

DECEMBER 1978 • 65c

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



MARION GAVET

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol 35, No. 10

DECEMBER 1978

OFFICIAL PUBLICATION OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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Hungarian Costume from 1965 Calendar.
(Sketched by Marian Gault)



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SUBSCRIPTION RATE:

\$5.00 per year

\$6.00 foreign & Canadian



BUSINESS OFFICE:

(Circulation & Invoices)

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Merry
 Christmas



and a



Happy
New Year



"MAY CHRISTMAS BRING FRIENDS

TO YOUR FIRESIDE,

PEACE TO YOUR PATHWAY, AND

GOOD HEALTH THROUGHOUT

THE NEW YEAR"



1978

Let's Dance

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A Moment of Concern - - -

After two very successful years in Oakland the Federation Teacher Training Program will move this year to Sacramento. It will be offered in cooperation with Sacramento State University on February 3, 10, 17 and 24, 1979. Once again, Chairperson Millie von Kinsky has assembled an outstanding faculty. Two examples will suffice.

Lorenzo Trujillo will present Mexican dance. Mr. Trujillo, formerly of the Sangre de Cristo Arts and Conference Center in Pueblo, Colorado, is leader of the Trujillo Dance Company in San Francisco and Dance Instructor at San Francisco State University, currently on Sabbatical Leave.

Pirkko Roecker will lead sessions in the Fundamentals of Movement. Mrs. Roecker has taught dance at the University of Oregon and the University of Iowa. Recently she has moved to California. For three years she has taught Fundamentals of Movement at the University of the Pacific Folk Dance Camp where her classes have been enormously popular.

Watch for more information on this outstanding program!

Bruce Wyckoff, Federation President



"New Year's Eve"

ALAMO

New Year's Eve Party. Pot Luck at midnight. Western Theme. Alamo Women's Club. Sponsored by the Walnut Whirlers. Donation Call (415) 939-2430

EAST BAY COUNCIL

New Year's Eve Party sponsored by the Greater East Bay Folk Dance Council. Spenger's Fish Grotto, 1919 4th St., Berkeley, 8:00 PM - 1:00 AM. Midnight Buffet. Tickets available from Phyllis Olson, (415) 351-7338.

MARIN COUNTY

Karlstaad Ball sponsored by the Marin Dance Council. 9:00 PM to 2:00 AM, Masonic Hall, Fourth & Loutens Place, San Rafael Masonic Hall, Fourth and Loutens Place. Russian theme and Food. \$6.00 per person, Costumes and Reservations please. Contact Edna Pixley, (415) 388-2506.



HUNGARIAN EmbroidERY

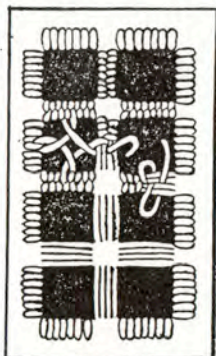
By Eleanor Bacon



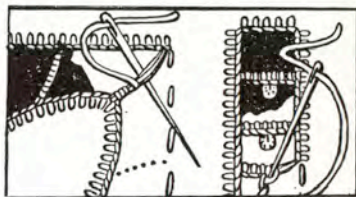
Most costumes among the peasantry of Hungary were of simple homespun linen, decorated with the needlework common to that region. The most elementary forms of decorative needlework design were found all over the country using basic ornamental stitches, smocking and hemming. The more complicated styles came in the last century, with the help of factory made materials, and how they were used varied by region as well as by village. It was generally the sleeves of the woman's chemise and the men's shirt front, collar and cuffs that were decorated with the needlework. On the woman's apron it was usually the lower part that was embroidered and the kerchief, worn over the head or shoulders, had only the corners and edges that showed, embroidered.

All these linen embroideries varied according to the techniques used, geometric thread count or freehand drawn designs. In some regions geometric designs preceded the free style designs, and in some areas both were used side by side. Thread count embroidery was usually designed by the needleworkers in spirations and was begun at one corner of the piece and continuing to the left, or away from the needlemaker. A less skilled worker would copy a pattern from another piece of embroidery. Samplers were not generally used or popular.

Drawn thread work, also a thread count technique, occurs, among every ethnic group in Hungary and it is also one of the oldest forms of needlework used. This technique preceded the use of colored embroidery, as it was always done in white on a white background. The method was to draw out some horizontal threads and then bind together the vertical threads into bundles by wrapping them with thread, using a buttonhole stitch, or by needleweaving. Later the drawn threadwork became more of a free form style of open-work as in the colorful woman's costume from Kalocsa.



drawn thread work



open cut-work

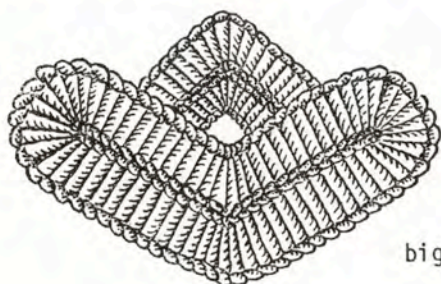
Most of the freehand designed motifs were drawn onto the fabric, or sometimes onto paper and pasted on, and smaller motifs were used to fill in the gaps. The most popular method was to outline the design on the fabric with a quill pen dipped into a sooty liquid. In some regions that used a lot of embroidery, the designs were created by special women artists. When factory produced fabrics became available the women had more time to develop her design and embroidery skills as she no longer had to spend her time spinning and weaving.

Embroideries were extremely valuable and were always made to be used. A bride's dowry consisted of her linens and wearing apparel. She would try to have as many dresses as possible as they had to last her indefinitely.

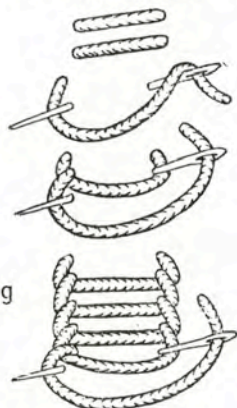
There were many interesting customs throughout the country. One widespread custom was that the family of the bride made an ornate 'betrothal apron' for the bridegroom, which was worn by him at the wedding and even as a young husband on festive occasions. The apron had to be the most beautiful and elaborate as the whole village would judge it, as well as the bride and her family. In Mezökövesd the ornamentation on the bridal apron was governed by strict rules. The early aprons had an embroidered band that had the bride and groom's likeness embroidered in many colors in it. At the turn of the century, there had to be five or seven Hungarian style roses in a row instead of the figures.

In Sarkoz, South Hungary, the young man engaged to be married had a betrothal scarf that had each corner embroidered with a different design, and each Sunday the scarf was fastened in a different way so a different corner would show.

There were no special Hungarian embroidery stitches, but there were special features in the appearance and formations. Although some of the stitches have not been found among recent European folk embroideries, they can be traced to historical European embroideries. The stitch called 'big writing' stitch was found in some 13th century Swiss linen embroideries. What makes the big writing stitch Hungarian is the thickness of the yarn used, which makes the stitches bolder and gives them a braided effect.



big writing



The name of the writing stitch comes from the fact that the design is a traced or written design and is actually a variation of the chain stitch, called the open square chain stitch. The needle in the chain stitch is inserted back at the starting point, whereas in the writing stitch the needle is inserted a small distance away, but level with the original entry. The small writing stitch is left as is, small and compact while the big writing stitch is more open and the spaces are filled in with a satin stitch.

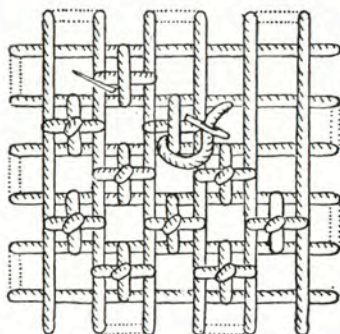


small writing

There is an interesting latticed stitch used for filling in surfaces of the pomegranates, hearts and tulips, which is called 'Torockó cross stitch'. Before the cross stitches are worked, a latticelike surface is laid down with long vertical and horizontal stitches. The cross stitches are sewn over the bars and in diagonal rows, every second row left empty. After the cross stitches are completed they are stitched over again at the center of each stitch.

