

NOVEMBER 1978 • 65c

# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING





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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol 35, No. 9

NOVEMBER 1978

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

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ASSOCIATE EDITOR . . . . . Max Horn  
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Lawrence Jerue	Vera Jones
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## ON OUR COVER

June Schaa in a  
Greek Costume  
Statewide 1978



## FOLK DANCE FEDERATION OF CALIFORNIA INC.

### EDITORIAL OFFICE:

(Advertising & Articles)

JUNE HORN . . . Editor

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GENIEVE PEREIRA Sect

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(415) 581-6000

ANSWERING SERVICE

HAZEL STREETER

(415) 441-3049

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# TREASURER'S



*Door Prizes*

## BALL

*door prizes*

*Door Prizes*

*December 3, 1978*



*DOOR PRIZES*



**Napa County Fairgrounds  
Napa, California**

**Folk Dancing  
1:30 - 5:00 PM**

**DOOR PRIZES**



*door prizes*





# TREASURER'S BALL

---

DECEMBER 3, 1978

NAPA COUNTY FAIR GROUNDS  
3rd STREET, OFF SOSCAL AVENUE  
NAPA, CALIFORNIA



This is an open invitation to all Folk Dancers for the Annual Treasurer's Ball to be held in Napa on December 3, 1978. Your Treasurer and Finance Committee are planning an enjoyable afternoon of dancing and fun for everyone.

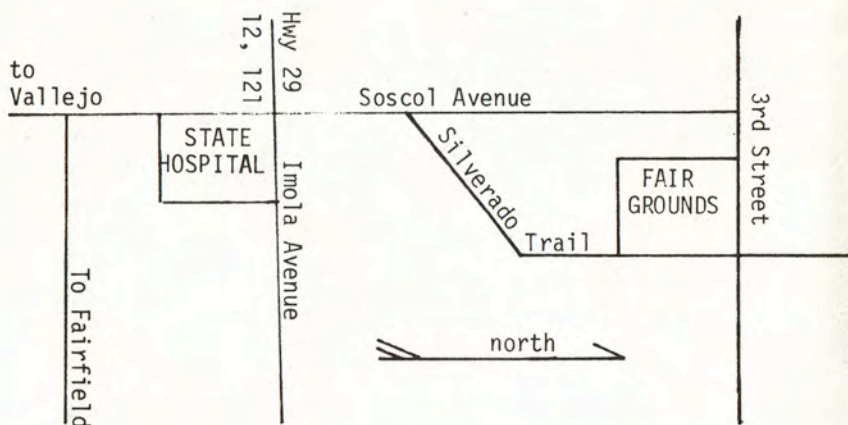
We would like donations of gifts from member clubs as well as individuals, to be given away as door prizes. Last year we had nearly 100 gifts donated. Let's try to surpass that amount this year.

We all know how important it is to the Federation Programs, that the Treasurer's Ball be a Financial success.

Tickets will be sent to all member clubs around the First of November. Ask your club officers for your tickets. A \$2.00 donation will be asked for each ticket. You do not have to be present to win a door prize.

*Oscar Faoro, Treasurer*

*Burt Scholin, Chairman Finance Committee.*





# TREASURER'S BALL



FEDERATION ASSEMBLY MEETING 11:45 AM  
GENERAL DANCING . . . 1:30 -5:00 PM

Hora Hadera (L)  
Siesta in Sevilla  
Tango Poquito (P)  
The Garry Strathspey (S)  
Somewhere My Love  
Zillertaler Ländler  
El Gaucho Tango



## SQUARES

Tzadik Katamar (L)  
Happy Heart  
Shenandoah Waltz  
Bal In Da Straat (P)  
Trip to Bayaria (S)  
Couple Hasápiko  
Caballito Blanco

## SQUARES

Hora Fetalor (L)  
El Shotis Viejo  
St. Gilgen Figurentanz (P)  
La Cachucha  
Marklaender  
Dutch Foursome  
Corrido

## SQUARES



Yedid Nefesh (L)  
Hambo  
Elizabeth Quadrille (S)  
La Joaquinita  
Teton Mountain Stomp (P)  
Lights of Vienna  
Polish Mazur

## SQUARES

Ciuleandra (L)  
Dreisteyer  
Western Trio Mixer (P)  
Double Sixsome (S)  
La Encantada Tango  
Russian Peasant Dance  
Blue Pacific Waltz



## SQUARES

Setnja (L)  
Amanor Waltz  
Italian Quadrille (S)  
Oklahoma Mixer for Three (P)  
Alexandrovska  
Oslo Waltz





# Kolos ~ ~ ~ and ~ ~ ~

EDITOR'S NOTE: Miriam Lidster, Director of the Research Committee for the Federation had asked John Filcich to write an article for this months issue of LET'S DANCE magazine. In talking to John we found he felt what he might write would be too controversial. Subsequently we received the following letter from John along with copies of recent articles he has written which he felt would be better.

Dear Nice People,

Sorry to be disappointing you about the article which . . . I did think about, and continue to do so . . . about the Balkan Dances being presented today, passed on as native dances of those countries, and swallowed by the naive. (this) Reminds me of my early Folk Dance years when I just assumed that any Russian worth his salt knew the Russian Peasant Dance, especially if he was a Russian Peasant.

There have been several good articles written on the general situation of composed and otherwise non-folk dances and published in other publications . . . . . (many of) these articles and feelings stem from the ISRAELI leaders, from the land where no choreographing means no dancing!

I am trying to put some thoughts down, but unfortunately these might be better for a round table discussion lest the article sound like sour grapes or offends. . . . .

/s/ John Filcich

## ~ ~ ~ Kolo LINES

The time to write an article: When the teacher announces "the kolo for this evening will be Never On Sunday . . . and when the festival program lists "Two Kolos: Karagouna and Ahavat Hadasah". Perhaps a definition of the name "kolo" is in order. Perchance we failed in this years ago, but then there was no cause for caution in the usage of the word because "line dances" were kolos. Greek and other Balkan and Near Eastern dances were introduced as dances of those countries and the aficionados then knew the difference. And of course the Israeli dance movement came into popularity on its own, and without relationship to, or help from, the kolo world. But now, a decade later, the new people coming into our dance world, as well as the seasoned folk dancer coming into contact with "kolos" cannot see the difference, nor the need to differentiate. Hence folk dancers are learning "kolos" like Misirlou, and one's favorite might well be Mayim.

What is a "kolo"? We have led and been led into understanding that a kolo is a circle dance, broken or complete, no partners, joined hands held low, leader at the right end, etc. This is very true. But it is also generally very true of dances of the same type which are not kolos. And you can hardly tell



the difference by looking. The key is in the origin; it must be Yugoslav; every kolo is a Yugoslav kolo. You sort of have to prefix the kolo title with the country name, such as Yugoslav Nebesko Kolo. Of course if you do not know that Misirlou is not one of these, this will not help much. And then, just any dance from Yugoslavia is not necessarily a kolo. There is a second geographical requirement; kolos come from areas inhabited by the Serbians and Croats. We know that the Slovenians enjoy Austrian-like couple dances and the Macedonians refer to their kolo-like (!) dances as "oro".

