

October 1977



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

65¢

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ON OUR COVER

PITTSBURGH FILIPINIANA, UNDER
THE DIRECTION OF BERNARDO T.
PEDERE PERFORM FOR THE MARIN
FESTIVAL

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lished monthly by the Folk Dance Federation of California, Inc., with the exception
of May-June and July-August issues, which are released within each 2-month period.

W E L C O M E

Greetings, Folkdancers!

Would you like to learn more about the birds, and bees and flowers? Of Poland, that is! Then come to Fresno's annual Fall Festival, "Polish Potpourri" and get the Polish facts of life! The date is October 22 and 23, 1977, Saturday and Sunday.

The place is the same as last year, Holmes Playground, at First St. and Huntington Blvd. Our foods, dances, and decorations will be planned around our Polish theme and should be enlightening as well as enjoyable. We do dance on wood floors!

Bring your lunch Saturday, the 22nd, for a 12:00 to 1:00 PM picnic. We'll provide punch and coffee for you. For \$2 donation you may register for the Institute between 12:30 and 1:30. Dance instruction will be from 1:30 to 4:30 PM Saturday. We are very fortunate to have with us as our instructor, Ada Dziewanowska, from Poland. We also have Bernardo Pedere who will teach Philippine dancing.

There will be exhibitions and dancing from 8 to 11:30 PM, with an after party until 2 AM. There are separate rooms for Kolos and for general dancing.

On Sunday, the 23rd there will be a North-South meeting at 10:00 AM, followed by Federation business meeting at 11:45 AM in the social hall of Holmes Playground.

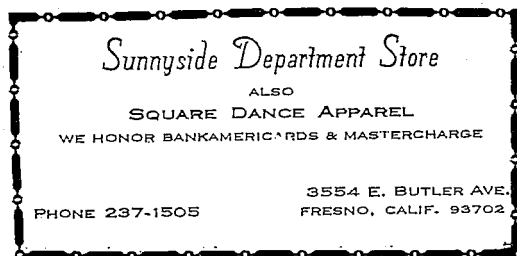
Sunday afternoon features more exhibitions, dancing and food from 1:30 to 5 PM.

The closing party will be hosted by Central Valley folkdancers from 8 to 11:30 PM Sunday evening.

Our Hospitality Center will give you information about restaurants and motels available.

Hope to see you all in Fresno, October 22nd and 23rd!!!

Martha Froelich



POLISH POTPOURRI

October 22 & 23, 1977



FESTIVAL PROGRAM

(in approximate alphabetical order)

Alahoy
Alunelul

Baile Da Camacha
Brandiswäzler

Čsardás z
Corrdio
Changier Quadrille
Carnalitos

Dancing in the Streets
De La Lungul
Dpla Masurka
Dreisteyrer
Dodi Li
Doudlebska Polka
D'Hammerschmeidgsell'n
Drmeš Iz Zdenčina
Dirlada
Elizabeth Quadrille

Floriceica

Himig Sa Nayon
Hambo
Haroa Haktana
Hopak

Hofbrauhaus Laendler

Ivanice
Italian Quadrille
Il Codiglione
Iste Hendik

Jota Criolla

Kapuvári Verbunk
Kujawiak #3
Kriči Kriči Tiček
Korobushka

Little Man in a Fix
Lepa Anka Kolo Vodi
La Encantada Tango
La Bastringue
Lubi Lubi
La Joaquinita
La Mazurka Mexicana

Mayim Mayim
Mason's Apron
Miteritsa

Never On Sunday

Oklahoma Mixer for Three

*Polonaise
Polka Cieta
Postie's Jig
Poquito Tango
Piperana*

Road to the Isles

*Sleeping Kujawiak
Santa Rita
Siritica
Salty Dog Rag
Scandinavian Polka
Siamsa Bierte
Sauerlander Quadrille
St Gilgen Figurentanz*



*Sweets of May
Snurrebocken
Square Tango
Sasino Kolo*

Teton Mt Stomp

*Vossarul
Ve 'David
Vrtielka
Vari Hasapiko*

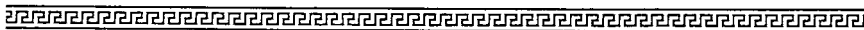
*Western Trio Mixer
White Heather Jig
Walczyk Lubelski*

Zillertaller Leandler

Das Fenster



Costumes of The Philippines



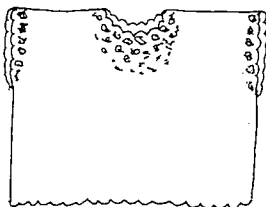
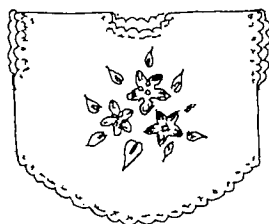
The Philippine costumes are a combination of many influences; the Asian, European, and American have all left their touch of style, some major, some minor. The renowned Barong Tagalog, the shirt worn by the men, was at one time very Asian with loose sleeves, no collar, and the hem came almost to the knees, almost like the shirts now worn in India. Later came the European influences of large wing collars, fancy cuffs and a lot of embroidery down the front. The turned-down collar was an American touch.

The man in the illustration is wearing the Barong Tagalog that has now become the national costume for formal as well as informal wear. The shirt is of pina cloth made from the leaves of the pineapple plant, has an embroidered front, sleeve cuffs and collar. The amount of embroidery is determined by the individual taste and money to invest. Some shirts are almost completely embellished with embroidery. The most modern version being urged by President Marcos has the majority of the embroidery near the lower edge rather than down the front. He also prefers the slits toward the back rather than at the lower side seams.

A popular and colorful costume worn by the men in the fishing villages is bright red cotton pants, a cotton floral shirt topped with a red cotton scarf tied around the neck.

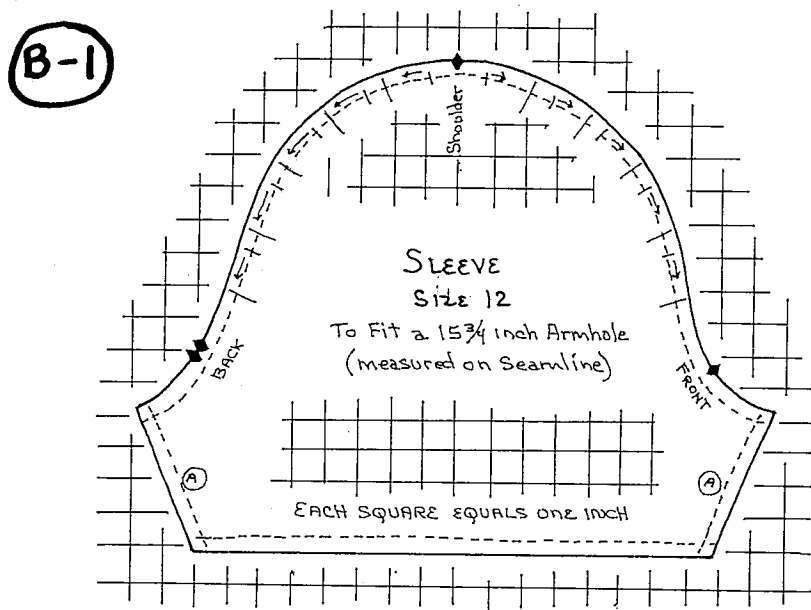
The women in the fishing villages wear a Patadiong, (A) most colorful and one of the easiest costumes to make and store, as it can be folded and stored in a flat box. The skirt is made of one length (approx. 2 yds.) of a colorful cotton plaid, the cut end sewn together to make a large tube. The tube is put on, pulled to the sides, and then the sides are folded to the front, the corners tied or tucked in at the waist.