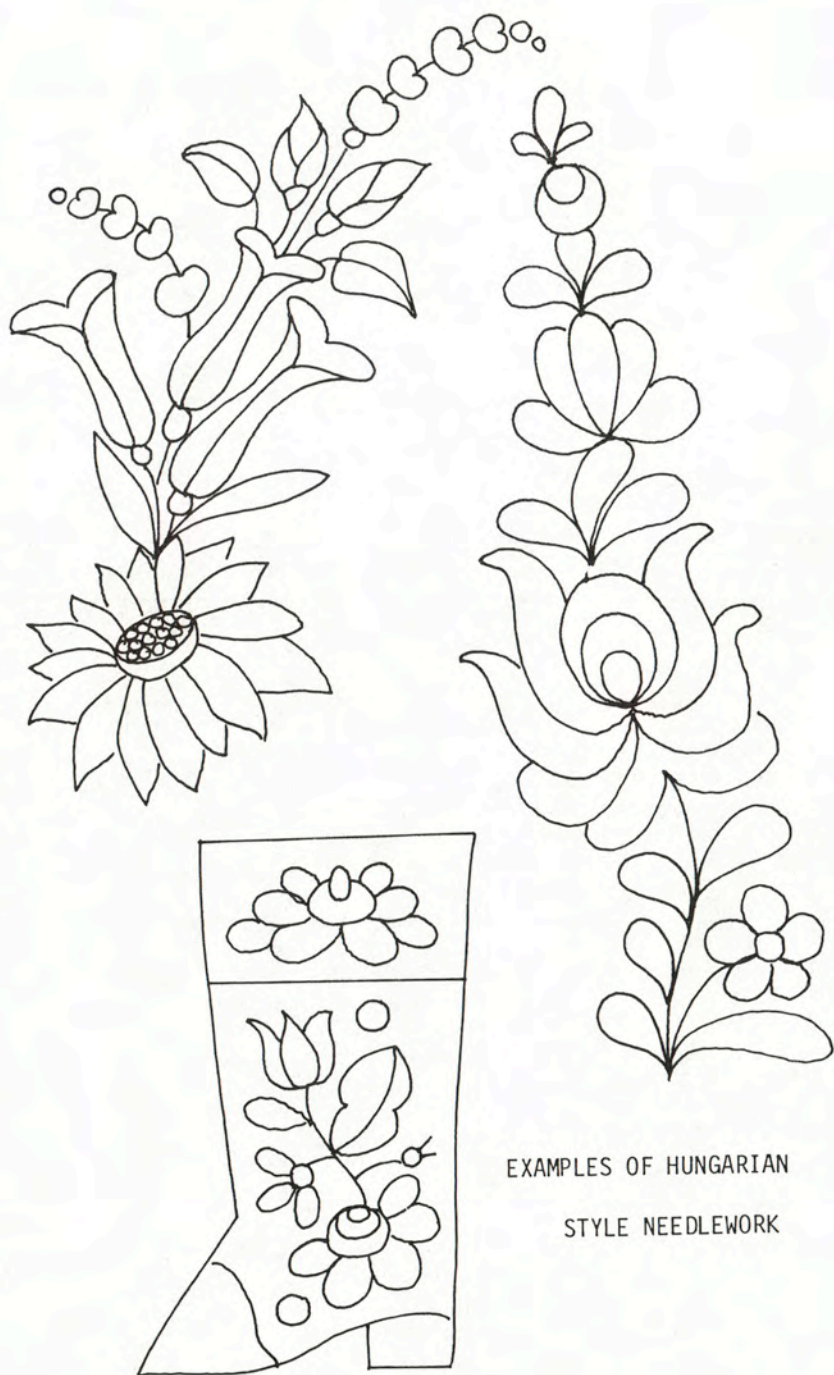
The famous Szur coat is cut in Eastern style, of rectangular pieces, and at the beginning of the last century its main trimming was of red, later with red applique. Embroideries in many colors came later and at first it was naturalistic with leaves and flowers. The effect of the design gradually became stiffer and more crowded, and later only the color rhythm remained.

The most common embroidery stitch is the satin stitch worked in elaborate and colorful designs. This style of embroidery is so beautiful that Woman's Day Knit & Stitch magazine #8, Woman's Day Needlework Ideas magazine #14 and #24 (#24 was Feb. 1977) Family Circle March 1973 and Vogue patterns (1977) used the Hungarian floral designs on scarfs, handbags, vests, and Christmas tree ornaments.



Torockó cross stitch





EXAMPLES OF HUNGARIAN
STYLE NEEDLEWORK

Hungarian Dance Names

By Andor Czompo

Dance names, in most cases, are more than just convenient labels or identification tags. They can reveal valuable information, if we know how to interpret them. Dance historians and researchers use the original dance names as important clues in their scientific investigations and analysis. Consequently, even a short study of Hungarian dance names can provide some additional information for those who are engaged in international folk dancing, information which can help and guide even the mildly interested individual through the increasing number of dances and their names.

Most of the popular Hungarian dances, which are known among the American recreational folk dancers, have double names: "Palóc csárdás", "Kapunári verbunk", "Somogyi karikázo", etc. One word identifies the dance type, the other is a reference to its geographical or ethnic origin. This dance-naming practice is generally used in Hungary throughout the folk dance movement. Its transplantation for our use provides us with similar practical benefits.

Among the native peasantry the original dance names are generally limited to a one-word reference to identify the type of dance, such as "csárdás", "verbunk", "karikázo"; or at most to indicate the tempo of the particular dance, such as "lassú csárdás" or "friss csárdás". This seemingly simple and logical practice becomes somewhat confusing when one finds out that the natives are not always consistent with their name usage. For the same or similar dances sometimes they have different local name variants, or with the same name they cover different types of dances. Only the linguistically and otherwise well-oriented can make sense out of this easily confusing situation. However, in all the scientific and in most of the popular folk dance publications Hungarian authors use an established and consistent terminology.

To indicate the geographical or ethnic origin of a dance is a practice of the "outsiders", who have to deal with dances of many different areas. This kind of reference provides not just the obvious information, but can reveal further clues about a dance. It is becoming generally known that dance types have variations not just in technique, but in style of execution, in formations, in tempo, etc. A geographical reference attached to a single dance name immediately indicates that that particular dance is done within the framework of the so-called "dance dialect" of that region or locality.

In Hungarian dance names the reference of their origin may be grouped into different categories: the names of large sections of the country (Dunántúl, Tiszántúl, Alföld, Erdély, etc.), the

names of smaller regions (Sárköz, Kiskunság, Rábaköz, Mezőség, etc.), the names of administrative districts (Somogy, Szatmár, Békés, etc.), the names of towns or villages (Kapuvár, Kalocsa, Kevi, Szék, etc.), the names of ethnic groups who live in certain areas (Palóc, Kun, Székely, Csángó, Matyó, etc.). The geographical references usually end with an "i", which is a noun-suffix meaning "from". For example: ECSERI = from ECSEK.

In the American folk dance movement dance names assume particular significance. For a long period of time a specific name belonged to a specific dance, usually unchanged and without variations, bound and rigidly preserved by standardized descriptions and inflexible practices. In the rapidly changing world the folk dance movement also goes through certain expansion, evolution, progression, and diffusion. Dances and dance names are not "sacred cows" any more. Under the same dance names different teachers, or the very same one, might teach different variations of a dance. Or the same dance can appear under various names. It seems that the "uncomplicated" period of International folk dancing, when one name meant one dance, is slowly coming to an end. Undoubtedly dance instructors have to provide more information and explanation about their dances and their naming practices, so that folk dancers can guide themselves through the increasing numbers of new dances and the variety in their names.

The following collection of terms is part of the majority of the Hungarian dance names. They refer to the major dance types and to some of their name variations.

CSÁRDÁS: From the word CSÁRDA = roadside inn. Usually a couple dance with a slow and fast part.

VERBUNK: From the German word WERBEN = recruit. Usually a men's dance in a circle or in solo form.

UGRÓS: From the word UGRIK = jump. Historically an old dance type with many regional variations, different formations, and functions. There are many other names used for the same type of dance: MARS (marching dance of Drágszél, Kalocsa), DUS (Marching dance of Rábaköz), CINEGE ("Titmouse" - group, solo or couple dance of Sárköz region), CSILLAGTÁNC ("Stardance" is like CINEGE, but, done by two couples in a hand-star formation), OLAHOS ("Valachian". Solo or couple dance from Southern Hungary).

KANÁSZTÁNC: From the word KANÁSZ = swineherder. Closely related to the UGRÓS type of dance. Usually a soloistic men's dance performed with sticks or axe.

KARIKÁZÓ: From the word KARIKA = ring. A closed circle dance done by girls.

LEGÉNYES: From the word LEGÉNY = lad, or unmarried man. A general name for Transylvanian men's solo dances. Other

names for the same type of dance: PONTOZÓ (from the word PONT $\ddot{\text{r}}$, dot, punctuate), SURÚ MAGYAR (Fast Hungarian), SURÚ TEMPO (Fast tempo).

Some other commonly used references in Hungarian dances names are: LASSÚ = slow, FRISS = fast, PAROS = couples, LEANYTÁNC = girl's dance, KÖR = circle, and SARKANTYU = spur.