The word kolo means "wheel". The plural form is "kola", but here we have Americanized it, and correctly so, to kolos. Pronounce it koh-loh, not koe-low or koe-lah. Curiously, the Yugoslav choreographers, writers and researchers group all of the dances from the Serbian-Croatian kolo country as "narodna kola" (national dances or kolos) even if they are done in couple (for which style they prefer to use the word "pair") position instead of the circular formation. Hence Keleruj is a kolo, though not a "line dance".

It would be convenient to be able to say that kolos are played only by tamburitza orchestras, but we cannot. The tamburitza is used almost exclusively in the Croatia-Slavonia-Vojvodina area and many of our perennial favorites such as Seljančica, Nebesko Kolo, Zaplet, Malo Kolo are popular perhaps because of the tamburitza sounds. However, dances of Serbia proper, today use more conventional orchestra instruments, chiefly clarinet and accordion, plus the native frula (wooden flute). In the USA tamburitza orchestras often invade other areas for dance music, but you can certainly tell the difference! When the writer asked the "KOLO" orchestra leader if he would prefer to use the tamburitza orchestra to play "Žikino Kolo" (which after all is today sort of 1/2 and 1/2, in the USA at least), he said, "Ne daj Bože!" (God forbid!)

It might be easier to define what a kolo is not, or what is not a kolo. Again, geographically, if the dance comes from Bulgaria, Romania, Greece, Turkey, Armenia, Israel, or any country other than Yugoslavia you can bet your last cent it is not a kolo. Those are dances of those countries and they have merited a right to stand alone, and should so be credited. The people of the Balkan and Near Eastern countries, because of their ancient histories and traditions, dance in the peculiar line or circular formation; central and northern Europeans have learned to like dancing in couples. The latter named their dance forms by the steps (polka, laendler, mazurka, etc.) and these steps are generally used by all the countries with little exclusive national feeling while the Balkan and Near Eastern countries used the formation in naming their "national dance". Hence we have: "kolo" (wheel) in Yugoslavia; "oro" (Macedonia), "horo" (Bulgaria), "hora" (Romania), and "horos" (Greece), all derived from the ancient Greek "chorus" both in word and formation; "bahr" (Armenia); and "hora" also Jewish and Israeli from the

same source. It stands to reason, then, that those dance terms are not interchangeable, and any one can be used only with the dances, or some of them, of that particular country, even if they all look like kolos (which they do NOT!).

*John Filcich*

---

## OPA! Folk Tours

---

Folk dance, music, costumes, and arts and crafts have top priority when tours are designed by OPA! Folk Tours, San Diego. Into the villages for market days, the choice ethnographic museums, and performances--these are the focal points of the tours.

Next year, dance leaders who are also experienced travelers, plan to take you to Greece, with island and mainland activities, including the "Anasteraria" festival of the firewalkers. The unusual combination of Israel/Turkey will include festivals, archeological digs, and stunning geological wonders. The Balkan trip in spring will culminate with "Homolje Motifs", a beautiful east Serbian folk arts festival. The Eastern European Experience covers festivals, a diversity of architecture, great food and wine. The Caucasus--Georgia, Armenia, and Azerbaijan, have distinctive terrain, cultures, and history.

Pacific Beach Travel Bureau in San Diego (1356 Garnet Avenue, Zip 92109) will be printing brochures as soon as they have received their confirmations of dates and price from their personal contacts abroad. Write them for further information.

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ERRATA: October 1978, LET'S DANCE Dance Description Page 18. GEISLI SCHOTTISCH should read:

Fig III SWISS SCHOTTISCH

- 1-2 Beg hop on MR, WL, dance 2 Swiss Schottisch steps in LOD, but turning exactly  $\frac{1}{2}$  CW to finish with W back to ctr.
- 





# Mijacka Wedding Costumes, Macedonia

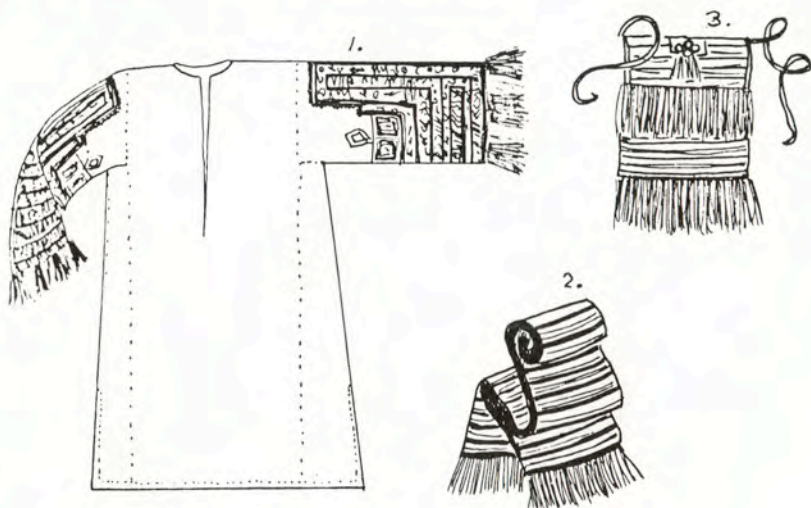
VILLAGE OF GALICNIK, DEBAR REGION

*Eleanor Bacon*

The bridal costume from Mijacka has quite a few parts that are worn layer upon layer, while the man's costume is very simple with just a wedding jacket.

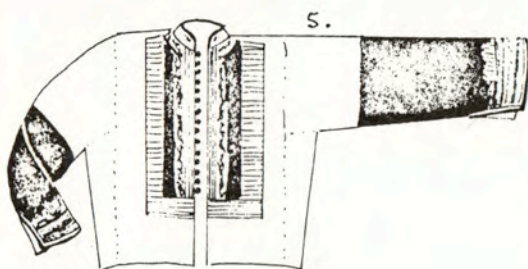
Her Chemise is thick handwoven linen with completely embroidered sleeves, and the handwoven linen vest has fronts faced with felt embroidered with gold braid and gilt buttons. The short jacket is wool decorated on the facings and sleeves with velvet embroidered with gold thread and braid, and fastens with silver filigree buttons. A coat with false sleeves is worn over all of this. The flame colored apron is a folkweave pattern ornamented with thick red fringe. A sash of pure red wool, a large buckle with pendants on a gold thread belt ornaments the waistline. Below the belt buckle is worn three rows of chains with silver coins. The bridal shoes are red and yellow leather patterned with punched holes. She has a woolen scarf and a silver pin with four rows of chains used as a headpiece.

The man's shirt is a thin handwoven cotton material over which is worn a felt vest decorated with frogging and trimmed along the seams with machine stitching in red and yellow cotton thread. The breeches are white wool with the seams trimmed in black braid. The sash is flame colored twilled wool with stripes. The overjacket worn by the bridegroom is dark brown. His cap is black satin decorated with decorative stitching. Black stockings and shoes complete this ensemble.