The blouse is sleeveless but covers the shouldercap and is waist length. The blouse fabric is usually pina cloth but modern ones are often nylon or other synthetic fabric. Most of them are decorated with embroidery around the neckline, hemline and sleeve-cap, some often have the front embellished also. An embroidered cotton (white on white) chemise is worn under the thin blouse. (A blouse may be made [illus. A-1] and decorated by hand or by machine with a zig-zag stitch hemline.)



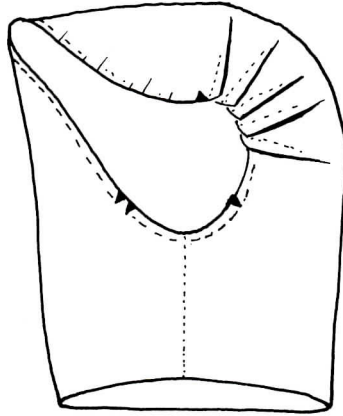
A-1

The Balintawak, (B) a long graceful dress with the famous butterfly sleeves is a favorite among many dancers. The bodice is close fitting and the flared skirt is often sewn to the bodice. Originally the blouse hung loose and the skirt was a separate piece. A large rectangular piece of fabric, plaid floral, or plain if the dress is floral, is wrapped and pinned at the waist towards the side. The sleeves were originally cut in an expanded bell shape, pleated and sewn only to the shoulder area of the dress. That way the bodice and sleeve armhole measurement did not have to be exactly the same. To make the sleeve (the illustration B-1 given is an approximate size 12) sew the underarm



seams (B-2). Then lay the sleeve on a table, fold the top down and shape the pleats into place starting at the center, pleating down to fit the armhole (B-2). The pleats should face down on the outside or finished side. Baste the pleats into place and press the sleeves before permanently sewing the pleats, binding them or sewing them into the dress. The lower edge of the sleeve may simply be hemmed if the fabric is not sheer, or scalloped with a zig-zag stitch if desired. If the fabric used is not stiff enough to hold the sleeve in place use a heavy netting or other stiffening as a backing, pleating the two fabrics as one. For easy storage baste the sleeves on to the dress, or use snaps, the arrangement of the snap being different in the back so the sleeves won't be worn backwards by mistake. (I sewed my sleeves to a two inch facing of the dress fabric and used snaps.)

To make the sleeve armhole the same size as the dress arm-



(B-2)

hole, measure each, and if they are close, trim the excess from the smallest at the upper arm area. If the sleeve is too big the sleeve could be trimmed to fit if it doesn't destroy the looks of the sleeves. The fabrics are most comfortable if made of cotton and the colors should be warm and colorful. The dress may be plain, a plaid or floral design on the sash, or floral with a plain sash.

Article and Drawings by Eleanor Bacon

FOLK DANCERS LEARN TO CONTRA DANCE

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SELECTING THE STATEWIDE DANCE PROGRAM

It is probably a pretty safe guess that you, as a reader of LET'S DANCE, have had occasion to make a dance program. You already understand that it is not as simple as it might appear. You have juggled dance names in terms of difficulty, country of origin, speed, formation, and basic steps. You have tried to please the most zealous advanced members of your group while at the same time including enough good easy dances to make the evening enjoyable for newcomers and the less fleet of foot. Perhaps you've even had the experience of having your program criticized by group members for completely opposite reasons, i.e., "too many line dances", while others say "not enough line dances". If you are nodding your head, WE HEREBY QUALIFY YOU AS READY TO CONSIDER THE PROBLEMS OF MAKING A STATEWIDE PROGRAM.

Unlike making a program for your local club, you cannot assume that you know what people want. So you ask for input. Last year we sent a form to 30 club presidents and teachers of representative groups for the North and South, asking for the ten dances they would most like to have on the Statewide program. We used these lists along with recent Festival and party programs as a measurement of current favorites.

While we were waiting for the request forms to be returned, we prepared a list of all the dances familiar to us, each categorized five ways -- difficulty, speed, formation, basic step, and country. (We already knew that we had the essential wooden floor on wooden joists so the old legs could stand up under an exhausting program. Consequently we showed no mercy - including every great dance we knew.) Next, we check-marked all the dances on this list which we considered to be desirable possibilities.

The end result was a very long list of program potentials, to be divided among Friday night, Saturday night, Sunday afternoon, and Sunday night. We included a lot of line and circle dances, and dances done in sets or small groups, so that everyone would be dancing with many people in addition to his own partner, thus making a sociable "party" atmosphere. We then assigned these dances to one of the programs, balancing according to the 5 categories, and being careful not to pick similar categories back to back.

Our final formula turned out this way: The program was arranged in groups of seven dances. Each group of seven was composed of about 3 beginners, 2 or 3 intermediates, and 1 or 2 advanced. We worked out the percentages for each level and discovered we had 40% beginners, 34% intermediates, and 26% ad-

vanced. There was either a line and a progressive or 2 lines in each group of 7. We also checked to be sure that a beginner never sat out more than 2 dances in a row. We put a tip of 2 squares after every 14 dances on Friday night. On all the other programs we had squares after each group of 7 dances.

Of course once the program has been printed, your responsibility is over, and unlike other Statewide committee people you can attend the festival and just "lie back" and enjoy yourself. Right? Wrong!! It's like watching your baby out there performing. There are dances you are worried not enough people will get up for. You look anxiously at peoples' faces to see if they are having a good time. You feel obligated to dance every dance as an indication that you approve of every dance. You end up exhausted, but exhilarated, and ready to do it again, Maybe!

Paul & Dale Gaboury
Statewide Program Chairmen '76
READY TO GO AGAIN '78

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Calendar Time!

Your 1978 calendar will be ready for you in Fresno. This year the calendar will again be a costume calendar with illustrations, notes, and room to write in your important dates.

Last year we tried the Folk Craft calendar. It was very popular but a real disappointment to those expecting a costume calendar.

Your council publication representative will have a supply of calendars after the Fresno Festival. Your favorite Folk Dance record shop will also have a supply of calendars or can get a stock by ordering from the publications office in Martinez or the Federation office in Hayward.



* * * * *

Insurance!

- - - - - - - - - - -A REMINDER

All FEDERATION clubs are reminded that your insurance is due in December. You will be receiving notices from Lawrence Jerue about the same time you receive this issue of LET'S DANCE. You must have insurance to put on any kind of Festival. In order to take advantage of the low rates we enjoy we must all sign up and send in our money before December 15 (in the mail December 1). To provide coverage your Festival Auditorium will need a copy of the rider before you can use the hall. Any one club delaying it will make it difficult to get the policy out in time for the January festival in San Jose.