Finis

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DOTANZ INTERNATIONAL DANCE COMPANY

Dotanz International Dance Company, under the direction of Jerry Duke, Instructor of Folk/Ethnic dance at the University of Oregon, is looking for couples who are adept at performing Folk Dance and have had some experience in dealing with both Elementary and Secondary School Assembly Programs.

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Let's Do Squares!

by Bruce Wyckoff

LIST OF BASICS

This list of Square Dance Basic Movements for Folk Dancers was first published by the Federation Dance Research Committee in December 1974. Dancers are encouraged to learn the movements. Callers can expect that the dancers will know the movements and should walk-thru any other movements. For definitions of the movements see booklets published by the Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, CA 90048, available at your record dealers at nominal cost.

- | | |
|---|--|
| 1. Honors | 24. Star Promenade |
| 2. Circle Left (Right) | 25. Hub Back Out and Rim Fly In
(Inside Out and Outside In) |
| 3. Balance | 26. Grand Square |
| 4. Swing | 27. California Twirl
(Frontier Twirl) |
| 5. Forward and Back | 28. Dive Thru |
| 6. Do Sa Do | 29. Around One to a Line (Two) |
| 7. See Saw | 30. Cross Trail |
| 8. Pass Thru | 31. Wheel Around |
| 9. Couple Promenade | 32. Backtrack |
| 10. Single File Promenade | 33. Box the Gnat |
| 11. Half Promenade | 34. Box the Flea |
| 12. Right and Left Grand | 35. Turn Back (U Turn Back) |
| 13. Weave the Ring | 36. Allemande Thar |
| 14. Arm Turns | 37. Shoot that Star |
| 15. Separate Around One (Two) | 38. Rollaway with a Half Sashay
(Whirlaway) |
| 16. Allemande Left (Right) | 39. Alamo Style |
| 17. Bend the Line | 40. Square Thru |
| 18. Lead to Right and Circle
to a Line | 41. Star Thru |
| 19. Courtesy Turn | 42. Eight Chain Thru |
| 20. Ladies Chain (Four Ladies
Chain) Ladies Chain 3/4) | 43. Do Paso |
| 21. Right and Left Thru | 44. Roll Back |
| 22. Right Hand Star (Left) | 45. Turn Thru |
| 23. Ladies to Center and Back
to the Bar | 45. Split the Ring |

Folk Dance Programming, And Other Problems

By Dean Linscott

This is a reply to Bruce Wyckoff's call in the July-August LET'S DANCE for a "healthy dialogue" on the subjects of folkdance programming, how to deal with the large number of new dances which appear every year, and what to do about the tendency of some dance groups to drift away from the Federation.

I believe I have a fairly broad perspective from which to discuss these problems, as I have been dancing and teaching folkdance, both partner and non-partner, for more than 25 years, in Los Angeles, San Diego and the San Francisco area. Nancy and I have also taught a number of workshops in British Columbia, Washington and Oregon, so we have had a chance to see how they do things in these areas as well. And finally, in trying to deal with programming and related problems in our own group, the Kopachka Dancers, and in our local Marin Dance Council, I have faced the same difficulties that the Federation faces, though fortunately on a smaller and less fragmented scale.

For the first 5 or 6 years after we started Kopachkas, programming was no problem. Every new dance I taught appeared on the program weekly for the first month or so, then gradually less often as people learned it well, but I managed to play every dance in our repertoire at least once every 3 or 4 weeks. However, as the repertoire approached 200 dances, where it is now, something had to give. We dance (exclusive of exhibition rehearsal time) about 3 hours every Friday night. Of this time, about 45 minutes to an hour is spent in teaching and review, so say we actually do program and request dances for a good solid 2 hours. If an average dance is about 2 1/2 to 3 minutes long, this means we can do about 40 or 50 dances a night, and I mean we do them--I try to waste no more than 10 to 20 seconds between dances! Now if an average program includes, say 10 dances that are being done every week because they were recently taught, that only leaves about 35 slots for other dances. With a 200-dance repertoire, that means that on the average I can put a given dance on the program only about once in every 5 to 6 weeks, and that is not often enough for people to retain some of the more intricate dances. What happens? Fewer and fewer people get up to dance them as time goes by, until finally I either have to drop them, or review them. And if you spend more time on reviewing, you have less time for dancing.

As I see it, the only solutions for these problems are: to dance more hours per week; to stop learning new dances; or to drop an old dance for every new one you add. Since we cannot expand our dancing time (which would provide only a temporary solution anyway), and because to close off new dances is to stagnate, I very reluctantly have opted for the third solution.

It is quite difficult to decide which "good old dances" regretfully to let go, because they are being danced so seldom or by so few people, to make room for the new ones. (Dances dropped from the repertoire list are not all lost; some are easy dances of which people have grown tired, and will be played any night someone puts them on the request list.) And it is equally frustrating to try to select, from among the hundred or so new dances to which I am exposed in a year's time (from one folkdance camp, plus special workshops and institutes throughout the year), those 15 or 20 which I will teach to the group.

Now teaching 15 or 20 new dances a year might sound like a lot (or it might not), but that is only about one new dance every 2 or 3 weeks, and many are not difficult dances. In addition, I review about an equal number of old dances, to keep people from losing them, to reinforce style, and to help newer members catch up. Thus our own repertoire only changes by about 10% per year, which means that someone could come back after being away for 5 years, and find that we were still doing at least half of the dances that person had known when he or she left. As a matter of fact, I just the other day came across the formal part of the program for Kopachkas' Third Birthday Party in 1968, and I was pleased to note that of the 35 dances listed on that program, we are still doing 21 (60%) 10 years later!

The Federation faces a much larger problem, because it has (potentially) a much larger dance repertoire, much less coordination with respect to teaching, reviewing and programming among its member groups, and a much more heterogeneous membership. Some feel that the Federation should solve its programming problem by ignoring the new dances that come along, but I think that would be a real mistake. Some of these dances are really marvelous; they are introduced by much more knowledgeable teachers than were available, as a rule, in the "old days"; in many cases (but of course not all) they are taught with more feeling for the proper ethnic style; and they often have much richer music. How many really nice Norwegian, or Swedish, or Romanian, Hungarian, Polish or Bulgarian dances did you know 10 years ago? The Hambo used to be the only Swedish dance I knew, and Alunelul the only one from Romania! What a loss, if I had stopped there!

But how are we going to accommodate some of these wonderful dances that ethnic teachers are bringing us? I believe that the Federation can no longer be all things to all people. There is too great a diversity of dances, and too heterogeneous a population of dancers, for all to fit under one umbrella. I think it is time for the Federation North to move in the direction set several years ago by the Federation South, and by those groups which are active in the Pacific Northwest. That is, I think the Federation North should leave most of the square dancing and round dancing to those organizations which specialize in it (they certainly do not cater to us!), and should focus its attention primarily on INTERNATIONAL folk dancing, with a strong emphasis on both partner and non-partner dances. Now some of you may be

saying to yourself, "But the Federation does emphasize International Folk Dances." That all depends on your definition of "emphasize." I spent a little time recently leafing more or less at random through some recent copies of LET'S DANCE and of Folk Dance Scene. Picking 3 Northern Federation and 3 Southern Federation festivals from 1977 or 1978, I came up with the following program statistics, drawn from the programs as printed in the magazines, and exclusive of "institute dances" or "kolo hours." For 2-day festivals I chose only the main dance party, usually Saturday night.

		Squares	Rounds	Non-Ptnr	Intn'l Cpl	Total
Federation North	#1	4 "tips"	4	10	20	38
	#2	4 "	7	5	18	34
	#3	4 "	7	5	18	34
Federation South	#1	1 "tip"	2	15	26	44
	#2	1 "	1	23	29	54
	#3	0 "	3	22	22	47

Now this is what I mean when I say (and I am not the only one who feels this way) that the Federation North places too much emphasis on squares and rounds, and not enough on non-partner dances. The figures pretty much speak for themselves, except that to really indicate the emphasis on squares relative to other dances, you should multiply the number of "tips" by a factor of about 3 or 4, because each "tip" takes at least as much dance time as 3 or 4 line or couple dances; even more if the caller walks everyone through or has to start over. That is one reason Southern festivals can put 10 or 20 more dances on the program than we do in the North. This would provide time to do more of the "oldies but goodies" as well as the best of the newer dances. And I am convinced that we could gain time for an additional 5 or 10 dances, by avoiding as MC's those few persons who talk on and on, instead of getting along with the program. Furthermore, with few exceptions it is not necessary to start a line dance over once the music has been started, and the same is true of lots of couple dances too, such as Hambo, Vossarul, Scandinavian Polka, Sonderhoning, etc. A lot of time could be saved here.