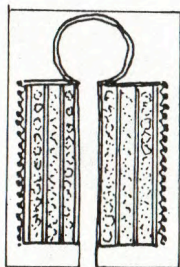
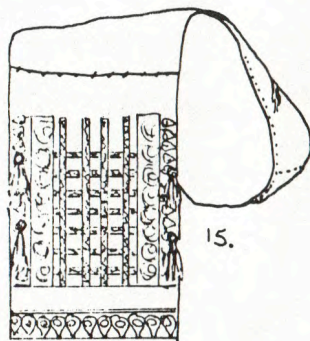
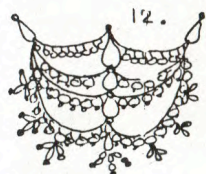
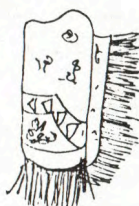
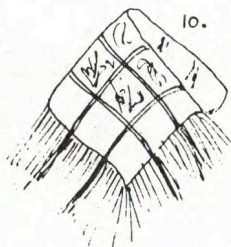
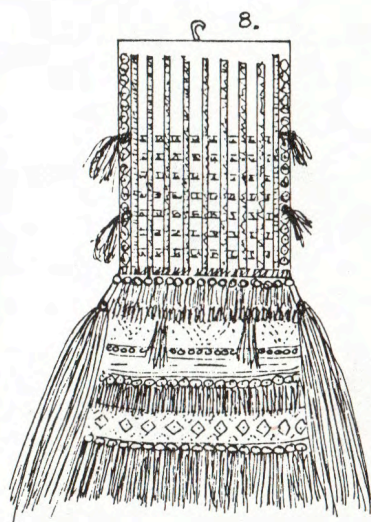


## THE PARTS OF THE WOMAN'S COSTUME

1. Smock or chemise for brides with borders of thick handwoven linen and heavily embroidered sleeves.
2. A sash of cherry colored wool is worn around the waist of the smock.
3. Flame colored apron, an especially significant part of the bridal costume.
4. Vest of handwoven linen and richly decorated.
5. Short wool jacket, an under garment with embroidered sleeves.
6. Over dress worn when the bride is under inspection, made of white wool.
7. Knitted woolen sox.
8. Lower part of kerchief and hangs from the shoulders, part of the wedding dress.
9. Scarf of white linen, worn on the head by brides.
10. Fringed silk scarf.
11. Woolen scarf for the head.
12. Silver pins and head ornaments.
13. Silver cross.
14. Belt buckle and belt.
15. Kerchief, upper part, worn under the scarf.
16. Head dress of woolen fringe, braids and cowrie shells.
17. False front of handwoven linen.
18. Chains and coins that hang below the belt buckle.







17.



MIJACKA WEDDING COSTUMES,      MACEDONIA  
VILLAGE OF GALICNIK,      DEBAR REGION



*Sketched and researched  
By Eleanor Bacon*



## A Moment of Concern - - -

One of the duties of the Federation President is to appoint committees including any special committees which he feels are required. This is to announce that I have appointed a "Long Range Study Committee". The committee chairman will be Al Lisin. The committee members will be Vi Dexheimer and Frank Bacher. All of these people have long been active in Federation affairs and I have great confidence in them.

I am asking the committee to identify any present or future problems facing the Federation and suggest solutions. Specific areas to which I am directing their attention include how the Federation may better serve an increasingly diverse Folk Dance Community and how to overcome dance programming problems which have recently become apparent. I am certain that the committee would welcome your comments and suggestions in these and other subject areas.

The committee will be allowed one year for their work. Study concerning implementation of any committee recommendations will follow.

*Bruce Wyckoff, Federation President*

## Folk Dance Record Shops

### **San Francisco** **FESTIVAL RECORDS**

(Ed Kremers & John Filcich)  
161 Turk Street  
San Francisco, CA 94102  
Phone: (415) 775-3434

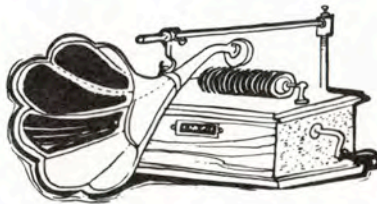
### **Los Angeles** **FESTIVAL RECORDS**

(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



# Folk, Ethnic, Disco, and Contra Dance

FOLK DANCE FEDERATION OF CALIFORNIA



**1979**

**TEACHER TRAINING**

**PROGRAM**

Co-sponsored By  
CALIFORNIA STATE UNIVERSITY  
SACRAMENTO, CALIFORNIA

## SESSIONS

FEBRUARY 3, 10, 17, 24  
9:00 AM-3:30 PM  
(all sessions)

REGISTRATION:  
FEBRUARY 3,

8:00-8:45 AM

ORIENTATION:

8:45-9:00 AM

(all sessions)

WORKSHOP SERIES OPEN TO EVERYONE. STUDENTS, FOLK DANCERS (Beginning and Experienced,) TEACHERS AND RECREATION LEADERS.

GENERAL ENROLLMENT FEE: per person \$25.00

PRE-REGISTRATION - Reduced Fee \$21.50

(if received before Jan. 15, 1979)

CREDIT: One semester unit of upper division credit, attendance at all four sessions required.

Additional \$12.00

SINGLE DAY \$10.00

SACRAMENTO FOLK DANCE COUNCIL WILL HOST THE COFFEE BREAK

(Please Print)

APPLICATION FOR ENROLLMENT  
TEACHER TRAINING PROGRAM 1979

NAME \_\_\_\_\_ TELEPHONE \_\_\_\_\_

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, California 94566

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



## CO-ORDINATORS:

Millie von Konsky, F.D.F. of CA  
Edith Gardner, C.S.U. Sacramento

FOLK DANCE FEDERATION OF CALIFORNIA, INC.  
TEACHER TRAINING PROGRAM  
1979

CALIFORNIA STATE UNIVERSITY  
SACRAMENTO, CALIFORNIA

TIME	FEBRUARY 3	FEBRUARY 10	FEBRUARY 17	FEBRUARY 24
8:00 - 8:45	Registration			
8:45 - 9:00	Orientation	Orientation	Orientation	Orientation
9:00	Pirkko Roecher Movement Progressions	Jeri Curry Disco	Jack Murtha Contra Dance	Neal Sandler Balkan Dance
9:50				
9:50 - 10:00	* COFFEE BREAK			
10:00	Roecher Class (continued)	Curry Class (continued)	Murtha Class (continued)	Sandler Class (continued)
10:50				
11:00	Anna Efstathiou Greek Dance	Eleanor Bacon Elementary School Costume Workshop	Edith Thompson Party and One Night Stand Workshop	Jeff O'Connor Big Circle Dancing
12:00				
12:00 - 1:00	* LUNCH			
1:00	Efstathiou Class (continued)	Lorenzo Trujillo Elementary School Dance Workshop	Thompson Class (continued)	Jeff O'Connor Mountain Clogging
1:50				
2:00	Bruce Mitchell Elementary School Dance Workshop		Millie von Konsky Elementary School Dance Workshop	Bruce Mitchell Elementary School Dance Workshop
3:30				

\* Record Sales

# Food in the Balkan Manner

## VEGETARIANSKI PALACHINKI

Herb Pancakes  
(Bulgaria)



- |  |                                |
|--|--------------------------------|
| 3 eggs   | dill leaves                    |
| 1 cup finely chopped<br>fresh parsley                                    | 1 teaspoon salt                |
| 1/2 cup finely chopped<br>scallions, including<br>2 inches of green tops | Freshly ground black<br>pepper |
| 1/2 cup finely cut fresh   | 3 tablespoons butter           |
|  | 2 tablespoons vegetable oil    |

With a whisk, beat the eggs together in a bowl until they are well blended. Stir in the parsley, scallions, dill, salt and a few grindings of black pepper. In a heavy 10 to 12 inch skillet, melt the butter with the oil over moderate heat. When the form begins to subside, drop about 2 tablespoons of the egg-and-herb mixture into the pan and flatten it into a pancake 2 inches in diameter. Make about 4 or 5 more pancakes in similar fashion, leaving about an inch between them in the pan. Fry for 2 or 3 minutes on each side, or until the pancakes are golden brown and crisp around the edges. Place the finished pancakes side by side on a heated platter and set aside while you fry the rest, adding more butter and oil to the pan when necessary.