If you have any questions:

Lawrence Jerue
5968 Maleville Ave.
Carmichael, CA 95608
(415) 967-6649

* * * * *

\$s

We had a fine picture of our two new publications in your last issue of LET'S DANCE but we didn't tell you how much:

| | |
|-----------------------------------|--------|
| TEACHER TRAINING PROGRAM syllabus | \$2.00 |
| STEPS & STYLING | 2.00 |

FEDERATION PUBLICATIONS

a report to the readers:

In any enterprise it becomes necessary to review your progress and look to your future in order that you may better serve the purpose in which you are engaged. Your Federation recently did just that.

During the past year the main office was moved to a new location. This was made necessary by the retirement (for the 2nd or 3rd time) of your ever-faithful Vi Dexheimer. Genevieve, who is doing a great job of managing our office, just didn't want to commute to San Francisco as she has been for the past number of years, so our new office is closer to her in Hayward.

Along with this we have realized that we are in fact an educational non-profit corporation so to more nearly comply with the IRS requirements along that line the by-laws committee has modified the wording in our statement of purpose. Here it is as revised February 26, 1977:

ARTICLE II - PURPOSE

The purpose of this non-profit organization shall be:

- A. To conduct research in dance steps and styling from various ethnic cultures; to provide accurate dance descriptions and recommend music.
- B. To research and encourage the making and wearing of folk costumes; to provide accurate costume descriptions and patterns.
- C. To research information in ethnic backgrounds including customs, foods, folk arts and musical instruments.
- D. To publish books, syllabi and periodicals including informational descriptions on A, B, & C above.
- E. To provide educational programs in conjunction with colleges, universities, secondary and elementary schools including teacher training programs, dance institutes and seminars.
- F. To coordinate the efforts of Councils and local Clubs and Groups to encourage the dissemination of educational folk art material.
- G. To coordinate festival to be supported by local organizations to encourage the participation in folk dancing and related arts.

In order to implement our share of this purpose the staff of LET'S DANCE has examined the contents of the magazine and find that we could improve our services to the folk dancing public quite a lot within the framework of this stated purpose. To do this we will need more help. We need interested persons, with or without experience, to help with research and editing in several ethnic fields:

Music & Musical Instruments
 Customs, Traditions and Folklore
 Arts & Crafts
 Foods

With added research and editing in these fields we will be able to provide our magazine with more and better material.

If you are interested in helping, contact our office or the publications office. Watch for more information on our progress in the next few months.



CALIFORNIA'S
 LARGEST
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 DEPARTMENT
 STORES



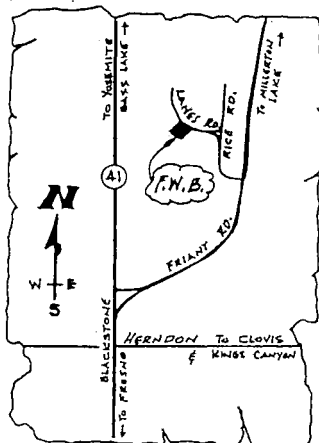
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Let's Do Squares!

by Bruce Wyckoff

This article describes the background of the American Square Dance Movement typical of many locations. It is reprinted from the May 1977 issue of American Squaredance magazine, Copyright Burdick Enterprises.

by Helen New

During the depression years our amusements had to be simple and inexpensive, but one form of entertainment that flourished, especially in the rural areas, was dancing. We danced on the front porch, and in the kitchen. Villages blocked off certain streets, and we held pavement parties. Dance halls proliferated.

During those years, while I was in my teens, my brother and I made what money we had playing for such affairs. We not only earned our spending money; we helped pay the bills at home. We often drove twenty miles home, for three dollars. For dances nearer home we were paid two-fifty. The summer I was sixteen I earned eight dollars a week, playing, and still had time to swim every day. A couple of years later, I worked nine hours a day, six days a week, in a office, for nine dollars!

We played in Grange Halls, Lodge Halls, dance halls, barns and joints. A joint might be either a barn or a dance hall, but usually because of the character of the man running it, it drew a rougher, tougher crowd. This was in the very last years of prohibition, and the earliest days after repeal, and no alcoholic beverages were sold, but some people always brought their own. Occasionally a fight would start outside, and when the news filtered through to the band, we played continuously, without stopping, until the fight had broken up. As long as we could keep people dancing, they would stay on the floor, but if we

stopped they immediately went outside to see whatever was going on, which would result in a larger fracas. So when my brother said, "Keep playing!", I knew a fight was in progress.

Often someone would build a new barn and use it for dances to help pay for it, or a man would go out of farming, furbish up the old barn, and hold dances to make a little extra. In those cases the band usually played in the hay loft. We didn't have to climb a ladder, but the crude, steep stairs were the next thing to it. They must have put the piano up there with a block and tackle. There might be a big kitchen range down on the main floor to provide heat and coffee, with which doughnuts were the standard fare. One place we played was in the foothills of the Adirondacks, and we declared it got ten degrees colder with every hill we climbed on the way. The heat from the stove never quite reached the hayloft, and on one historic December night, I played piano all evening with gloves on. The saxophone kept going flat, and had to be taken down and warmed over the stove to bring it up to pitch. That evening ended the dances for the season.

Girls were always attracted to the musicians, and there were always one or two band boys with an eye for the girls. This particular dance always brought a number of lumberjacks down out of the woods, in the plaid flannel shirts and hightop boots, and woe unto anyone who fooled around with *their* girls. But our caller was more brash than brave, and he couldn't resist, so the rest of the band was always busy trying to keep him from getting clobbered. His best friend, the drummer, exclaimed, "Well, if they start after us I'll just say, 'Get out of the way, rabbit, and let them run as can run.'"

The band was made up of a piano, two saxophones who could double on clarinet, drum, a fiddle for the square sets, and a caller. Sometimes we added a guitar. The clarinet also worked well for the square dances. There were always three round dances followed by a square, three rounds and a square. The round dances were also divided into two slow and a fast. The slow dances might be to "Blue Moon," "Mood Indigo," "You and the Night and the Music," "Have You Ever Been Lonely," or "Heartaches." The fast ones usually came from the 1920's: "Dinah," "Margie," "Sweet Sue," or "Sweet Georgia Brown," but they weren't all girls. There were also "Goofus," "Darktown Strutters Ball," and even a jazzed-up version of "Old Gray Bonnet." I can't remember the songs for the square dances, for there was never any music. I just chorded, but there were "Turkey in the Straw," "Irish Washerwoman," and "Devil's Dream," along with dozens of others.

Finally the band swung into "Goodnight Sweetheart," and everyone danced dreamily with his favorite partner until we suddenly broke into "Show Me The Way To Go Home" and the dance was over.

I played my last dance on May 2, 1942. The next week my brother went into the army for the duration of World War II, and

we never played a dance together again. Sometimes when I am watching Lawrence Welk, Bobbie and Cissie do one of the jitter-bug dances of the forties, and I am reminded of the high school kids who did those very same dances remarkably well. The dance halls are gone, and the barn dances have all but disappeared, but we are told that ballroom dancing is coming back on the college campus, and all over the country square dance clubs are mushrooming. Some time ago I attended an Old Time Fiddlers Contest in Vermont, and I could just feel my fingers stretching for the chords, as my feet found the beat. I'm glad that the sound of "allemande left and do-sa-do" is still heard across the land.