What are the likely consequences if the Federation continues in its present ways? I believe that a larger and larger proportion of those who enjoy International Folk Dancing will do so outside the Federation. Hundreds of young (and old) people attend the U.C. Berkeley Festival every Spring and more than a hundred jam the Ashkenaz in Berkeley when it has a special Saturday-night program. Marcel Vinokur has very large classes in the South Bay area; Marilyn Smith has a big and active following in Santa Rosa; and the Kopachka Dancers' Twelfth Birthday Party last November attracted 250 people. They were not all young "kolo maniacs", either. The young people danced just as

(Continued on Page 25)

Palóc Táncok
(Hungary)

Pronunciation: PAW-lohts TAHNTS-ohk

Source: Traditional; recreational arrangement by Andor Czompo and presented by him at the 1978 University of the Pacific Folk Dance Camp.

Music: Record Hungariton LPX 18033; Táncház IV, 28025, Side A.

Formation: Closed circle or circles. Simple handhold.

18

MUSIC 2/4

PATTERN

counts

KARIKÁZÓ I.Melody A 1.

1-30 Starting with R ft, do 30 regular walking steps, rotating the circle CCW.

31-34 Do 14 side-close steps (or grapevine steps) to the R, facing the ctr of the circle.

Melody A 2.

1-2 Step with R ft to R side.

3-4 Step/dip with L ft behind the R ft.

5-6 Step with R ft to R side.

7-8 Close L ft to the R ft (no wt).

9-16 Repeat action of cts 1-8 with opp ftwk and direction.

17 Step with R ft to the R side.

18 Step with L ft beside the R ft.

19 Step with R ft to the R side.

20 Close the L ft to the R ft (no wt).

21-24 Repeat action of cts 17-20 with opp ftwk and direction.

Repeat action of cts 1-24 two more times, plus cts 1-16 one more time.

KARIKÁZÓ II.

23

1 Step with R ft to the R side.

2 Touch the L ft (toe) fwd twd the ctr of the circle.

3 Step on the L ft fwd.

4 Touch the R ft beside the L ft.

5 Step with the R ft diag back to the R.

6 Touch the L ft beside the R ft.

7 Step with the L ft fwd.

8 Touch the R ft beside the L ft.

Palóc Táncok - con't (page 2)

- 9 Step with the R ft diag back to the R.
10 Step/dip with the L ft behind the R ft.
11 Step with R ft to the R side, leaving L ft in touching pos.
12 Shift wt from R ft to L ft.

Repeat cts 1-12 nine more times, till the music ends.

Note: When used with children, only Karikázó I is used.

Karikázó I

A bátai kertek alatt a-ja-ja ja-ja-ja
Folyik a szerelem patak " "
/: Aki abból vizet iszik " "
Babájától elbucsuzik " "

A bátai magas torony a-ja-ja ja-ja-ja
Bele akadt az ostrom " "
/: Akaszd ki kedves angyalom " "
Gyenge orcád megcsókolom " "

Karikázó II

Miskolc felől hidegen fúj a szél
Ázik fázik a fügefa levél
Az árokban még a víz is reszket
Sirjál babám ha tömlőcbe visznek

Ha kiszabadulok babám a tömlőcből
Leverik a vasat a kezemről
/: Akkor mondja valaki szemembe
Voltál e már a miskolci tomlőcbe

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New York 13045



Palóc Csárdás

(Hungary)

Couple dance from North Central Hungary. The dance was presented by Andor Czompo at the 1978 University of the Pacific Folk Dance Camp.

Pronunciation: PAW-lohts CSAR-dahsh

SOURCE: Timár, Martin, Lányi, Czompo.

20 Formation: Cpls in shldr-shldr blade pos at random.

Music: Record Qualiton LPX 18007, "Palóc Csárdás," B-9. Slow 4/4, fast 2/4 meter.

Steps, Motifs, and Sequences:

cts 1. DOUBLE CSÁRDÁS (local variation) ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪

- 1 Step with L ft to L sdwd.
- 2 Step (close) with R ft in place.
- 3 Step with L ft to L sdwd.
- 4 Close R ft to L ft, no wt.
- 5 Step with R ft to R sdwd.
- 6 Step (close) with L ft in place.
- 7 Step with R ft to R sdwd.
- 8 Bounce on the R ft.

Note: This motif is slightly bouncy (downbeat).

2. PREPARATION FOR TURNING ♪ ♪ ♪ ♪

- 1 Step with L ft to L diag fwd direction.
- 2 Step with R ft ~~to~~ front of L (3rd pos), and start to turn to the R (CW).
- 3 Step with L ft to L diag fwd (R ft remains in its previous place with some wt on it).
- 4 On the balls of both ft, turn about 1/3 to the R (CW, downbeat).

3. RIDA (closed) ♪ ♪

- 1 Step with R ft in front of the L ft with a slight knee bend.
- 2 Step with L ft to L diag fwd.

4. BUKÓS (single) ♪ | ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ | ♪ ♪ |

- 1-2 Step with R ft to R (sdwd).
- 3-4 Close L ft to R without taking wt.
- 5 Step with L ft to L sdwd.
- 6 Step with R ft in place (beside L ft).
- 7 Step with L ft into a small second pos (ft apart), and at the same time, bend both knees.
- 8 Pause.
- 9-12 Repeat cts 5-8 (Step 4) with opp ftwk and direction.
- 13 Step with L ft to L sdwd.
- 14 Step with R ft in place (beside L ft).
- 15 Step with L ft to the L sdwd, turning slightly to the L.
- 16 Pause.

Note: cts 1-4 (Step 4) can be replaced with cts 5-8 (Step 4) with opp ftwk and direction.

5. BUKÓS (turning) ♪ ♪ | ♪ ♪ |

- 1 Step with R ft fwd.
 - 2 Step with L ft beside R ft.
 - 3 Step with R ft fwd, at the same time bend both knees.
 - 4 Pause.
- Repeat with opp ftwk, but the same direction.

6. BUKÓS (double) ♪ ♪ | ♪ ♪ |

- 1 Step with L ft into a small 2nd pos with knee bend.
- 2 Straighten the knees.
- 3 Bend the knees.
- 4 Pause.

MUSIC 4/4, 2/4

PATTERN

Measures

INTRODUCTION: 2 meas.

SLOW CSÁRDÁS

Ptrs face each other in shldr-shldr blade pos.

1-4 #1 Double Csárdás two times (identical ftwk).

5 #2 Preparation for turning.

6-8 #3 Rida (cpls turn to R (CW) around each other) six times. On the last ct, close L ft to the R with a heel-click. Repeat action of meas 1-8 five more times, to the end of the slow music.

FAST CSÁRDÁS

1-8 #4 Bukós (single).

9-14 #5 Bukós (turning) three times. Cpls turn around each other to the R (CW).

15-16 Cpls face each other and do #6 Bukós (double).

17-21 #3 Rida five times, cpls turn around each other to the R (CW).

22 Step with R ft in front of the L ft and pause.

23-24 #6 Bukós (double).

Repeat meas 1-24 (Fast Csárdás) three more times to the end of the music.

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FROM THE 1964 CALENDAR

FOLK DANCE PROGRAMMING - con't from page 16

many couple dances as they did kolos, and so did the older folks.

Some will say, well, if we change our festival programs so greatly, we will lose a lot of the folks who like squares and rounds. My answer is, you cannot have it both ways. You may lose those who like only squares and rounds, but you also stand to gain a lot of people who do not come now for the reasons I have just mentioned. And some day the Federation is going to need some younger dancers to replace those who are slowing down.

Well, I have not offered any easy solutions; I do not think there are any. But maybe these comments will provoke some useful discussion, and possibly even some useful changes. Remember, just because something has always been done one way, does not mean that some other way might not work better.



EDITOR'S NOTE: We invite constructive comment from the readers of LET'S DANCE. Letters to the editor or short articles will be printed as space permits. Contributors are requested to keep their material to 1 page or less wherever possible and to word their material in such a fashion, as to be generally constructive to the Folk Dance movement. Letters specifically in response to Bruce Wyckoff's article or this article by Dean Linscott may be directed to their attention and will be reviewed by them before publishing, if so requested.

The editor reserves the right to edit any submitted material unless otherwise specifically requested by the writer.



"NEW YEAR'S EVE"

PENINSULA COUNCIL

New Year's Eve Party sponsored by the Peninsula Council of Folk Dance Clubs. Potluck. Location to be announced.

SAN FRANCISCO

New Year's Eve Party, Stonestown "Y", sponsored by the San Francisco Council. Contact Ed Kremers, (415) 775-3434.