When all the pancakes are done, serve at once as a vegetable accompaniment to meats, poultry or fish.

## POTICA

Nut Roll  
(Slovenia)

- |   |                             |
|---|-----------------------------|
| 4-1/4 to 4-1/2 cups all-<br>purpose flour | 1/4 cup butter or margarine |
| 1 package active dry yeast                | 2 teaspoons salt            |
| 1 cup milk                                | 2 eggs                      |
| 1/2 cup granulated sugar                  | Walnut Filling              |
|   | Powdered Sugar Icing        |

Combine in a bowl 1-1/2 cups of the flour and the yeast. In a saucepan heat together milk, granulated sugar, butter and salt just until warm (115-120°), stirring constantly. Add to dry mixture in mixing bowl; add eggs. Beat at low speed of electric mixer for 1/2 minute, scraping bowl. Beat 3 minutes at high speed. By hand, stir in enough of the remaining flour to make moderately stiff dough. Knead on lightly floured surface until smooth and elastic (8 to 10 minutes). Place in greased bowl; turn once to grease surface. Cover; let rise until double (1 hr) Divide dough in half. Roll each half out on floured surface to 24 x 14 inch rectangle. Spread each with half the Walnut Filling. Beginning at long side, roll up jelly roll fashion. Pinch to seal seam and ends. Coil loosely on greased baking sheets.



Cover; let rise until double (45 minutes). Bake at 350° for 20 minutes. Cover with foil; bake 15 to 20 minutes more. Cool. Frost with Powdered Sugar Icing. If desired, top with nuts.

**Walnut Filling:** Melt 1/4 cup butter; stir in 1 cup granulated sugar, 1/4 cup milk, 1/4 cup honey, and 1 teaspoon ground cinnamon; bring to rolling boil. Stir in 12 ounces ground walnuts (3 cups). Cool slightly; stir in 2 beaten eggs and 2 teaspoons lemon juice.

**Powder Sugar Icing:** Add milk (about 1/4 cup) to 2 cups sifted powdered sugar to make spreading consistency. Stir in 1 teaspoon vanilla and dash salt.

*Source: "A Quintet of Cuisines" from Foods of the World  
"Heritage Cook Book," Better Homes and Gardens*

---

# A NEW BOOK • •

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Nevell, Richard: A Time to Dance: American Country Dancing from Hornpipes to Hot Hash. 1977, \$10.00 For information write: St. Martin's Press, 175 Fifth Ave. New York, N.Y. 10010.

---

Do you know the origin of the term "country dance"? Richard Nevell, a fiddler and dancer from New Hampshire, will tell you. In the first section of his book he presents an excellent history of American country dance. Then there is a look at New England contra dancing (his strongest section). Appalachian mountain dancing and finally Western square dance (his weakest section). This is NOT an instruction manual. Instead, it deals with major personalities in the dance field, providing insights into their feelings about their particular form of dance and music, plus descriptions and feelings of the author, as he travels around to collect material for the book.

It is a deeper book than you might think. Richard Nevell actually tries to answer "why" --why dance developed the way it did in different areas of our country and why it is danced the way it is today. The book is easy to read, but also easy to put down, because it is so fragmented. Nevertheless, I liked it. Read it and see for yourself.

Ruth Miller (Staff, San Mateo County Library)





# Let's Do Squares!

by Bruce Wyckoff

## ANATOMY OF A SQUARE DANCE CALL

Ever wonder how a square dance call is put together? With rare exceptions a square consists of seven parts, Introduction, two Figures, Break, two Figures, and Ending, in that order. The Introduction, Break, and Ending may be identical or they may be all different. In a singing call they are almost always identical. The figures are a repeat of the same pattern, particularly if it is a singing call. Usually the lady travels one position around the square with each figure, ending at home again at the finish. There is never any partner changing on the Introduction, Break or Ending.

There are two basic kinds of squares, singing and patter calls. The singing call requires the caller to sing in tune with the music. Usually there is a title line which is repeated on a promenade at the end of each Figure, Introduction, Break and Ending. Since the square must fit the music the pattern is set and is repeated. The patter call on the other hand can and should vary at the whim of the caller. The uncertainty adds variety and interest. The element of surprise can provide a real "lift".

Singing calls continue to increase in popularity. Enjoyment of the music probably accounts for a part of this. Although the caller must be able to carry a tune to do a singing call, singing calls are much easier to do than patter calls. A new caller can do a creditable job with a singing call but a patter call requires a high level of skill.

Most square dance music is in 2/4 time, although 4/4 and 6/8 time are sometimes used. Almost all squares use a 64 beat tune, or a tune with a length which combines to a length of 64 beats. Of course, there are 7 repeats to account for the Introduction, Figures, Break and Ending format. There are many records available, exclusively from the Square Dancers. Most are singing call records.



## Vranjanski Čačak<sup>✓</sup>

(Serbia)

Vranjanski Čačak (VRAHN-yahn-skee CHAH-chahk) is an arrangement of steps from Southern Serbia, set by Bora Gajicki and presented by him at the 1978 University of the Pacific Folk Dance Camp. Mr. Gajicki, born in Vojvodina, Yugoslavia, danced professionally with KOLo for several years. He now lives in Long Beach, California and directs the Borino Kolo Folk Ensemble in which he plays accordion.

MUSIC: Record Borino Kolo Ensemble, BK 678 (LP) S-A, B-4. 2/4 meter.

FORMATION: Lines of M and W. Belt hold with L arm over neighbor's R, hands grasping belt of adjacent dancers twd ctr of body. Front Basket hold may be used: extend hands sdwd in front and join with second dancer on either side, L arm over, R under.

STEPS Hop-step-step: with wt on L ft, hop on L (ct 1); small step to R on R ft (ct &); step on L beside R (ct 2). Step repeats exactly.

and Threes: step on R (ct 1); step on L beside R (ct &); step on R in place (ct 2). Step alternates, and is done in place.

STYLING: During Fig I keep knees bent, and "sit down". Fig II ftwk is almost flat-footed.

MUSIC 2/4

PATTERN

Measures

1-4 INTRODUCTION - no action

I. ROCK AND TRAVEL IN LOD (Face center throughout)

1 Take a fairly wide step to R on R ft, flexing knees, leaving L in place (ct 1); flex knees again (ct 2).

2 Shift wt over L ft and repeat action of meas 1.

3-4 Bend fwd slightly from hips and move sdwd in LOD with 4 small running steps: R, L, R, L (L crosses in front), 2 steps per meas.

