Council Secretary) are on an extended trip to Canada and in the Midwestern United States. We will miss them.

The Sacramento Council is indebted to Hank Shoner, who is again coordinating Friday night workshops using various instructors for those who want to learn "just one more dance." Those scheduled are *The Bees of Maggie Knocker*, *Zorice Devojk*, *Siro-tica*, *Lirppularppu*, and *Walczyk Lubelski*.

The Eight-to-Eighty Folk Dancers of Sparks, Nevada instructed by Al and Harriet Calsbeek are expanding their schedule this fall. Dances for men only, women only, mixed non-partner groups and couple dances will be included. In addition to Friday night instruction, more workshops will be started if registration of enough dancers makes the class feasible.

The Calsbeeks thank the California Folk Dance Festival and the Sacramento Council for the scholarships, which enabled them to attend the Stockton Folk Dance Camp.

Remember Sacramento's Camellia Festival in March!

Russ LaRose, 5929 65th St., Sacramento, CA 95824

GREATER EAST BAY FOLK DANCE COUNCIL

The GEBFDC will again give a New Year's Eve party. It will be at Spenger's in Berkeley from 9 PM to 2 AM. There will be the usual favors and a midnite buffet dinner. Your club representative will have tickets shortly.

Berkeley Folk Dancers are again fortunate to have two people running for office. For President: Bill Clark and Dave Elliott; Vice President: Merrelyn Sheehan and Isiah Meyer; Secretary: Cordelia Jacobs and Rick Sherman; and Treasurer: John Wadman. Good work was done by the Nominating Committee: Chairman: Al Sultan; Sally Elliott, Isabel McCord, Rick Sherman and Nancy Hemsley.

New beginner's classes have been started by San Leandro Circle Up, Dancers Internationale and Berkeley Folk Dancers. The Beginners Festival will be in April of next year ready-made for the beginners. Millie von Konsky is chairing this event and a list of the dances which will be on the program will be listed in LET'S DANCE.

Genevieve Pereira, 1811 Cornell Dr., Alameda, CA 94501



CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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

- NOV 14, Sun, PALO ALTO. "Treasurer's Ball." Jordan Jr High School, California at Middlefield. 1:30-5:30 PM. Host: Al Lisin, Treasurer, Folk Dance Federation of California.
- NOV 25-27, Thur-Sat. SAN FRANCISCO. "Kolo Festival".
- DEC 31, Fri, BERKELEY. "New Year's Eve Party." Spenger's. 1919 Fourth Street. Folk Dancing, 9-2 AM with midnight buffet. Host: GEBFDC.
- DEC 31, Fri, SAN RAFAEL. "Karlstad Ball." Masonic Hall, Looten's Place. Kolos, 8-9 PM; Dancing, 9-12 midnight, followed by dinner and dancing till 2 AM. Tickets are limited. Host: Marin Dance Council.
- DEC 31, Fri, SONOMA. "New Year's Eve Party." Host: Valley of the Moon Folk Dancers
- JAN 8, Sat, EL CERRITO. "Inaugural Ball". Berkeley Folk Dancers El Cerrito Community Center, 7007 Moeser Ln. 8 - 11 PM.
- JAN 8, Sat, SACRAMENTO. "New Year's Dinner Dance."
- JAN 15-16, Sat-Sun, SAN JOSE. "January Festival."
- JAN 29, Sat, OAKLAND. "Fifth Saturday Party." Frick Jr High School, 64th & Foothill. 8 - 11 PM.
- FEB 5, Sat, SAN FRANCISCO. "Scottish Valentine Ball."
- FEB 6, Sun, Napa. "Sweetheart Festival."
- FEB 12, Sat, MILL VALLEY. "Mendocino Memories Party."
- FEB 13, Sun, SAN FRANCISCO. "Warm-up Party."
- FEB 26, Sat, OAKLAND. "Feather River Camp Reunion."
- FEB 27, Sun, OAKLAND. "February Festival."
- MAR 12-13, Sat-Sun, SACRAMENTO. "Camellia Festival."
- MAR 19, Sat, FRESNO. "White Elephant Sale."
- MAR 20, Sun, OAKLAND. "Children's Citywide Folk Dance Festival"
- APR 2, Sat, MILL VALLEY. "President's Ball."
- APR 3, Sun, OAKLAND. "3rd Annual Beginner's Folk Dance Festival."
- APR 3, Sun, SEBASTOPOL. "Apple Blossom Festival."
- APR 16, Sat, SACRAMENTO. "Installation Ball."
- APR 17, Sun, SAN FRANCISCO. "Blossom Festival."
- APR 30, Sat, OAKLAND. "Fifth Saturday Party."
- APR 30, Sat, PENINSULA. "Fifth Saturday Party."
- APR 30, Sat, SACRAMENTO. "Scholarship Ball."