SONOMA

New Year's Eve Party, Steak Dinner, Sonoma Mission Inn. 18140 Sonoma Highway, Boyes Hot Springs. \$7.50. (707) 938-2364

VALLEJO

31st New Year's Eve Party sponsored by the Sunnyside Folk Dancers. Community Center, Amador & Georgia Sts. Finger Food Pot Luck.

Food in the Hungarian Manner

The Hungarian national dish is the famous *gulyás* (goulash). The word goulash means "herdsmen's meat" and the recipe was derived from an old Magyar shepherd's stew. Originally the shepherds cut up what fresh meat and vegetables were available and cooked them in heavy iron kettles until no liquid remained. The stew was then dried in the sun and stored in a sack made from a sheep's stomach. To eat dinner, the men merely added water to the stew and reheated it.

Chicken Paprika takes its name from the red condiment made of mild capsicum peppers, dried and ground, a staple ingredient in Hungarian cooking. The capsicum peppers were brought to Turkey from South and Central America by the Spanish explorers. Later, the Turks introduced paprika peppers into Hungary.

HUNGARIAN GOULASH

2 pounds boneless beef chuck, cut in 1-inch cubes	2 tablespoons paprika
3 tablespoons cooking oil	2 teaspoons caraway seed * * * * *
1 14-ounce can beef broth	1/3 cup cold water
1 cup chopped onion	3 tablespoons all-purpose flour
1 small green pepper, cut in thin strips	Hungarian Noodle Squares
2 tablespoons tomato paste	Dairy sour cream

In a large saucepan, brown beef cubes in hot oil; add beef broth, onion, green pepper, tomato paste, paprika, caraway seed; 1/2 teaspoon salt, and 1/4 teaspoon pepper. Blend cold water slowly into flour. Stir into beef mixture. Simmer, covered, till meat is tender - about 1-1/2 hours. Stir occasionally.

Serve over Hungarian Noodle Squares. Garnish with dollops of sour cream. Serves 6.

HUNGARIAN NOODLE SQUARES

2 cups all-purpose flour	3 beaten eggs
1/2 teaspoon salt	Water

Mix together flour and salt; stir in beaten eggs. Blend in just enough water (2 to 3 teaspoons) to make a stiff dough. Roll dough out on lightly floured surface to 20 x 15-inch rectangle. Cover and let rest 20 minutes. Cut into 1-inch squares. Drop into a large amount of rapidly boiling salted water; cook until noodles are tender, 15 to 18 minutes. Drain Serves 6.



CHICKEN PAPRIKA

2 3 to 3-1/2 pound broiler chickens, cut up	2 tablespoons paprika
1/4 cup butter	1-1/2 teaspoons salt
1 cup chopped onion	1/4 teaspoon pepper
1/2 cup water	1 cup dairy sour cream
1 8-ounce can tomato sauce	1/4 cup all-purpose flour
	Hot cooked noodles

Season chicken with a little salt and pepper. In a 12-inch skillet brown chicken pieces slowly in butter about 20 minutes; remove chicken. Cook onion in same skillet until tender. Add 1/4 cup of the water, tomato sauce, paprika, 1-1/2 teaspoons salt, and 1/4 teaspoon pepper. Return chicken to skillet.

Cook, covered, until chicken is tender, 35 to 40 minutes. Remove chicken to serving platter. Stir together sour cream, the remaining 1/4 cup water, the flour, and blend into the hot mixture. Cook and stir until mixture is thickened.

Serve chicken and sauce with hot cooked noodles. Serves 8.

Source: *Heritage Cook Book (Better Homes and Gardens)*

TRIED AND TRUE: It has been reported that Vi Dexheimer prepared the above receipe and Millie von Konsky found it to be Superb.

Merry Christmas from

Feather River Family



Folk Dance Camp

EVERYONE WELCOME

Come to our FOLK DANCE REUNION PARTY



Saturday night January 27, 1979

8:00 - 11:00 PM



FRICK JUNIOR HIGH SCHOOL, 64th Ave & Foothill Blvd., Oakland

EXHIBITIONS - Dance Arts & Juniors Internationale

SQUARES - Raymond Olson

Coffee & ... small donation



Millie & "Von" von Konsky, Instructors

Teacher Training ~ ~ ~ an ongoing program for more and better FOLK DANCING ~

The Folk Dance Federation of California, Inc., has, for many years sponsored training programs for Folk Dance teachers. For the past three years this program has been under the leadership of Millie von Konsky, one of the most organized people we know in the Folk Dance field in California.

This year the program will be in February, jointly sponsored by California State University at Sacramento, with Bruce Mitchell acting as Millie's local representative, publicity person for the area and teaching one part of the series of classes. Edith Gardner, C.S.U.S. dance instructor, has arranged for credit toward higher education to be given by C.S.U.S. and is the C.S.U.S. representative working with Millie.

The local Sacramento Council Folk Dance clubs will sponsor refreshments at break time and will cooperate in publicizing the course of study in their area.

This years program will include studies in teaching methods for Folk, Ethnic, Disco and Contra Dance. The list of teachers and their qualifications are impressive (see page 29), which promises to make this years program one of the best yet sponsored by the Federation.

Public and Private school teachers, Federation and Non-Federation Folk Dance Teachers, people who would like to become Folk Dance Teachers and dancers who would simply like to take advantage of an intensive course of study in Dance Technique should take advantage of this program. Early registration will save you \$4.50 and must be in by January 15, 1979. The classes will be held at the C.S.U.S. campus in Sacramento February 3, 10, 17 and 24.

APPLICATION FOR ENROLLMENT TEACHER TRAINING PROGRAM 1979

(Print)

NAME _____ PHONE _____

ADDRESS _____ ZIP _____

Do you wish CREDIT AUDIT (Include \$12.00 fee for credit with enrollment or pre-registration fee.)

Please indicate type of dance material that meets your needs by checking the following:

Grades 1-3 _____ Grades 4-6 _____ Grades 7-9 _____ Grades 10-12 _____ Adult _____

*Mail ENROLLMENT or PRE-REGISTRATION DISCOUNT FEE TO:

Millie von Konsky
11468 Dillon Way
Dublin, CA 94566

*Make checks payable to: FOLK DANCE FEDERATION OF CALIFORNIA.

General Enrollment Fee: per person \$25.00

Pre-Registration - Reduced Fee \$21.50

(if received before Jan. 15, 1979)

PURPOSE: The program consists of four Saturday workshops in folk, disco, contra, movement, and big circle dances for the beginning and experienced teacher or recreation leader of children, youth or adults. This program will also benefit anyone with an interest in the teaching of dance as kinesthetic and multicultural education. The various aspects to be covered are fundamentals of dance movement, teaching progressions for basic dance steps and patterns, styling and teaching methods for dances from selected cultural areas, American contra dances, big circle dances and clogging, contemporary disco dances, and costume workshop and resource materials for the classroom teacher.

FACILITIES: Sessions will be held in the womens' gymnasium on the C.S.U.S. campus (6000 J St., Sacramento, CA).

DATES: Sessions February 3, 10, 17 and 24, 1979..... Registration Feb. 3rd, 8:15-8:45 a.m.

HOURS: All sessions 9:00 - 3:30 p.m.

ENROLLMENT FEE: \$25.00 per person (includes enrollment in four sessions, a syllabus of material presented, and a Certificate of Completion OR \$10.00 per person for a one day session - no syllabus).

PRE-REGISTRATION DISCOUNT: A reduced enrollment fee of \$21.50 is offered if pre-registration application is received before January 1st, 1979.

UNIVERSITY CREDIT: California State University, Sacramento, offers 1 semester unit of upper division P.E. credit (Course: code 5005 - number X196) for \$12.00.

FACULTY: Eleanor Bacon (Costume Workshop) - Chairperson, Costume Research Committee, FDFC; performer of ethnic dance, Ensemble International. San Jose.

Jere Curry (Disco Dance) - Professional dancer and choreographer. Currently head of the dance department at the University of California, Davis.

Anna Efstathiou (Greek dances) - Teaches all levels of Greek dancing in the Bay Area. She is also a noted tour leader to Greece.

Bruce Mitchell (Folk dances for children) - Elementary school administrator. Past President of FDFC; director, Camtia Dance Ensemble; member of the University of the Pacific Folk Dance Camp Committee.

Jack Murtha (Contra Dances) - School administrator. Nationally known square and contra dance caller.

Jeff O'Connor (Big Circle dances and clogging) - Dance Director of Westwind. He has done extensive research in No. Carolina on big circle dances and clogging.

Pirkko Roecker (Movement Fundamentals) - Past head of the University of Oregon Dance Department and faculty member at the University of Iowa.