5-16 Repeat action of meas 1-4 three more times (4 in all).

II. RUNS AND THREES

1 Face and move in LOD: small jump fwd on both ft, wt primarily on R (ct 1); small running steps fwd L, R (cts &, 2).

2 Repeat action of meas 1 (Fig II) with opp ftwk.

3 Run fwd with two steps R, L (cts 1, 2).

4-6 Face ctr, do 3 Threes stepping R, L, R - L, R, L - R, L, R.

7 Face diag L of ctr and move in RLOD with two steps L, R (cts 1, 2).

8 Face ctr, do 1 Three stepping L, R, L.

9-16 Repeat action of meas 1-8 (Fig II).

III. HOP-STEP-STEPS AND KICKS (diag R of ctr)

1-2 With wt on L do Hop-step-steps. Move LOD.

3 Jump onto both ft with plié (ct 1); hold (ct 2).



Vranjanski Čacak - con't (page 2)

- 4 Small leap onto R ft in place, L ft comes up along R calf and kicks fwd low (ct 1); step in place L,R (cts 2, &).
  - 5 Step on L in place (ct 1); bounce on L as R ft comes up along L calf and kicks fwd low (ct 2).
  - 6 Step in place R,L,R (cts 1, &, 2).
  - 7 Hop on R as L ft comes up along R calf (ct 1); stamp L beside R, no wt (ct &); stamp L beside R, taking wt (ct 2).
  - 8 Hop on L (ct 1); stamp R beside L, no wt (ct 2).
- 9-16 Repeat action of meas 1-8 (Fig III).

Dance repeats two more times and ends with a third repeat of Fig I.

The following musical notation may help with the teaching of Fig III:

h s s	h s s	j	k s s	s k	s s s	h s s	h s
o t t	o t t	u	i t t	t i	t t t	o t t	o t
p e e	p e e	m	c e e	e c	e e e	p a a	p a
p p	p p	p	k p p	p k	p p p	m m	m
						p p	p

1	2	3	4	5	6	7	8





## Dajčovo Horo

(Bulgaria)

Dajčovo Horo (DIGH-choh-voh hoh-ROH) was presented by Dick Crum at the 1975 University of the Pacific Folk Dance Camp. The "dance named for Dajčo, i.e. a man's name," also known as Dajčevo, Dajčovoto, etc. had its origins in North Bulgaria, where some of its most interesting variants are still found. It spread throughout Bulgaria, and is one of the standard favorites among U.S. and Canadian Bulgarian immigrant communities. Related dances are also found in Romania (Cadineasca) and Yugoslavia (Lilka, Lile Lile, etc.). The most common form of Dajčovo among Bulgarians themselves is the one described here, the so-called "popular" Dajčovo. It is a simple sociable, rather relaxed dance compared to some fiery, multi-figured Dajčovo-type dances, such as the spectacular exhibition piece Zizaj nane (known to U.S. and Canadian folk dancers simply as "Dajčovo"), with calls by a leader and responses by other dancers.\*

MUSIC: Record XOP0 326, "Staro dajčovo horo"  
Folk Dancer MH 3053; MH 3056; "Daichovo horo"  
9/16 or 5/4 meter. The rhythm is Quick, Quick, Quick, Slow.  
Counted here as 1, 2, 3, 4.

FORMATION: Mixed, open circle or line. "V" pos, belt hold or front basket hold; L arm over neighbor's R arm. Wt on L ft.

STEPS: The Dajčovo step, or "hop-step-step-step", is like a reversed schottische, the hop coming on ct 1, followed by 3 steps:

(9/16) ct 1 Q ♪ Hop on L  
ct 2 Q ♪ Step on R  
ct 3 Q ♪ Step on L  
ct 4 S ♪ Step on R

A series of Dajčovo steps requires alternating ftwk: if one Dajčovo step begins with a hop on L ft, the one immediately following begins with a hop on R ft, etc. The Dajčovo step may be done in place or moving in any direction, depending on the pattern of the particular dance in which it occurs. The entire pattern of the common Dajčovo described here consists of 4 Dajčovo steps.

STYLING: Dajčovo styling varies in different regions, among individual dancers and especially according to the speed at which it is played. Some fine native dancers do this version in a moderate tempo, covering a lot of ground, with an erect bearing, dancing lightly on the full foot, knees slightly bent. Sometimes, to emphasize the beginning of a phrase, they bring joined hands straight fwd, leave them there awhile, then bring them slowly back down to sides. In faster tempos, dancers may squeeze together in the line, dance in place, or trace small circles in front of their own places. The leader and end-man may chase each other and occasionally the men may punctuate the dance with a deep knee bend.

Note: Ct 1 (quick) receives the accent in all meas, despite the fact that ct 4 (slow) is longer. Many non-native dancers, equating length with stress, mistakenly come down very heavily on ct 4; native dancers feel the rhythm as QUICK-quick-quick-slow, or ONE-two-three-four, etc. In teaching Dajčovo, it is useful to have cues such as HOP-2-3-4 or UP-2-3-4, in order to help avoid this. To more closely approximate native styling, remember that the action on ct 4 is longer but not stronger.

MUSIC 9/16 or 5/4

PATTERN

### Measures

- 1 Facing R of ctr, 1 Dajčovo step: beg with hop on L ft, (ct 1); move diag fwd R with 3 steps R, L, R (cts 2, 3, 4). Circle contracts a little.
- 2 Repeat action of meas 1 with opp ftwk, continuing in same direction. Circle contracts a little more.
- 3 Face ctr, repeat action of meas 1, moving bkwd away from ctr. Circle expands to original

Dajčovo Horo con't - (page 2)

circumference.

4 Still facing ctr, repeat action of meas 2, moving very slightly sdwd to L, almost in place.

\* For fuller background information on this dance, see "About Dajčovo horo" by Dick Crum, in New York Folk Dance News, Vol. 1, No. 6, February-March, 1973.





# KOLO FESTIVAL



KOLO FESTIVAL time is here again. San Francisco's traditional Thanksgiving week-end of Kolo Dancing and classes, jointly sponsored by the University of San Francisco, International Student Programs and the Kolo Festival Committee, will again be held Thursday, Friday, and Saturday of Thanksgiving week. Although not sponsored by the Federation, it is a worthwhile experience if you are at all interested in non-partner dances.

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The week-end of non-partner dancing will include Exhibitions, Parties, Live music, singing and dancing as well as teaching sessions conducted by outstanding teachers and choreographers.

Provisions have been made for refreshments to be made available or you can make a long week-end of it and enjoy one of the many fine restaurants in the Bay Area.

International Folk Dancers are urged to attend these more limited offerings of dances to get a feeling for the style and freedom of movement often not clearly defined in our own form of teaching.