Folk Dance Record Shops

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LOS ANGELES

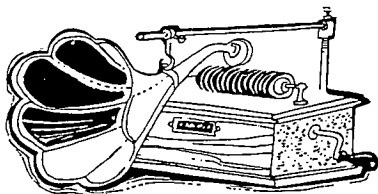
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ALAHOY

(Philippines)

Alahoy (AH-luh-hoy) is a Philippine social mixer. Some dancers may remember it as being taught by Mrs Francisca Reyes Aquino on her tour of the United States in the early 1960's. It was presented again, in 1977, by Bernardo Pedere at the University of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Record: Mico Mx 862 B 2/4 meter.
Mico Mx 551 B

FORMATION: Circle of cpls facing LOD, W to R of M. Inside hands joined about shldr level, elbows bent and down. Free hands down at sides.

STEPS: Heel and Toe: Touch R heel on floor in front, toe turned out (ct 1). Touch R toe on floor in back, toe turned out (ct 2). Joined hands move back (elbows move very little) on heel(ct 1) and fwd on toe (ct 2). Step may also be done on opp ft.
Change Step (two-step): Step fwd on R (ct 1); step on L near R (ct &); step fwd on R (ct 2). Step alternates. Step may move in any direction. Ftwk same for M and W.

MUSIC 2/4

PATTERN

Measures

1-4 INTRODUCTION No action.

DANCE

1-2 Beg R, dance 1 Heel and Toe Step, and 1 Change Step fwd (LOD).

3-4 Repeat action of meas 1-2, but beg with L heel.

5-8 Beg R, dance 4 Change Steps fwd (LOD). There is an easy sdwd movement on each Change Step.

9-14 Repeat action of meas 1-6

15-16 Drop inside hands. Wave R hand and say "Alahoy!" to ptr as M move fwd (LOD) to next W with 4 steps, R, L, R, L. W wait in place for new ptr.
("Alahoy" is a greeting that could mean "Hello", but in this case it means "Goodby" or "See you again".)

Repeat dance from beginning with new ptr.



II. SHOULDERS ADJACENT

- B 1-2 Beg R, take 3 steps fwd to meet ptr in ctr, L shldrs adj (cts 1, 2, 3); brush L ft fwd (meas 2, cts 1, 2, 3). As L ft is brushed, raise R arm sdwd so upper arm is parallel to floor, elbow bent, forearm vertical, palm turned in twd head with fingers loosely curled; curve L arm in front of chest, palm turned in twd body with fingers loosely curled.
- 3-4 Beg L, take 3 steps bkwd to place (cts 1, 2, 3); brush R ft fwd, raising L arm high and curving R arm in front (meas 2, cts 1, 2, 3).
- 5-8 Repeat action of meas 1-4 (Fig II) but meet with R shldrs adj on meas 6. Use same arm movements as in meas 1-4.
- 9-12 Making a 1/4 turn L so R shldr is leading, dance 3 Cross Steps sdwd R to ptrs place, passing face to face. Turning L to face ptr, place R next to L, no wt (meas 12, ct 1); hold (cts 2, 3).
- 13-14 Dance 2 Native Waltzes, sdwd R and L. Arms in Lateral Pos moving R and L.
- 15-16 Three-Step Turn in place. Finish facing ptr.
- 17-32 Repeat action of meas 1-16 (Fig II) finishing in orig places facing ptr.

III. SWAY BALANCE WITH A RAISE

- A 1-16 Beg R, dance 8 Sway Balance with a Raise Steps, R and L alternately. Arms open and close as described in Steps and Styling.
- 17-32 Turn to face audience (music) and repeat action of meas 1-16 (Fig III).

IV. WALTZ, STEP BRUSH AND TAP

- B 1-2 Turn to face ptr and dance 2 Native Waltzes, sdwd R and L. Arms in Lateral Pos moving R and L.
- 3 Beg R, dance 1 Native Waltz step fwd twd ptr, bringing R hand (palm up) fwd at chest level twd ptr. L hand on hip.
- 4 Beg L, dance 1 Native Waltz step bkwd to place, bringing R hand back close to chest. L fist on hip.
- 5-6 Step on R to R side (ct 1); brush L ft fwd (ct 2); step on L beside R (ct 3). Repeat action exactly for meas 6. R arm is raised high and L arm is curved in front (same as described in Fig II, meas 2)
- 7-8 Step on R to R side (ct 1); tap L in front 3 times (cts 2, 3, 1); hold (cts 2, 3). Arms remain the same as in meas 5-6 (Fig IV).
- 9-16 Repeat action of meas 1-8 (Fig IV) but beg with L and reverse pos of arms. Since the action of meas 1-8 leaves ptrs offset to R from one another, take a little larger waltz step to L side than to R side on meas 9-10 so as to be closer to ptr for the hand action of meas 11. It is not necessary to be directly opp ptr during meas 11 but be close enough so the hand gesture can be easily made twd ptr.
- 17-32 Repeat action of meas 1-16 (Fig IV).

SALUDO

- 2 meas Three-Step Turn in place and bow to ptr. (The Mico record omits this music).

HIMIG SA NAYON

(Philippines)

Himig sa Nayon (HEE-meeg sah NAH-yohn) means "country folk tune". This dance is characterized by the graceful, simple, and expressive quality inherent in most Philippine dances. Mrs. Francisca Reyes Aquino, who was Superintendent of Physical Education for the public schools of the Philippine Islands, taught this dance in the United States in the early 1960's. The latest teaching was done by Bernardo Pedere at the 1977 University of the Pacific Folk Dance Camp. The costume for the man is the barong tagalog (tah-GAH-lohg) and any color pants. For the woman it is the balintawak (bah-leen-tah-WAHK) costume.

MUSIC: Record: Mico Mx-640-A (45 rpm); Villar 4-2319 (45 rpm); Villar, Philippine Folk Dances, Vol XI, MLP/MLS 5133, Side 1, Band 4. 3/4 meter
Piano: Francisca R. Aquino, Philippine Folk Dances, Vol III/ Manila, Philippines, 1956.

FORMATION: Ptrs stnd opp each other about six feet apart. When facing the audience, W stands at ptrs R. When space allows, cpls may be at random about the floor; otherwise cpls are in contra lines. Unless otherwise directed, M hands are in open fists with knuckles on hips; W arms are down at sides, fingers holding skirts.

STEPS and STYLING: Bow: With ft together, bow to ptr from waist, M fists on hips, W holding skirts.
Three-Step Turn (2 meas): Make a CW turn in place with 3 steps beg R (cts 1, 2, 3); close L to R (meas 2, ct 1); hold (cts 2, 3).
Native Waltz: Step fwd on L (ct 1); step on R close to L (ct 2); step fwd on L (ct 3). Step alternates. May be danced in any direction. Like a two-step in waltz time.
Sway Balance with a Raise (2 meas): Step on R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle, ft close to floor (ct 2); step on L across in front of R (ct 3) as hands are gradually brought from chest ctr, palms down, to open pos at sides (chest level), palms up. Step on R diag bkwd R, bending body slightly fwd (meas 2, ct 1); raise L knee in front with toes pointed downward and hold pos while gradually straightening body (cts 2, 3). During meas 2 bring hands in close to chest, palms down, fingers almost touching. Step alternates.
Cross Step: Step on R to R side (ct 1); slide L across in front of R (ct 2); put wt on L (ct 3). Step repeats exactly.
Arms in Lateral Pos: Both arms are at one side at chest level, palms down.