Neal Sandler (Balkan Dance) - Owner, director & instructor, Mandala Folk Dance Center of S. F.; dance instructor, UC Berkeley & CSU, Hayward, Extension Division.

Edith Thompson (One-Night-Stands and Recreation) - Well known folk dance leader, square dance caller, and resort and recreational leader.

Lorenzo Trujillo (Dances of Mexico for elementary students) - Member of the dance faculty at San Francisco State University. He received his Ed.D. in ethnic dance from the University of San Francisco. He is Director of the Grupo Folklorico de San Francisco.

Millie von Kinsky (Folk dances for children) - General Coordinator, Teacher Training Program; Past President, FDFC; folk dance specialist & consultant, Oakland Rec. Dept.; dance instructor, Chabot College, Hayward & CSU, Extension Div., Hayward; director, Dance Arts of Oakland, Calif.

Party Places

North

ALAMO

4th SAT, 8:00 PM, Alamo Women's Clubhouse. WALNUT WHIRLERS
Parties resume in September. 1401 Danville Blvd.

BERKELEY

3rd FRI, 8:00 PM, John Hinkel Clubhouse San Diego Road
BERKELEY FOLK DANCERS (Or to be announced)

CONCORD

1st Sun, 1:00-4:30 PM Senior Citizen's Center John Baldwin
Park, 2727 Parkside Drive. CONCORD FOLK DANCERS

FRESNO

Saturday: 8:00 PM, Quigley Playground (Dakota Ave.) between
Fruit and West Aves. POTLUCK: 1st Saturday - 7:00 PM.
SQUARE ROUNDERS

Sunday: 7:30 - 10:00 PM. Holmes Playground, (First St. and
Huntington Ave.) POTLUCK: 7:30 First Sunday.
CENTRAL VALLEY FOLK DANCERS

MENLO PARK

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

MILL VALLEY

3rd SAT, 8:30 PM, Almonte Hall, HARDLY ABLES FOLK DANCE CLUB
4th SAT, 8:30 PM, Almonte Hall, STEP-TOGETHERS.

OAKLAND

4th TUES, 8:30 PM, Montclair School, 1757 Mountain Blvd.
SQUARE STEPPERS

4th WED, 8:00 PM, John Swett School, 4551 Steel St., (couples
only) SWING 'N CIRCLE FOLK DANCERS.

2nd FRI, of each even no'd month. 8:00 PM, Webster School,
81st Ave. and Birch St. SEMINARY SWINGERS

5th THURSDAY, 8:00 PM, Hawthorne School, 1700 28th Avenue.
OAKLAND FOLK DANCERS.

5th SAT, 8:00 PM, Frick Jr High School, 64th Ave. & Foothill,
GREATER EAST BAY FOLK DANCE COUNCIL

NAPA

3rd TUESDAY, Kennedy Park, NAPA VALLEY FOLK DANCERS
Streblov Drive.

PALO ALTO

1st SAT, 8:30 PM, Herbert Hoover School, 2850 Middlefield Rd.
Palo Alto. BARRONADERS

Party Places - North

- CONTINUED -

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

PENINSULA

5th SAT, 8:00 PM, Various locations as announced - - - -
PENINSULA FOLK DANCE COUNCIL.

PETALUMA

2nd SAT, 8:00 PM, Old Adobe School, PETALUMA INTERNATIONAL
FOLK DANCERS.

REDWOOD CITY

2nd FRI, 8:00 PM, Veterans' Memorial Bldg. 1455 Madison Ave.
REDWOOD CITY FOLK DANCERS.

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

RICHMOND

1st Sat, 8:00 PM. To be announced.
RICHMOND-SAN PABLO FOLK DANCERS.

SACRAMENTO

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

2nd SAT, 8:00 PM, Marian Anderson Elem. Sch., 2850-49th St.
Alternating PAIRS & SPARES and WHIRL-A-JIGS.

3rd SAT, 8 PM, Theodore Judah School, 39th & McKinley Blvd.,
KALEIDOSCOPIES.

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 School, 35th and
Quintara, ROYAL SCOTTISH COUNTRY DANCERS.

2nd SAT, 8:30 PM, St. John's High School, 4056 Mission St.
CAYUGA TWIRLERS (Muni Bus #12 or #14)

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

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

5th WED, 8:00 PM, 50 Scott St. SAN FRANCISCO MERRY MIXERS.

SAN JOSE

2nd SAT, 8:00 PM, Hoover Jr. High School, Naglee at Park,
SANTA CLARA VALLEY FOLK DANCERS.

SAN LEANDRO

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

Party Places - north

CONTINUED

SANTA ROSA

3rd SAT, 8:00 PM, Piner Elementary School, 2590 Piner Road
SANTA ROSA FOLK DANCERS

VALLEJO

4th FRI, 8:00 PM, Vallejo Community Center, 225 Amador St.
SUNNYSIDE FOLK DANCERS

VINEBURG

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

4th SAT, 8:00 PM, Schaal Hall, REDWOOD FOLK DANCERS

5th SAT, 8:00 PM, Schaal Hall, VINEBURG FOLK DANCERS

Party Places South

INGLEWOOD

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

LONG BEACH

Last TUES, 8 PM, Marina Community Center, 151 Marina Drive,
Seal Beach, 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 F. D.

Due to Proposition 13, there have been changes in school meeting places for classes and parties. It is impossible to check all of the listings before going to press, so it would be wise to call someone you know before you venture forth.

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Council Clips

GREATER EAST BAY FOLK DANCE COUNCIL

The Greater East Bay Folk Dance Council will hold their annual New Year's Eve Party on December 31st at Spenger's in Berkeley. Get your tickets from Phyllis Olson as only a limited number can attend. Tickets are \$7.75 which includes dinner and dancing. Phyllis' telephone number is (415) 351-7338. You are guaranteed a good time.

There will be a 5th Saturday Party in December on December 30th sponsored by the Council since there is no other party planned in the area. There will be plenty of dancing in December.

Richmond-San Pablo will hold a party in the Auditorium complex at 25th and MacDonald in Richmond on December 2nd. San Leandro Circle Up will hold their regular monthly party on December 16th at Bancroft Junior High in San Leandro and the Walnut Whirlers will NOT have a 4th Saturday party but will have a New Year's Eve Party December 31st.

Undoubtedly there will be many Christmas parties in the area which will be advertised locally. In addition Seminary Swingers will hold their regular monthly party on December 8th, the second Friday of the month. Two new clubs, the Piedmonters, newly organized, meeting in Oakland and the Folkensquares, under the direction of Bryce and Norma Anderson, meeting in El Cerrito, are attracting many new folk dancers and are an asset to the Council.

Genevieve Pereira

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Our annual "Operation Santa Claus" to help provide food during the holidays for needy families will be held December 9th, Whirl-A-Jigs' party at Marian Anderson School. The Sacramento Army Depot has been conducting this drive for food and toys with the help of many local clubs and organizations for many years. It does the Folk Dance Council proud to be able to be a part of this worthwhile activity every year. Ken Whiteside is Chairman.

A bit of happy news - our Council Secretary, Barbara Gault and Leo Avender were married on Saturday, October 14th. It came as a surprise to all their friends and we all wish them many happy years of folk dancing. They are both members of Pairs and Spares.

Now for some sad news - Les Latterell passed away on Oct. 17th following a lengthy illness. He and Clara (Cooper) were well known in folk dancing, square dancing and social dancing circles. He will be missed by all.

Plans are still going ahead on the Camellia Festival to be held in March 1979. We expect to have something definite to report next month.

The annual Council New Year's Dinner-Dance will be December 30th at Clunie Clubhouse. It is a potluck dinner with scads of door prizes. The money from the tickets goes into the Council treasury to help pay for our scholarships and other expenses. The rest of the evening will be spent folk dancing.

Alice Needham

FRESNO FOLK DANCE COUNCIL

The Fresno Folk Dance Council welcomes a new club into its fold: the A.G.B.U. Club, whose officers are: Ralph Boyajian, President; Perry Antaramian, Vice President; Vera Erysian, Secretary; Alberta Melkonian, Treasurer; Frances Schleadowitz, Council Representative. I always fall short of translating that title; suffice it to say it is the Armenian Club, and we welcome the group into our midst. Frances not only taught the group the exhibition dances they did at our Festival, but provided the costumes that were a part of our decorations. One that attracted much attention from the audience consisted of a black velvet bodice over full trousers of a beautiful and sheer white material with narrow silver stripes. This costume was made by Frances as described by her mother who remembered it from her childhood days in Armenia. The A.G.B.U. Dancers meet on Monday nights 8:30-9:30 PM in the A.G.B.U. Center, 1720 Fulton St. The Family Folk Dance class held on Friday nights, 7:30-9:30 PM, has a new location, Powers School, located 1 block north of Ashlan Ave. and 1 block west of Palm.