For more information please contact:

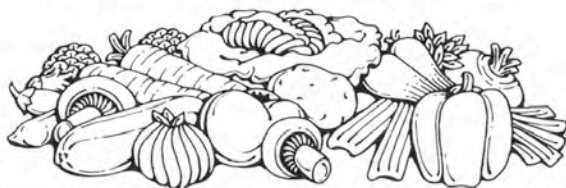
**Festival Folkshop**  
161 Turk Street  
San Francisco CA 94102  
415/775-3434



**Festival Records**  
2769 West Pico Blvd  
Los Angeles CA 90006  
213/737-3500

NOVEMBER 23-25, 1978

(THANKSGIVING WEEK-END)



## Folk Dancers Get Their Stamp

We finally have a dance stamp! For years we have admired the many beautiful and colorful stamps that other countries around the world have issued depicting their folk costumes, native dances, and folk instruments, with the accompanying honor and recognition awarded these facets of folk life. Now the USPS has issued not one, but four dance stamps, including an American "folk dance" stamp. The other three types of American dance depicted are ballet, modern, and theater (tails, hat and cane tap-dancing). The occasion of the first-day ceremonies on April 26th at Lincoln Center, New York City was in honor of the National Dance Convention, and opened National Dance Week.

This is the first time that dance forms have appeared on US Stamps. The folk dance stamp shows a couple in almost stereotyped Western clothing doing the "reel" part of the Virginia Reel, some Appalachian or Big Circle figure, or even as one of the four couples in a square dance. Originally, this stamp of the foursome was announced as the "Square Dance" stamp, but "Folk" appeared in the lettering, perhaps to better include non-square forms of American Dance, such as those mentioned. And what can be more American than the elbow-swing?

SQUARE DANCING ("Sets in Order") devoted considerable coverage to these stamps in its April, 1978 issue, including an enlarged illustration on the front cover, the story inside, even a page of cartoons showing square dancers "buying up" all the stamps at the P.O., licking them for stacks of correspondence "waiting until we got the square dance stamp". The magazine also offered an attractive especially printed "cachet" envelope depicting a full square with all the stamps on it and especially cancelled "First Day of Issue" in New York City at the above-mentioned time and place. The next call should be "bow to your caller", editor Bob Osgood of SQUARE DANCING for this extensive coverage and service.

The dance stamps are printed in square format, but with the figures positioned diagonally, so that the stamp is best shown when affixed to the envelope in its diamond shape.

We commend the USPS for this special issue, as well as for recent "Folk Art" issues such as the Pueblo Pottery and American Quilts, with the hope that we will have many more such stamps to grace our mail.

LET'S DANCE readers are urged to buy and use as many of these stamps as possible to promote dance as a whole and folk dance in particular. Placed on the envelope in its diamond shape, the stamp is most attractive. And be sure to save a few "blocks" of these stamps for yourself!

(See Page 27)

John Filoich





# Easy Does It!

by Dorothy Kvalnes

Reprinted in LET'S DANCE  
Courtesy of Berkeley Folk Dancers

## INTERNATIONAL DANCE STYLES

Since our International dancing includes many styles, we will enjoy it more if we learn to "look like" the national style of the dance we are doing. A few tips may help the dancer achieve this after practice at our classes.

**TANGO:** Do not bounce or hop. Keep it smooth and "slinky". Hold partner close and dance as one person.

**HAMBO:** Do not bounce, hop or stamp. Keep your back straight, but pull away from partner as you use centrifugal force for your Polska turn.

**IRISH DANCES:** Hands hang freely at sides (thumbs forward), body erect with most of movement in the legs and feet. Relaxed, erect posture.

**ITALIAN QUADRILLE:** Walking steps (no hops), no bleking steps. Hands hang freely at sides.

**RUSSIAN POLKA:** Like a two-step, but with large, bold movements. Proud carriage.

**KOLOS:** Mostly small steps, especially when the tempo is fast. Keep the body weight directly over the feet. Do not try to cover space.

**SCOTTISH COUNTRY DANCE:** No hops! Instead, lift the heels slightly off the floor. Smoothly skim toes along the floor. Cover space both in Strathspey and Skip-Change-of-Step.

**SCHOTTISCHE:** (German, Swiss, or Scandinavian) Also called Rhinelander. Here is a chance for real hopping. Hop with gusto and great pleasure. Cover space.

**LÄNDLER:** Flat-footed waltz. Small steps. May be bouncy.

**VIENNESE WALTZ:** Elegant style. Hold partner close. Smooth waltz-balance. Turn only clockwise. Reverse turn not traditional. Listen to music. Some recordings have retards and accelerandos. Follow the Maestro.

**AMERICAN SQUARE DANCE WALK:** "Grip" the floor with your toes as you set the sole of your foot on the floor with each step.

Difficult to describe, but watch it done by experts. You will get the feel of it. Do not cover space. Keep your square tight.

ENGLISH COUNTRY DANCE: Body held erect, dignified reserve. Small steps, a tilting walk.

FRENCH BOURRÉES: Small, bouncy steps, on the toes. Anticipate the directions of every move by turning the body appropriately.

SPANISH DANCES: Jota, Fandango, La Cachucha. Erect posture, proud carriage. Arm movements very fluid. Practive anticipating rapid changes of direction in the Jota and Fandango. Castinet playing adds to the enjoyment of Spanish dancing.



***Dance  
Stamp***

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U.S. Postal Service  
1978

PUBLICATIONS . . . . about Folk Dancing . . . .

The Folk Dance Federation of California, Inc., has available for your immediate order, seven volumes of Folk Dances in easy-to-read form and graded by degree of difficulty. Order from you favorite record shop or directly from the FOLK DANCE FEDERATION OF CALIFORNIA, INC., 1175 "A" Street, Hayward, CA 94541.

ALSO AVAILABLE: 1977 & 1978 Teacher Training Syllabi.



## **- - And We Think This Problem is NEW?**

**EDITOR'S NOTE:** In a recent issue of LET'S DANCE, your Federation President, Bruce Wyckoff requested input towards building a better Folk Dance Movement. We have received very little direct comment that would be available for publishing. From our library, October, 1948 LET'S DANCE, we find an article by SONG CHANG, founder of CHANG'S INTERNATIONAL FOLK DANCERS which shows us that our current problems are not necessarily new ones. The following excerpts are from the FOLK FORUM column, October 1948,

**WHAT'S WRONG WITH OUR FOLK DANCING?** By Song Chang

What the writer is about to say is the result of his years of observation and personal contacts in the teaching field. His comments, no doubt, will bring on heated discussion and sharp criticism. The important thing is that from such discussion constructive action (can) be set in motion.

. . any change in the direction of furthering Folk Dancing as a more satisfying recreation for the MANY would be a good change.

**SELFISHNESS MUST GO**

. . . . let us not forget for a moment that a social organization without good fellowship can never be a smooth-running organization.

**TOO MANY DANCES**

The vital question is: Are we having too many dances? . . . The whole trouble of the matter is that we have been geared unconsciously to build up the Federation dance repertoire instead of the movement itself. . . . The writer agrees that learning new dances is stimulating, but there is danger of being overstimulated.

Let us say that we have to date, at the minimum, 150 (550)\* dances in the Federation repertoire. One hundred (500) already compiled into the four (7) volumes (and in LET'S DANCE). . . . and the other fifty in the process of compiling. These do not include the pet dances done by different clubs. To a few this number may not seem very big, but then we are not building up an organization for the fancy of a few. Our goal is mass participation with full enjoyment by all.