Ftwk same for M and W.

MUSIC 3/4

PATTERN

Measures

2 meas INTRODUCTION Three-step turn in place and bow to ptr, W holding skirts, M with knuckles on hips.

I. POINTS AND NATIVE WALTZ

A 1-2 Facing ptr, point toe of R ft in front of L (ct 1); hold (cts 2, 3). Circle R ft outward CW in air (a few inches from floor) and point toe of R ft in back of L heel (meas 2, ct 1); hold (cts 2, 3).
3-4 Beg R, take 3 steps sdwd R (cts 1, 2, 3); stamp L beside R with no wt (meas 4, ct 1); hold (cts 2, 3).
5-8 Repeat action of meas 1-4 but beg L and move to L side.
9-12 Repeat action of meas 1-4.
13-16 Beg L, dance 4 Native Waltz steps diag fwd L to ptrs place, passing L shldr. On 4th waltz turn R (CW) to face ptr. Arms are in lateral pos, moving sdwd L and R alternately. Put no wt on last step on R (meas 16, ct 3).
17-32 Repeat action of meas 1-16 to finish in orig places facing ctr.

Lubi-Lubi (con't) - page 2

side as leading ft. Assume closed (ballroom) pos with new ptr on ct 3, meas 12.

III. NATIVE WALTZ FWD, WALTZ TURN

B 1-12 Repeat action of Fig I, meas 1-12.

13-16 Release ballroom hold. Beg R, dance 4 "Waltz" steps sdwd R and L alternately. M knuckles on hips just below waist, W hold skirts.

IV. SWAY BALANCE WITH A RAISE, WALTZ AROUND

B 1-12 Repeat action of Fig II meas 1-12.

13-16 Repeat action of Fig III, meas 13-16 with new ptr.
Finish dance after two repeats with bow to ptr. M bends fwd slightly from hips with ft together, knuckles of fists on hips; W holds skirt and bows slightly from hips with ft together.

NOTE: M begins each pattern with R ft. W, when dancing with ptr begins L ft; when dancing alone she begins R ft.

LUBI-LUBI

(Philippines)

Lubi-Lubi (LOO-bee LOO-bee) is a very popular ballroom folk dance that had its early origin in the provinces of Leyte and Samar. "Lubi" means coconut. This dance, according to Bernardo T. Pedere, derived its name from the song the dancers and spectators customarily sing during the performance of the dance. Its mass appeal is so widespread that many variations have evolved. This version was choreographed by Bernardo T. Pedere from the common steps which he learned from the old people in the town of Burauen, province of Leyte. The dance is usually performed by one or more couples who are scattered informally around the room. However, this version, as it was presented by Mr. Pedere at the 1977 University of the Pacific Folk Dance Camp, has the figures so arranged that it is danced as a social mixer. Any Philippine costume may be worn.

MUSIC: Record: Mico Mx-516-B (45 rpm). 4/3 meter.
Piano: Francisca Reyes-Tolentino, Philippine National Dances, pg, 161, Silver Burdett, New York, Chicago, San Francisco, 1946.

FORMATION: Circle of cpls in closed (ballroom) position. M face CCW, W CW (W back to LOD). The dance moves CCW and may be danced by any number of cpls.

STEPS and STYLING: Native Waltz: Step fwd on R (ct 1); step on L close to R (ct 2); step fwd on R (ct 3). Step alternates; may be danced in any direction. Similar to a two-step in waltz meter.
Waltz (see Steps & Styling, Folk Dance Federation of California, Inc.)
Sway Balance with a raise: (2 meas) Step on R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle keeping ft close to floor (ct 2); step on L across in front of R (ct 3). Step on R diag bkwd R, bending body slightly fwd (ct 1); lift L knee in front with toes pointed downward and hold pos while gradually straightening body (cts 2, 3). Arms begin down at sides and move smoothly, palms down, upward to ctr front (about waist level) and outward to open pos diag at sides, gradually bringing hands to chest level, palms up (cts 1, 2, 3, meas 1). R arm moves slightly outward and upward in a curve bringing R hand to an overhead pos while the L arm moves across in front of the body to finish about waist level (cts 1, 2, 3, meas 2). The arm-hand movements should flow. The step may be repeated to L by bringing hands to front ctr (chest level) (ct &).

MUSIC 3/4

PATTERN

Measures

2 meas INTRODUCTION Assume closed ballroom pos.

I. NATIVE WALTZ FWD and WALTZ TURN

Dancers move slightly from side to side while travelling fwd in closed (ballroom) pos.

A 1-4 Beg M R, W L, move in LOD with 4 "native waltz" steps. M moves fwd, W bkwd.

5-8 Beg M R, W L, dance 4 "waltz" steps CW, slowly moving fwd to finish with M back to LOD. A 1 1/2 turn is made so that M is facing RLOD.

9-12 Repeat action of meas 1-4 with W moving fwd (LOD). M bkwd. Release ballroom pos (Ct &, meas 12).

II. SWAY BALANCE WITH A RAISE and M WALTZ AROUND

A 1-8 Beg M-W R, dance 4 "Sway Balance with a Raise" steps. R and L alternately. R and L arm high alternately.

9-12 M: Beg R, move fwd with "Native Waltz" steps (passing R shldr with ptr) CW around ptr to finish in front of next W (new ptr). M finishes facing LOD. Knuckles of fists placed on hips just below waist. Assume closed ballroom pos with new ptr on ct 3, meas 12.

W: Beg R, dance 2 waltz steps in place (R, L). Beg on ct 1, meas 11, turn 1/2 CW with 2 waltz steps to face new ptr. Clap hands out a shldr level to the same

LOD



Pictured Above: Pat Hartigan, Scholarship Winner, expresses her appreciation to Ray Olson, Federation President, for her camp scholarship. She went to Stockton Folk Dance Camp during the second week.

photo by A.C. Smith



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EASY DOES IT!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
courtesy of Berkeley Folk Dancers



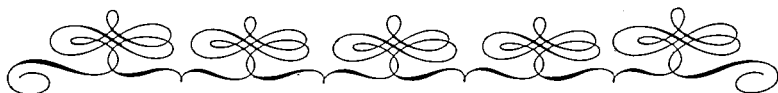
SPIRAL TURNS

There are dances in which the TURN, either individually or as couple, should create a spiral on the floor pattern, thereby covering quite a bit of space. For instance, a THREE-STEP-TURN should move you the equivalent of three steps forward or backward during one full turn. This can also be done "in place" if required by the dance.

For the individual THREE-STEP-TURN which covers space, "toe-out" on the first step. This starts the movement to cover space. The second step brings you half way around and the third step completes the full turn.

The COUPLE PIVOT TURN (described in another article), does not cover as much floor space as the individual THREE-STEP-TURN, however, it should rarely be done "in place" (creating a circle pattern on the floor). Even in the Hambo, the Polska Turn should not be done "in place" but should cover considerable floor space along the line of direction. It requires practice to perfect this. The man must lead the POLSKA TURN so that it creates a spiral in the floor pattern rather than a circle. A similar problem occurs in the Dreyer step used in the German dances.