The Teeners and their families had a pleasant weekend when they were invited to Camp Fresno, at Dinkey Creek. It was the end-of-summer celebration for all the volunteer workers who had put in many hours painting and refurbishing the cabins. Campers and workers all joined on our dance circle. They really appreciated the Teeners "show-off" dances. Everyone had such a good time that I am assured by the Staff that they mean to make Folk dancing a regular feature of their schedule in the future.

We have not seen much of Kristi and Sheri Johnson since their family became owners of the Baskin-Robbins Ice Cream Shoppe in Fashion Fair. Drop in and say hello to them.

Vera Jones

SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

We wish the joys of the Holidays to our many friends who come from near and far to share in our activities and dance at our special Council events and with our clubs. Put on your dancing shoes and your brightest Holiday outfit and come to our special celebrations. The month starts with the Annual Fun Club Christmas Party featuring special treats of the season, door prizes, friendly people and favorite dances on Saturday, December 2nd. The club looks forward to entertaining members of a convalescent hospital, and their annual potluck for members and friends on December 17th.

Cayuga Twirlers are happy to host their 2nd Saturday Parties again. Their first was in November. The place is St. John's High School at 4056 Mission St. (Muni Bus #12 or #14). December's

date is the 9th.

Thursday, December 14th, the Gate Swingers invite dancers to their Holiday treat, which includes a delightful traditional song fest of favorite Christmas Carols, good food and always dancing. Friends are also invited to join them at their annual New Year's Eve Party (reminder-bring food OR extra money to share for the buffet). This is an event enjoyed by many dancers in the San Francisco area. For further information contact Ed Kremers at (415) 775-3434.

Changs special party by the group of 30 dancers, musicians and singers "Matora" from Finland was a treat long to be remembered. These young people are mostly farmers, teachers, students and officers. Following a delightful program of songs, dances, folk games, and instrumental selections, we all got together to learn some of these dances. How fortunate we were to have the opportunity to meet these fellow dancers who traveled so many thousand miles to share their time and talents and represent their special cultural heritage from North Carelia Finland. One dance common to both groups, our Spinning Waltz, (their Turning dance) are one and the same. They were surprised when Frank Bacher put the record on during refreshment time and it sounded just like their rendition of it. They have danced and given instructions in a number of areas around the bay.

Those attending the Fun Club's Barn Dance in November enjoyed the special talent of some fellow "Mountain Folk" Grace and Nick Nicholes brought along to entertain in the spirit of the early Americans. They were accompanied in several foot-stomping numbers by Lee Schweinferter, a real champion Fiddler; Pat Ickes, grandson of Edith Thompson, on the washtub base fiddle, and Nic and Robin who joined the Nicholes in some clogging and in leading the Red River Valley. Grace had all eyes on her "dancing man" a traditional Appalachian wooden toy that can make its feet fly to the beat of the music - one of the best parties of the year.

Never a dull moment at the annual Autumn Festival chaired by Harlan Beard, as dancers enjoyed the beautiful hall at Scott Street, and the vivacious dancing of Stella Alvarado.



Leonore Fifer.

THE PIEDMONTERS

The Piedmonters Club has resumed classes with Eve Landstra as their new teacher. The classes, which meet Monday evenings from 8:00 - 10:00 PM at Piedmont Avenue School in Oakland, provides instruction on a variety of line and couple dances during the first hour, with requests and review during the second hour. Dances currently being taught range from Balkan and Israeli to Schottish and popular American folk dances.

Alvin Bonnett



Echoes *from the* Southland

by Perle Bleadon

AVAZ

"An Evening at Zorba's" celebrated Avaz' first birthday with an authentic Greek dinner, the Avaz orchestra and dancers, Tamburitza music, folk dancing, belly dancing and Greek music.

Our recent performances at the House of Iran were well received. Avaz premiered Khaf, the men's dance from Torbat Jam in Eastern Iran, and in addition to a full evening of Iranian music and dance, the Tamburitza Orchestra performed with vocal solos by Anthony Shay (Artistic Director) and soloist Susie Stufflebeam. On October 15th, the Avaz ensemble played to an audience of thousands at the 1st Los Angeles "Street Scene" in the City Hall area of Los Angeles. The event was widely publicized and covered by the media, and we shared the bill with such names as "Chicago" and the Los Angeles Philharmonic.

Our appreciation to Bill Vestal of the Los Angeles Municipal Arts Dept. and his staff for their planning and coordination of our performance for thousands of fans at the Triforium. We also wish to thank Mario Cassetta of KPFK-FM for his radio interview with Tony and his advance promotion of the Triforium event.

Avaz News, Francine Lehm, editor

LAGUNA FOLKDANCERS

This group is indeed planning AHEAD!! Joyce Greeley, who is in charge of such things, asks the club to start gathering and saving pieces of material for banners to decorate the hall next Laguna Festival, which takes place the weekend of Feb. 10, 1979. Preference is for nice big squares of brightly colored cotton. There will be banner-making parties monthly, or until we have enough. Laguna Folkdancers meet at Laguna High School Girls' Gym, Park Ave & St. Anne's, Sunday, 7:00-10:30 PM and Wednesday 7:15-10:30 PM.

Lee, Editor of Laguna Folkdancers newsletter, also reminds us that Donna Tripp's Tuesday night class is back in full swing, 8:00 at the Jewish Community Center in Long Beach. Veselo Selo has announced a new schedule: Tuesday, Israeli/Anne Litvin; Wednesday, Hungarian/Sandy Wodicka; Thursday, Beginners Only, International/Sherry Cochran; Friday, International, including American/Graham Hempel; Saturday, Balkan & Romanian/Charlotte Byron. Weeknight teaching starts at 8:00, 7:30 PM on Saturdays. By the time this comes off the press they will have had a special Romanian workshop with Alexandru David. For information regarding Veselo Selo's activities call (213) 439-7380.

ORANGE COUNTY FOLK DANCERS

Cappy Hanson, editor of the NEWSLETTER, has imparted some valuable information to the Club! DEAL OF THE YEAR! From now

until the end of the year you, your sisters, brothers, cousins, aunts and your friends can become members of the Orange County Folk Dancers for half price, \$2.50. SUPPORT YOUR LOCAL FOLK DANCE CLUB!

Celebrate!! Save New Year's Eve for the Orange County Folk Dancers Party. Dancing, music, eats. Hillcrest Park, Fullerton.

SCANDINAVIAN FOLK DANCE EVENTS - SKANDIA

"Motora", a special group of Dancers and Musicians from Carelia, Finland recently gave a performance at Birmingham High School in Van Nuys. The Danish Folk Dancers of Los Angeles invited all of Skandia to dance with them at the Danish Lutheran Church. Skandia will be having a workshop and dance the first Friday of every month, co-sponsored by the Gandy Dancers, at the International Institute at 435 S. Boyle Ave. Los Angeles. A waltz and hambo workshop was planned for November at Laguna High School in Laguna Beach. Leaders were Ted Martin and Dan Matrisciano. On December 2nd there is to be a workshop in the afternoon and the Skandia Christmas Party in the evening at Miles Playhouse in Santa Monica. For more information about any of these events call Ed & Carol Goller, (714) 892-2579, Roo Lester, (213) 477-6270, Rich Duree, (714) 557-8936, Bob & Norma Korechoff, (213) 763-6671, Armand & Sharron Deny, (213) 798-8726 or Dan Matrisciano (213) 343-5425.

VIRGILEERS

The Virgileers are now meeting at Plummer Park, 1200 N Vista near Santa Monica Blvd. in Los Angeles, Tuesdays from 7:30-10:00 PM. It is an old building but it has a very good WOODEN floor and a nice kitchen for Tony and Josephine.

WEST VALLEY FOLK DANCERS

The West Valley Folk Dancers' festival, "International Holiday" will be the official Federation event for the month. The site will be L.A. Pierce College, 6201 Winnetha Ave., in Woodland Hills Women's Gym. A modern facility with a tremendous wooden floor (soft shoes, please) and the date is December 3rd at 1:30-5:30 PM. Admission is free. There will be door-prizes, exhibitions, and spacious lawns, ideal for picnic lunches. A new heated outdoor swimming pool adjacent to the Women's Gym will be open to the public for supervised swimming for a fee of 50¢ for children and \$1.00 for adults. Preceding the Festival, the regular council meeting of the Folk Dance Federation of Calif., South will convene at 11:00 AM. Come celebrate Sunday, December 3rd at an "International Holiday".