If the movement is to succeed . . . we would have to make it easier for people to join and stay in Folk Dancing. Many who have come in have been finding it difficult to keep up due to the too large repertoire of dances. The whole scheme challenges their courage, abilities, stamina and patience. They feel they have been burdened with the problem of forever learning. How then should we keep them from getting discouraged to a point of quitting.



## EVEN AS YOU BEGAN

Make it a motto: Help Those As Others Helped You. Unfortunately there are in our midst many unwilling souls. They have forgotten that they once were helped by others who came before them. Their achievement in dancing is likely to make them feel aloof. They are choosy of what to dance and would not be involved in progressive dances (or some other whim). Such individuals only seek self-enjoyment regardless of how it affects the enjoyment of others.

"How soon can I learn to dance?" is a common question often asked. Of course no one adequate answer can be applied to all interested persons. Many factors, such as the time element, ability, stamina, courage and patience have to be taken into consideration. Shall we say that success can only be measured in degrees? Under the present set-up, going once a week, one does not hope to accomplish much in a year's time. It is doubtful, after a year, that he can do thirty of the forty dances at a festival.

## FEWER DANCES--DONE BETTER

Folk Dancing should be made easier. Instead, it is being made harder and harder as time passes, due to the constant increase in the Federation repertoire. It is clear then that something must be done. What then would be the solution satisfactory to all concerned and for the betterment and healthy growth of the Folk Dance Movement?

. . . . . Uninteresting and tiring dances. . (should and must) . . . be discarded and "made-up ones" made unacceptable. Let the people do as they wish in their own clubs--made-up or otherwise--so long as they do not inflict them on others. The writer will now venture to give some suggestions toward a logical solution.

Of the 150 (500) Federation dances (choose) a yearly repertoire of . . . say seventy-five well selected dances. All Festival programs to be made up from these seventy-five dances. It would be desirable, too, to also reduce the festival program from forty to thirty.

Even the seventy-five dances would be too many for an average dancer to digest.

Long, difficult dances should only be used for exhibition purposes or at one's own club social. The simpler and more delightful dances we would do at festivals, the better would be the chances for drawing people into the movement.

## AUTHENTIC FOLK DANCES

The wonderful thing about real Folk Dancing is the carefree spirit one puts in it. It is meant for people of all ages, for the mere expression of their inner feeling and good fellowship. . . we should be doing more dances of this category rather than . . . recently made-up dances. . . . .

If we could only include two or three of the most interesting and popularly known authentic Folk Dances to represent each

*(Con't on page 31)*



## PROPOSITION 13 - CONTINUED

Since the passage of Proposition 13 there have been a number of clubs that have found themselves in the position of having to pay more rent, look for a new hall, or consider disbanding. Happily the latter case is the exception. In fact, we at the LET'S DANCE editorial office have not heard of any clubs that have had to disband wholly because of Proposition 13.

The Federation Legislative Committee has sent us some material indicating some of the ideas you can use in your approach to the authorities or agencies which may be of some help in obtaining the use of public facilities at reduced rates. The Legislative Committee feels that local groups themselves are in the most effective position to deal with the local agencies. In addition, keep in mind that if you are sponsored by a public agency, you have the best possible chance of getting the lowest possible rates for your facilities.

Here are some suggested ideas in your favor:

The Folk Dance Federation of California, Inc., is a non-profit corporation, organized for the purpose of education, cultural enrichment and recreation and is recognized as such by the State of California and the U.S. Internal Revenue Service. Member clubs enjoy all the rights and privileges accorded to the Federation and are responsible for the conduct of periodic local classes and other functions related to the basic purpose of the Federation on a local level.

In the Conduct of their purpose, the Federation provides Institutes and Teacher Training for the dissemination of researched Ethnic Folk Dance and related material to teachers and interested individuals. The Federation publishes educational materials in the form of books or volumes of researched International Folk Dances, Dance Technique and Styling instructions and costume patterns and related information.

The member clubs participate actively in community affairs in the presentation of classes and performances for public and private schools, church groups, senior citizens, retirement and convalescent hospitals, military hospitals, and many other places in their effort to share their knowledge of dance, music and the multi-cultural heritage of many people.

Scholarships for prospective teachers and promising students are offered by many groups. Instructions and active participation in the reconstitution of many ethnic groups and their heritage in music and dance can be credited to the cooperation of the Federation clubs.

Many of our clubs meet in public facilities such as school auditoriums, and gymnasiums, community park and recreation centers, community meeting rooms and other similar facilities. With the passage of Proposition 13, many of these facilities have

become inaccessible due to restrictive application of supportive funds. If we wish to continue this worthwhile fellowship and exchange of ethnic material, we will need the cooperation of the public officials in maintaining use of facilities at reasonable costs.

*Lawrence Jerue, Chairman, Legislative Committee*

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... And We Think This Problem Is NEW? (Con't from page 29)

country in the world, we would have something to crow about. And, then too, the name of our Federation would not be so misleading. Out of the one hundred dances compiled in the four volumes of FOLK DANCES FROM NEAR AND FAR roughly one-third of that number can be truly classified as genuine Folk Dances representing only about fifteen countries. In the past, without exception, all festival programs of forty dances or less have shown only from three to ten real Folk Dances.

FINAL RESUME:

1. Selection of seventy-five dances for a well-rounded Federation repertoire.
2. Weed out uninteresting and made-up dances.
3. Introduction of more interesting and authentic dances to represent as many countries as possible.
4. Conservation of extra (new) dances for future use.
5. Devote more Institute time for review and teaching of authentic Folk Dances.

---

SOME CHANGES . . . . .

PETALUMA INTERNATIONAL FOLK DANCERS      Second Saturday Parties  
Old Adobe School, Old Adobe Road, Petaluma, CA

SANTA ROSA FOLK DANCERS      Third Saturday Parties  
Piner Elementary School, Piner Road, Fulton CA

RICHMOND-SAN PABLO FOLK DANCERS      First Saturday Parties  
Richmond Civic Center, MacDonald Ave., Richmond, CA  
Tuesday Night Classes  
Senior Citizens Center, MacDonald Ave., Richmond, CA

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# ***kolo kalandar***

## APTOS

FRI 7:30, Cabrillo College Gym, 6500 Soquel Drive, A Daoud.

## BERKELEY

SUN 8 PM, Ashkenaz, 1317 San Pablo; Israeli, Ruth Brown.

MON 8 PM, Ashkenaz, 1317 San Pablo; Greek, Stan Passy.

MON 8 PM, Hearst Gym, U.C. Berkeley Rm 234; David Chang.

MON 8 PM, John Hinkle Clubhouse, Southhampton & San Diego in Hinkel Park; Vance & Pauline Teague.

TUE 7 PM, Aitos, 1920 San Pablo; Greek.

TUE 8 PM, Ashkenaz, 1317 San Pablo; Neal Sandler.

TUE 8 PM, Hiller Jewish Student Ctr. 2736 Bancroft Way; Isr.

FRI 8:30, Aitos, 1920 San Pablo; Greek.

FRI 8 PM, International House, U. C. Berkeley.