Examples of dances requiring SPIRAL TURNS include: Changier Quadrille, Hambo, Korobushka, Ladies Whim, Neapolitan Tarantella, Russian Peasant Dance, Scandinavian Polka, Teton Mountain Stomp, Vrtielka, Zwiefachers...





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

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

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

EL CERRITO

THURS, 1-2:30 PM, Com. Ctr., 700 Moeser, Balk-Isr, E Landstra

LAFAYETTE

THURS, 7:30 PM, Temple Isiah, 3800 Mt Diablo Blvd, Israeli.

FRI, 9 PM, Temple Isiah, 3800 Mt Diablo Blvd; Israeli.

LIVERMORE

TUES, 7:30 PM, Forester's Hall, 171 S. J St; Wes Ludemann.

LOS GATOS

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

MILL VALLEY

MON, 7:30 PM, Mill Valley Rec Ctr; Selma Pinsker.

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

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

MONTEREY

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

OAKLAND

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

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

TH, 1:15, Jewish Com Ctr, 3245 Sheffield; Ruth Gundelfinger.

FRI, 12-2 PM, Montclair Rec Ctr, 6300 Moraga, Bal-Isr, Eve

PENINSULA

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

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

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

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

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

SAT, 3rd or 4th, 8 PM, Menlo Pk Rec Ctr. Party; Marcel

Vinokur; Call 327-0759.

SACRAMENTO

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

SAN FRANCISCO

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

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

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

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

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

FRI, 8 PM, Mandala, 602 Taraval, Turkish & Armenian.

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

3rd SAT, 8 PM, Mandala, 602 Taraval, KOLo OF SAN FRANCISCO.

SAN RAFAEL

THUR, 8 PM, San Rafael Comm Ctr, B St; Claire Tilden.

SANTA CRUZ

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

PARTY PLACES

NORTH

ALAMO

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

BERKELEY

3rd FRI, 8 PM, John Hinkel 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 FOLK DAN.

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

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, Theuerkauf School, 1625 San Luis Ave.,
Mt. View, 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.

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, Veteran's 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., KALEIDO-SCOPES.

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

4th SAT, 8 PM, Theodore Judah School, 39th & 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, Temple Un Meth Ch. 1111 Junipero Serra. CHANGS

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

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

SAN JOSE

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

SAN LEANDRO

3rd SAT, 8 PM, Bancroft Hr 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 FOLK
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 SOUTHLAND

FROM THE

By Perle Bleadon

SAN DIEGO AREA NEWS

This will be the beginning of our 30th Anniversary Celebration for the San Diego Folk Dance Club! Our Oktoberfest is the 1st and 2nd of October. Alice Stirling is the general Chairlady, and is ready to talk to volunteers to help make the Fest a success. Yvonne Barry will be in charge of the brunch for the Federation delegates. Rod and Marilyn Henderson have volunteered to decorate the hall and they do have nice decorations. Flora Cannau has volunteered to obtain exhibitions for the occasion. She says there will be exciting numbers by different groups and a German Suite by Cygany.

The dancing is to take place in the Balboa Park Club in Balboa Park, on Saturday, Oct 1st from 7:30 to 11:30 PM and Sunday October 2nd from 1:30 to 5 PM. For closer parking come early and park near the Balboa Club. Then take a walk up the Prado. Bring your lunch Sunday and have a picnic in the International Cottages area. Many of them are open by noon and tea or coffee is served by the hosts. There is to be an Anniversary banquet on Sunday Oct 2nd at the Cafe Del Ray Moro -- by reservation.

The sponsors are: San Diego Folk Dance Club, San Diego Park & Recreation Dept, and the Folk Dance Federation of California, South. There is a Federation Council meeting at 11 AM Sunday.

Our Club, the San Diego Folk Dancers, invites you to help us celebrate in 1977.

(Submitted by Hillma Lenshaw)

CABRILLO FOLK DANCE CLUB

Atura de Angeles, from Mexico City, spent an evening teaching the Cygany Dancers before going to Idyllwild. Vyts Beliajus from Denver, Colorado visited with us and his godchild before going up to Idyllwild.

There are three more parties scheduled for the Cabrillo Club -- October, Halloween, Christmas and New Year's Eve.

(From ECHO, Helen Lenyk, Editor)

SAN DIEGO STATE UNIVERSITY FOLK DANCE CONFERENCE

We all had a very busy week -- starting every morning with Maria Reisch's warm-ups until the wee small hours ----- dancing and having a ball. Sunni Bloland with her fantastic Rumanian dances, Ada and son Jas Dzienanowski with their beautiful Polish dances --- and daughter Basia with the lush and lovely Polish costumes and accessories. Bora and Margarite Gajicki displaying their beautiful costumes and accessories. Moshiko Halevy was a hit with his Israeli dances. Jerry Helt kept us busy with

the squares and contra dances. Atanas Kolarovski presented many exciting dances. Jimmy Lomath had them dancing the Scottish Country Dances with ease!!! The Bonnie Hoose of Airlie!??? Of course Melissa Miller had a huge contingent of gals to do Belly Dancing. Yves Moreau and his France presented a number of interesting French-Canadian dances as well as several Balkan. Bora Ozkok made it by the skin of his teeth from Turkey. Many of us did not expect to see him - and there he was -- with many hair-raising details of how he made it.

The San Diego State University Folk Dance Conference Committee is hard at work already on the prospective staff for the 1978 Conference.

INTERNATIONAL FAIR OF '77

Fifty nationals join together to share their cultural Traditions.

The International Fair of '77 will be presented October 22 and October 23 at the International Institute at 435 S. Boyle Ave in Los Angeles. The doors will open at 12 noon. Admission will be a donation of \$2 for adults and \$1 for children.

Forty booths will represent forty nations. Come and enjoy food from many lands. Personal treasures of the nationality groups will be on display. Arts and crafts will be for sale. Plan to do your Christmas shopping early. There will be an International game and craft area for children. Entertainment will consist of over 30 performing groups from around the world. Throughout each day there will be two folk dance areas. One for beginners, the other for advanced. The well-known Gandy Dancers and Westwind International Folk Ensemble will be your hosts for the "day" folk dancing. Mario Casetta will be your host for folk dancing Saturday night from 9 PM to 1 AM in the Auditorium. Come dance to the music of the Pecurka International Folk Band.

Objectives of the International Institute are to help the foreign born and their children become adjusted to America and share in her growth and development.

Over 600 volunteers, all of foreign countries, have banded together to produce the International Fair of '77. All proceeds of the Fair will go towards the operation of the International Institute.

If you have any questions contact Pauline Parsells, 261-4711.

WEST VALLEY FOLK DANCERS

At Marilyn McDonald's request, Paul Waller, Exhibition Chairman, organized the Club's participation at the Bio-Dynamic Farming and Gardening Summer Conference. The festive night on August 6th included exhibitions and instruction by West Valley Folk Dancers' members.

The West Valley Folk Dancers celebrated the end of summer with a dance on September 10th at the home of Joan and Paul Waller of Woodland Hills. The program of requests included

dances taught during the year, some learned at Statewide and some from the San Diego Folk Dance Conference.