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

DOROTHY DAW, 4963 MERTEN AVE., CYPRESS, CALIFORNIA, 90630

NOV 13, Sat, "Treasurer's Ball." West Hollywood Playground,
647 N. San Vicente Blvd., Los Angeles. 7:30-8:15, Kolo Hr.,
8:15-11 PM, general dancing. Donation \$1.50.

DEC 5, Sun, "Idyllwild Party Toot." Eagle Rock Playground,
Eagle Rock. 1:30-5 PM. Donation, \$1.

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JAN 16, Sun, "Beginner's Festival." Long Beach

JAN 23, Sun, "Festival" hosted by Pasadena Co-op at Glendale
Civic Aud., Glendale. 1:30 PM.

FEB 11-13, Fri-Sun, "Preparty, Institute and Festival" hosted
by Laguna Folk Dancers at Laguna Beach High School Girl's
Gym, Laguna Beach. 7 PM.

FEB 12, Sat, San Diego S.U.F.D. Conference "Valentine Party".
Laguna Beach High School Girl's Gym, Laguna Beach, 7 PM.

MAR 5-6, Sat-Sun, "Folk Dance Weekend and Festival" hosted by
San Diego Folk Dancers. Sat 7:30 PM and Sun 1:30 PM at Bal-
boa Park Club, San Diego. Institute, Sat 1-4 PM hosted by
Cabrillo Folk Dancers, same location as above.

MAR 20, Sun, "Regional Festival" hosted by the Gandy Dancers at
the International Institute, 435 S. Boyle St., Los Angeles.
Donation: \$1.00 for the International Institute -- a United
Way Agency.

APR 17, Sun, "Festival" hosted by Westwood Co-op Folk Dancers,
Culver City Mem. Aud. 1:30 PM

JUL 4, Mon, "Regional Festival" hosted by Santa Monica Folk
Dancers at the "Slab", Santa Monica. 12 noon.

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



CLASSIFIED ADS

(\$1 per issue for one (1) line)
minimum of 3 months

- ALMENRAUSCH SCHUHPLATTNER meets Mondays, 8-10 PM, in Oakland.
Specializing in Alpine dancing. New dancers welcome! Call
Bill Dinwiddie at 451-5014, for further information.
- 50 HANDPAINTED 7X10 authentic German costume pictures. For re-
search or framing. Call Ruth Prager, 824-9642. Write 537
Duncan, S.F. 94131 for appointment.
- 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 Josetta 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.
- DANCERS INTERNATIONALE -- OAKLAND RECREATION CLASS -- WELCOME!
Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th
Ave., Oakland. Millie and "Von" instructors.
- 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 2nd Fri.
Charles Emerson and June Schaal instruct.
- SWEDISH FOLK DANCE GROUP-Thursdays, 7:30-10:30 PM, Terman Jr
High School, 655 Arastradero Rd, Palo Alto. Exclusively
Scandinavian. Kenneth Seeman, Instructor, 327-3200.
- YEMENITE FOLK DANCE FILM - directed by Gurit Kadman, acquired
by Sunni Bloland. Available for rental - \$10.00 handling
charge. Extension Media Ctr, 2223 Fulton, Berkeley 94720
- LEDERHOSEN WANTED TO BUY! Black, new or used, with or without
suspenders. Call W.L. Dinwiddie. (415) 451-5014.
- EL CERRITO FOLK DANCERS-Balkan. Mon, 1:30-3:30 PM. EC Rec Ctr
Mon - 8-10 PM, Beg., El Cerrito Hi. Wed - 7:30-10 PM. Int.,
Del Mar Sch. Eve Landstra.

LOS ANGELES

- THE FOLK MOTIF-Opanke (Imported & made by Bora); Embroidered
Blouses, Shirts; Stockings; Costume, embroidery books. Write
to Bora, 2752 E. Broadway, Long Beach, CA 90803
- WESTWOOD'S BEGINNER CLASS - International Folk Dancing
Mondays, 7:40 to 10 PM. Stoner Ave Playground.
- WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 7:30-10:30 PM
Emerson Jr High School, Selby near Santa Monica Blvd.,
West Los Angeles.




ADMITTS ONE

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NAME _____
FOLK DANCER
CLUB ANY
PHONE _____

2.00
DONATION

SUNDAY
Nov. 14
1:30 P.M.


TREASURER

At: JORDAN
JUNIOR Hi School
750 N. CALIFORNIA AVE
PALO ALTO

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1976

TREASURER'S BALL

1976

MAY 2

RICHARD BALTZ

7004 DUDLEY ST

CITRUS HTS CA 95610