Nancy Emch

IDYLLWILD'S ANNUAL PARTY-TUTE

Sunday, December 10th will be the annual Party-Tute for Idyllwild, with a Kolo hour at 1:00 PM led by John Filcich, then dancing until 5:30 PM. Donation is \$1.50. Location is at Eagle Rock Recreation Center in Eagle Rock.

Idyllwild Folk Dance Workshop is one of the Southland's two big dance camps, held at the Desert Sun School in Idyllwild in

June and it is co-sponsored by the Folk Dance Federation of California, South. There is to be a spring festival also, at Eagle Rock on Sunday, April 29, 1979. The Idyllwild camp is a must for good-fellowship, relaxation, folklore, and the best in folk dance programming and teaching.

IN MEMORIAM

We were all saddened by the death, October 26th, after open-heart surgery of Henry Ruby, husband of Sheila Ruby. Henry was always around waiting to be of help in any way possible and to lend a helping hand.

He did not dance much in these last few years, but would always dance Dodi Li and Couple Hasápihos with Sheila when they were on the program. He was a gentle man with a broad smile, as well as a gentleman. He will be missed and long remembered. There is to be a Henry Ruby Memorial Folk Dance Scholarship. For further information contact Sheila Ruby, 5667 Spreading Oak Drive, Los Angeles, CA 90068.



MAY THE SMALL WONDERS OF THE
SEASON, CAUSE JOYFUL
HAPPENINGS IN YOUR HEART



Folk Dance Record Shops

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(Ed Kremers & John Filcich)

161 Turk Street

San Francisco, CA 94102

Phone: (415) 775-3434

Los Angeles

FESTIVAL RECORDS

(John Filcich)

2769 W. Pico (Near Normandie)

Los Angeles, CA 90006

Phone: (213) 737-3500

Oakland

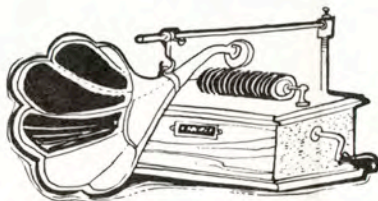
PHIL MARON'S FOLK SHOP

(Phil Maron)

1531 Clay Street

Oakland, CA 94612

Phone: (415) 893-7541



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
Carol Scholin, 931 Flint Ave., Concord, CA 94518

- DEC 2, Sat., MILL VALLEY Scandinavian Dance Workshop & Party
Park School, 360 E. Blithedale Ave., Workshop starts 2:00 PM
Party about 8:00 PM. Call (415) 383-1014 for information.
- DEC 3, Sun., NAPA "Treasurer's Ball" Napa Fairgrounds
Fed. Assembly Meeting 11:45 AM, General Dancing 1:30-5:00 PM.
Club Officers have tickets - \$2.00. Lots of door prizes.
- DEC 30, Sat., PENINSULA "5th Saturday Party"
- DEC 30, Sat., SAN LEANDRO "5th Saturday Party" 8:00-11:30 PM
Bancroft Junior High School, Bancroft and Estudillo. Hosts:
Greater East Bay Folk Dance Council
- DEC 30, Sat., SACRAMENTO New Year's Dinner-Dance Party 6:30 PM
Clunie Clubhouse, Alhambra Blvd.,
- DEC 31, Sun., New Year's Eve Party Spenger's Fish Grotto
in Berkeley. 8:00 PM - 1:00 AM Midnight buffet. Contact-
Phyllis Olson for tickets (415) 351-7338 Hosts: G.E.B.F.D.C.
- DEC 31, Sun., SAN RAFAEL "Karlstad Ball" Marin Dance Council
9:00 PM-2:00 AM, Masonic Hall, Fourth & Loutens Place, Russian
theme, Russian Food:\$6.00 person, Costumes & Reservations re-
quested. Contact: Edna Pixley, (415) 388-2506.
- DEC 31, Sun., SONOMA New Year's Eve Party 8:00 PM-1:00 AM
Steak Dinner, Sonoma Mission Inn, 18140 Sonoma Hwy, Boyes Hot
Springs, Tickets available \$7.50. Information (707) 938-2364.
- DEC 31, Sun., PENINSULA New Year's Eve Party A Potluck
Location to be announced 8:00 PM - ? Peninsula Council
- DEC 31, Sun., ALAMO New Year's Eve Party Potluck at Midnight
Western theme.Donation. 9:00 PM-1:00 AM Call (415) 939-2430
- JAN 21, Sun. SAN JOSE "Balkan Festival" Exhibit Hall, San
Carlos & Market St. Host: Peninsula Folk Dance Council
- JAN 27, Sat., SAN LEANDRO Feather River Camp Reunion Party
Free! ALL WELCOME!!! 8:00-11:00 PM Frick Junior High School
64th Ave-Foothill Blvd. Millie & "Von" von Konsky
- FEB 3, Sat. SACRAMENTO Teacher Training Sacramento State



DECEMBER							JANUARY						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
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3	4	5	6	7	8	9	7	8	9	10	11	12	13
10	11	12	13	14	15	16	14	15	16	17	18	19	20
17	18	19	20	21	22	23	21	22	23	24	25	26	27
24	25	26	27	28	29	30	28	29	30	31			
31													



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Alice Stirling, 647 W, Manor Dr., Chula Vista, CA 92010

DEC 3, Sun. "Festival" West Valley Folk Dancers, Pierce College, Women's Gym, Winnetka Avenue, Woodland Hills. 1:30-5:30 PM

DEC 10, Sun. Idyllwild Folk Dance Workshop "Partytute", Eagle Rock Recreation Center, Eagle Rock. 1:00-5:00 PM.

JAN 7, 1979 Sun. "Beginners' Festival" Culver City Memorial Auditorium.

JAN, 21 Sun. "Festival" Hosts: Pasadena Co-op, at the Glendale Civic Auditorium.

FEB 9, 10, 11, Fri-Sat-Sun. Laguna Folkdancers "Festival"

FEB 10, Sat. San Diego State University Folk Dance Conference Valentine Party - Laguna Beach.

MAR 31 - APR 1, Sat-Sun. "Festival" Santa Maria Folk Dancers

APR 29, Sun. Westwood Co-op "Festival" Culver City Memorial Auditorium.

MAY 25 - 28, Fri-Sat-Sun-Mon. STATEWIDE, SAN DIEGO

JUN 22 - 29, Idyllwild Folk Dance Workshop

For information concerning folk dance activities in southern California, contact the:

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
13250 Ida Avenue, Los Angeles, CA 90066
TELEPHONE: (213) 398-9398



Associate Membership Application
including LET'S DANCE SUBSCRIPTION

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Subscription to LET'S DANCE only (\$5.00) enclosed.

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Folk Dance Federation of California, Inc.

1275 "A" Street, Room 111, Hayward, California 94541

Classified Ads

(\$1.00 per issue for one (1) line)

DANCERS INTERNATIONALE - WELCOME! Bancroft Jr. High School,
Estudillo & Bancroft Ave, San Leandro. Fridays 7:30-8:30 Beg.
8:30-10:30 Int.-Adv. Millie & "Von" Instructors (415)828-5976

EL CERRITO FOLK DANCERS: Weds. 7-10 PM, Community Center, 7007
Mooser, El Cerrito, Beg & Int. Intern. F.D., Eve Landstra

EL CERRITO: Thursdays, 1:30-2:30 PM, Community Center, 7007
Mooser, Balkan-Israeli. Eve Landstra, Instructor.

IRENE WEED SMITH - Ballroom Specialist, Choreographer. Tap,
Ballet, Modern, Jazz, Hawaiian, Discotheque. Children and
Adults, 5316 Fulton St., San Francisco, (415) 751-5468.

JOSETTA DANCERS 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

Lee Staggers, Sunset Travel Agency Air - Sea - Land
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arrange all your travel needs. Telephone: (415) 221-7046
30 West Portal & 3634 Balboa, San Francisco, Calif. 94127

MONTCLAIR: Fridays, 12:00-1:30 PM Balkan-Israeli, Montclair
Recreation Center, 6300 Moraga Ave., Eve Landstra, Instructor.

PIEDMONTERS FOLK DANCE CLASS Mon 8:00-10:00PM Beg/Int. Pied-
mont School, 4314 Piedmont Ave. Oakland. Eve Landstra, Inst.

SWEDISH FOLK DANCE GROUP: Thursdays 7:30-10:00 PM LITTLE HOUSE
(Patio Room), 800 Middle Avenue, Menlo Park, CA Exclusively
Scandinavian. Kenneth Seeman, Instructor. (415) 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. W.L.A.



MAY THERE COME TO YOU AT
THIS HOLIDAY TIME, AN ABUNDANCE
OF THE PRECIOUS THINGS OF LIFE:
HEALTH, HAPPINESS
AND ENDURING FRIENDSHIPS