Club membership is open to the public for both instruction and international dancing. Regular dancing takes place Friday evenings with teaching sessions at 7:30 and 8:30 PM followed by requests, at Canoga Park School, Topanga Canyon Blvd & Cohasset St., Canoga Park. For more information call 782-5281 or 881-4092.

(Karen Fink, Publicity)

THIS AND THAT

Millie Libaw is off again on another of her good-will dance tours -- to Israel and Hungary.

The Ukrainian Spirit Dance Company is getting set for two two-hour performance programs in October. First will be at the Lobero Theater in Santa Barbara on the 8th, followed by one at L.B. Harbor College in Long Beach on the 15th. Additional shows are planned for Arizona in December and in Canada in the Spring.

The Lariats will be adding a new class in the Torrance-Palos Verdes area this fall. Meanwhile, they have been enjoying some mighty interesting performances, including one in Prescott, Arizona and a 4-day houseboat tour on Lake Powell. Next summer's target is Hawaii, but the big event so far was a private party at the home of Lucille Ball, where they not only performed their Western Suite, but also got to dance with Farrah Fawcett, Lee Majors, Zsa Zsa and Eva Gabor, Allen Ludden, Vincent and Dick Van Patten and many others. (And conversely, those people also got to dance with the Lariats, remember.)

The long-awaited index of Santa Barbara/San Diego Conference Dances is out -- a very limited "First Edition" says compenditeur Anthony Ivancich. It lists and cross-lists all dances taught at these camps since 1956. For info, contact Anthony at P.O. Box 2252, Van Nuys, CA 91404.

Starr King Folk Dancers, Wednesday -- NOTE new night and place! At Glassell Park Rec Ctr, 3580 Verdugo Rd., Los Angeles, near Ave. 35 and San Fernando Road. Beginning and intermediate. Time 7:30 to 10:00 PM. For info, call Ralph Miller at 213/225-0429.

The Virgileers Folk Dancers meet Tuesdays at Commonwealth School, 215 S. Commonwealth Ave. Time 7:30 to 10:30 PM. Josephine Civello teaches dances from the camps plus reviews and oldies. For info, call 213/284-4171.



COUNCIL CLIPS

FRESNO FOLK DANCE COUNCIL

Sorry about no Fresnotes last month--but the deadline came right in the middle of Folk Dance Camp, and anybody who's been there knows that you don't think about anything except Camp while there! Fresno had its largest delegation in a long time--four of us. Cathy Hindman was the unluckiest of us. Her luggage never arrived. Imagine being at camp without your opanke, and your boots, and your castanets, and ---! Yes, it finally caught up with her, at home, long afterwards. Clayton Smith was the luckiest, for he was a recipient of the Bill Landstra Scholarship, and he's been busily teaching camp dances to his fellow folk dancers in Fresno. Gary Hughes was a first year camper, too, who's already planning for next year. Gary, too, has taught us several new dances.

L'Chayim, our newest Fresno Folk Dance Club, danced at Lasten Towers for the members of the Senior Citizen Learning Center, on a Saturday noon on the Downtown Mall, for Westview Convalescent Hospital and at Wildwood Beach for Sequoia Hospital employees. We invite all folkdancers to join us anytime they are in Fresno. We love visitors. and above all, join us in our Polish Potpourri on Oct 22-23. We're really looking forward to the Institute with Ada Dziwanowska and Bernardo Pedere as our guest teachers. More about that elsewhere in this magazine.

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

GREATER EAST BAY FOLK DANCE COUNCIL

The big Council activity coming up this month is the Halloween Costume Party, (Fifth Saturday Party) which will be hosted by Millie and Von's class, DANCERS INTERNATIONALE, on Saturday evening, Oct 29th at 8 PM, at Frick Jr Hi School, Foothill & 64th Ave., Oakland. If this affair follows previous formats, all participants should be in for a rare evening featuring original and ingenious costumes, a beautiful dance program, good refreshments, and a fun-filled evening, replete with goblins, witches, etc. Won't you join us?

East Bay Council members were well represented at Stockton Folk Dance Camp this summer. Among those who attended were Charles Emerson and June Schaal, Ray and Phyllis Olson, Genevieve Pereira, Vance and Pauline Teague, and yours truly, recipient of this year's GEBFDC scholarship award. East Bay Council members were also well represented at Feather River Folk Dance Camp. We hope we will soon be learning some of the dances taught at all of our Folk Dance Camps.

The Pantalooners recently had a birthday celebration for Art Taylor who was 89 years old in August and still attends dance classes regularly. Congratulations, Art --- we're proud to have you with us.

Walnut Whirlers is changing their party night for October only -- to the 4th Friday, instead of their usual 4th Saturday, at the Alamo Women's Club, Alamo. Beginning Mon, Sept 26th, they started a brand new beginners class which meets Mondays at Tice Valley Elementary School in Walnut Creek.

Another new beginners' class started Fri, Sept 16, 7:30 PM with Millie and "Von" von Konsky at Redwood Heights School, 4401 39th Ave., Oakland. At 8:45 regular class resumes for Dancers Internationale, same place.

Richmond-San Pablo Club is resuming their 1st Sat parties on Oct 1st at Downer Jr Hi, 18th & Wilcox in Richmond. We join them in their well wishes to Buck Bailey who is at home now, recovering from recent surgery. We hope he will be back dancing soon.

To Rose Wilson, of "Circle Up" and "Pantalooners", we hope the cast will be off your arm by the time you are reading this issue.

Other Announcements:

-Max and June Horn are now teaching Mon, Wed, & Fri evenings at their "Farm", 6200 Alhambra Ave., Martinez. 228-8598.
-Seminary Swingers, 2nd Fri party Oct 14th, Webster School, 81st Ave., & Birch St., Oakland.
-Circle Up, 3rd Sat party Oct 15th, Bancroft Jr Hi, Bancroft & Estudillo in San Leandro.
-Berkeley Folk Dancers -- last call for tickets for "Night on the Town" Sat, Oct 8th at Dominics in San Rafael. Tickets and info, call Carol Wenzel, 525-5135.

Ray Sakalay, 1475 167th Ave., #18, San Leandro, CA

REDWOOD FOLK DANCE COUNCIL

Every day I expect a letter from our traveling honeymooners, Lu and Lewis Park, wondering where they are and where they are folkdancing. In February their note came from San Diego; they had attended folkdance affairs along the way and were excited over having learned "a fun dance of eight couples -- Willow Tree." Suppose they are so busy dancing they have no time to write? Suppose they will ever return to us after the delightful time they must be having as they travel about the nation? At any rate, they will receive this issue of LET'S DANCE and will know they are missed at home!

At the August Santa Rosa club's party were guests from Oregon; another pleasurable dimension is always added when dancers from distant areas bring new faces, new costumes, new personalities, new conversation, while sharing the fun of dancing the same routine.

Ed and Edna Kroll now live in our area; and we are truly delighted to have them with us. For many years they have been with the San Francisco Fun Club where Ed and Harlan Beard have called their squares. His excellent calling at many festivals has been enjoyed over the years; and we are delighted to be squaring for his calls and to have him and Edna dancing with us.

The 1977 Fiesta de Sonoma is over! With all the dancing on that beautiful wood floor it was especially nice not to have the institute and the Saturday night party at the School with the usual school floor. Weather in the Valley of the Moon is always delightful; attendance was great; costumes were superb; local business people were happy with us. We thank all of you who came to make our Festival "one of the greatest."

Our regular schedule of club parties is like always ---- Vineburg first, fourth, and fifth Saturdays; Petaluma second Saturday; and Santa Rosa, third Saturday. Dance with us when you can!

Mona Verzi, 30 Corte Precita, Greenbrae, CA 94904

PENINSULA FOLK DANCE COUNCIL

Folk dancers of the Peninsula council were saddened by the death of Phil Mooers in August. Phil and his wife Jean were long-time members of the Barronaders Club of Palo Alto and also danced with the Spinning Wheel Square Dance Club of Los Altos. Phil was a teacher at Sunnyvale High School and an active participant in the sport of race-walking. He will be sorely missed by his many friends.

Also being missed by his friends in Palo Alto Scottish Country Dancers is Pat Hogin who is currently on the sick list. Come back soon, Pat.

Summer is always a busy time with people coming and going. Folk Dance Camp at U.O.P. Stockton saw familiar faces from all the clubs represented. Ned and Marian Gault were on the teaching staff, and Eleanor Bacon taught crafts. Visitors to Hawaii were the Lisins and Carpenters from Palomarians. Still away on his annual jaunt to England is Harry Lawrence of Palo Alto Folk Dancers.

The Palomarians will get together for their annual picnic this month at the home of Don and March Church in Los Altos.

Plan ahead to attend the Peninsula Council's Scholarship Ball to be held Saturday October 29 from 8 to 11:30 PM at the Redwood City Veteran's Memorial Building, 1455 Madison Ave. It's a Halloween party and dancers in costume, ethnic or Halloween, will vie for prizes for best costume. Exhibitions are also being scheduled, so come one -- come all!

Dian Langdon, P.O. Box 1080, Palo Alto, CA 94302

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Louise Flannery 218 E. 1st St., Napa, CA 94558

- OCT 1, Sat, RICHMOND. "1st Sat Party," Richmond-San Pablo, Downer Jr High, 18th & Wilcox, Richmond.
- OCT 2, Sun, VALLEJO. "Harvest Moon Festival." CANCELLED
- OCT 8, Sat, MILL VALLEY. "Marin Dance Council Scholarship Ball," 7:30-11:30 PM, Park School, 350 E. Blithedale Ave., Mill Val.
- OCT 8, Sat, SAN RAFAEL. "Berkeley Folk Dancers' Night on the Town," Dominic's Restaurant. Info: Carol Wenzel, 525-5135.
- OCT 16, Sun, SAN FRANCISCO. "Harvest Moon Festival," 50 Scott St., 1:30-5:30 PM.
- OCT 22-23, Sat-Sun, FRESNO. "Fresno Folk Dance Festival." Sat: Institute, 1:30-4:30 PM; Dancing 8-11:30 PM; After Party 11:30-1:30 AM. Sun: Dancing 1:30-5:30 PM; Closing Party 8-11 PM. Holmes Playground, First & Huntington Streets. (Closing Party: Danish Hall, Yosemite & Voorman) Host: Fresno Folk Dance Council - Central Valley Folkdancers (Closing Party).
- OCT 29, Sat, SACRAMENTO. "Associate Membership Ball." Theodore Judah School.
- OCT 29, Sat, REDWOOD CITY. "Peninsula Council Scholarship Ball" 8-11:30 PM, Veteran's Memorial Building, 1455 Madison Ave., Redwood City. Halloween theme, costumes Halloween or ethnic. Host: Peninsula Council.
- OCT 29, Sat, OAKLAND. "5th Sat Party" 7:30-11 PM, Frick Jr Hi, Foothill Blvd & 64th Ave. Hosts: Greater East Bay Council.
- NOV 13, Sun, OAKLAND. "Treasurer's Ball." Skyline High School, 12250 Skyline Blvd.
- DEC 31, Sat, SONOMA. "New Year's Eve Party" 7 PM Dinner, 8:30 to 1 AM Dancing, Sonoma Mission Inn, 18140 Sonoma Hwy, Boyes Hot Springs, Hosts: Valley of the Moon Folk Dancers.
- DEC 31, Sat, SAN RAFAEL. Marin Dance Council - "Karlstad Ball" 7:30 PM - 2 AM, Masonic Hall, Fourth & Loutens Place, San Rafael. Costumes and reservations requested: Albert Heinrich, 28 Acacia St., Larkspur, CA 94939
- DEC 31, Sat, GEBFDC "New Year's Party", Spengers Restaurant, 1919 Fourth Ave., Berkeley.
- DEC 31, Sat, VALLEJO. "30th New Year's Party", Community Center, Amador & Georgia Sts; Hosts: Sunnyside Folk Dancers.
- JAN 7, Sat, SACRAMENTO. "New Year's Dinner Dance."
- JAN 28-29, Sat-Sun, SAN JOSE. Peninsula Council "January Festival."
- FEB 5, Sun, NAPA, "Sweetheart Festival."
- MAR 5, REDWOOD CITY. "Officers Ball."
- MAR 11-12, SACRAMENTO. "Camellia Festival."

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

DOROTHY DAW, 12527 Chadwell St., Lakewood, CA 90715

OCT 1-2, Sat-Sun, SAN DIEGO. "San Diego Folk Dancers' Oktoberfest." Sat, pre-party 7:30-11:30 PM; Sun, Festival 1:30-5 PM.

All events at the Balboa Park Club, Balboa Park, San Diego.

OCT 7-9, Fri-Sun, "Camp Hess Kramer Institute."

NOV 12, Sat, "Treasurer's Ball".

1978

JAN 22, Sun, GLENDALE. "Festival" Hosted by Pasadena Co-op at Glendale Civic Auditorium.

FEB 10-12, Fri-Sun, "Festival" hosted by the Laguna Folk Dancers.

FEB 11, Sat, "Valentine Party" hosted by the San Diego S.U.F.D. Conference.

APR 30, Sun, CULVER CITY. "Festival" hosted by Westwood Co-op Folk Dancers at Culver City Veterans' Memorial Auditorium, 1:30-5:30 PM



For information concerning folk dance activities in Southern California, contact the

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

13250 Ida Avenue, Los Angeles, CA 90066

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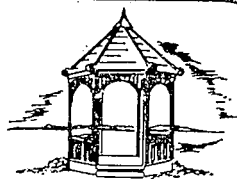
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EL CERRITO FOLK DANCERS: Wednesdays, 7-10 PM, Del Mar Sch; Moe-ser @ Avis, El Cerrito, Beg & Int. Intern. F.D., Eve Landstra
DANCERS INTERNATIONALE -- OAKLAND RECREATION CLASS -- WELCOME!

Fridays 7:30 to 10:30 at REDWOOD HEIGHTS SCHOOL, 4401 39th Ave., Oakland. Millie and "Von" Instructors.

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap, Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and 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

RICHMOND-SAN PABLO FOLK DANCERS: Wed. 8-10 PM, Dover School 21st & Market, San Pablo. Int. Intern. F.D., Jack Pinto

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.

LOS ANGELES

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.

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