## BOULDER CREEK (Santa Cruz Mountains)

PLANINA, Balkan Folkdance Weekend Campouts. For details call (415) 494-1631 or write Church of Planina, 3498 South Court, Palo Alto, CA 94306.

## EL CERRITO

WED 7 PM, El Cerrito Com, Center, Moeser Ln; Balkan-Israeli.

THU 1:30-2:30 PM, El Cerrito Com. Ctr, 7007 Moeser Lane

## LAFAYETTE

THU 7:30, Temple Isaiah, 3800 Mt Diablo Blvd.; Israeli.

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

## LIVERMORE

TUE 7:00, Veteran's Hall, 5th & L Street; Wes Ludemann.

## LOS ALTOS

MON 7:30, Foothill College, Moody Rd; Balk-Israeli, M. Vinokur

TUE 7:30, Balkan Village, 4898 El Camino Real; Greek & Arm.

## MONTEREY

WED 7 PM, Monterey Youth Ctr, El Estro Prk; Line; A. Daoud.

## MENLO PARK

MON 8 PM, Menlo Prk Presb. Church, 950 Santa Cruz; R. Nelson

TUE 7 PM, Menlo Prk Rec Ctr, Alma at Mielke; Marcel Vinokur

WED 7 PM, Menlo Prk Rec Ctr, Alma at Mielke; Marcel Vinokur

## MILL VALLEY

MON 7:30, Mill Vly Rec Ctr, near Camino Alto & E Blithedale.

WED 7:30, Almonte Hall off Miller on Almonte; N. Linscott

WED 7:30, Park School, E. Blithedale.

FRI 8 PM, Park School, E. Blithedale; Kopachka; D. Linscott

## MOUNTAIN VIEW

MON 7 PM, Foothill College South, Miramonte & Avista.

## OAKLAND

TUE 7 PM, Taverna Athena, 2nd & Broadway; Greek, A. Efsthathiou

## PALO ALTO

SUN 7 PM, Stanford Old Clubhouse, Stanford Univ; Israeli

MON 7 PM, St. Aloysius Church, 456 College Ave; A. Hunter

WED 7 PM, Oak Creek Apts, 1824 Willow Rd; Stan Isaacs

WED 7 PM, Wilber School, 480 East Meadow; Alana Hunter

# *Kolo Kalandar*

## PALO ALTO - (con't)

THU 7:30, Jewish Com. Ctr., 830 East Meadow; Israeli  
 THU 7:15, Stanford Univ, The Clubhouse, Old Union; Nicoara  
 FRI 7:30, Stanford Univ, Winter - - Roble Gym

## SACRAMENTO Summer - - Tresidder Union

FRI 7 PM, American River College  
 FRI 8 PM, Cal State Univ. South Dining Hall.

## SAN FRANCISCO

SUN 7:30, Rikudom, Lakeshore Sch, Middlefield & Eucalyptus  
 MON 7:45, Eureka Valley Ctr, Collingwood & 18th.  
 MON 8 PM, Mandala, 603 Taraval; Greek, Stan Passy  
 TUE 8 PM, Mandala, 603 Taraval; Israeli, Yoram Rachmany  
 TUE 8 PM, First Unitarian Church, 1187 Franklin.  
 TUE 12:00 U.C.S.F., Parnasus Street; Dean Linscott  
 WED 8 PM, Jewish Com. Ctr. 3200 California, Gary Kirschner  
 WED 8 PM, Mandala, 603 Taraval; Neal Sandler & K.Gidwani.  
 WED 7:30, Nertamid, 1250 Quinterra at 22nd; Israeli  
 WED 7 PM, S.F. State University Gym.  
 THU 1:30 Jewish Community Center; Jack Green.  
 THU 8 PM, United Presb. Church, 1021 Sanchez Street.  
 FRI 8 PM, Mandala, 603 Taraval; Neal Sandler & M. Nixon

## SAN JOSE

SUN 7:30, San Jose Com. Ctr., 3273 Williams Rd; Israeli  
 MON 7:30, Hoover School, Park & Nagle; Ned Gault  
 (Parties on 2nd Saturdays of month)  
 FRI 7:30, San Jose State College, 7th & San Carlos.

## SAN MATEO

MON 7:30, Temple Beth El (starts Sept. 19)  
 1700 Alameda de las Pulgas; Greek, Arthur Furst  
 TUE 8 PM, Central Rec. Ctr., 5th & El Camino Real.

## SAN RAFAEL

THU 8 PM, San Rafael Com Ctr, B Street; Claire Tilden

## SANTA CRUZ

SUN 7:30, U. C. Santa Cruz Fieldhouse; Howard Young  
 THU 7:30, U. C. Santa Cruz Fieldhouse; Howard Young

## SARATOGA

SUN 1:30, West Valley College; Howard Young  
 MON 11:30 AM; 12:30, 5:30 & 9:30 PM. West Valley College  
 First weekend of month, Marcel Vinokur's Saratoga Weekends  
 Call Kathy Vinokur at (415) 327-0759 for details.

## SONOMA

THU 7 PM, Sonoma State College Fieldhouse, Aux. Gym.

## SOUTH SAN FRANCISCO

THU 7:30, Orange Memorial Park Rec. Bld; Eileen Mitchell

## SUNNYVALE

MON 7 PM, Hollenbeck Sch, 1185 Hollenbeck near Fremont Ave.

For additions and/or corrections to the Kolo Kalandar phone Jim Emby  
 (415)327-8115 evenings or (415)497-2065 days or write Rev. Hiram Pierce,  
 Church of Planina, 3498 South Court, Palo Alto CA 94306



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# Council Clips

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## SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

The Folk Dancing at the California State Fair, August 27th saw a big turnout of dancers, both afternoon and evening. The Fair personnel provided bales of hay all around the dance area so there was adequate seating for the viewers. Having a place to sit encouraged a nice crowd of spectators to stay and watch. There were even spectators watching from the balcony rail. It is really satisfying to have an appreciative audience while dancing.

Pairs and Spares and Whirl-a-Jigs planned a campout at Dillon Beach Sept. 8-10th but were rained and winded out, so everyone settled at the Baldwins for potluck and dancing.

We have a cheerful note from the Sacramento Council, namely that in spite of Proposition 13 our Camellia Festival will be held as usual. Watch for more complete details to follow in later issues of LET'S DANCE.

On December 3rd, the Treasurer's Ball will be held in Napa at the Fairgrounds. Our own Oscar Faoro, who is past president of the Sacramento Council, is in charge.

*Alice Needham*

## GREATER EAST BAY FOLK DANCE COUNCIL

The Indian Summer Festival sponsored by the Council was quite a success. The patrons of the Shopping Center watched and many participated in the dancing. Dancing was done in the Gazebo of a new Shopping Center in Concord. The drawings were quite successful, dancers as well as spectators winning prizes. Max Horn did a terrific job as MC; Earl Wilson & Ray Olson also worked with those assembled, guiding the program; and our own Burt did himself proud as General Chairman. This writer did not get an accurate count, but well over 50 from all clubs and areas were present. Everyone could not dance at one time. Flyers were distributed advertising where one could learn to dance. Let us hope to add new dancers to our groups.

Richmond-San Pablo Folk Dancers have found a place to dance - the Senior Citizens Center in Richmond on MacDonald Ave. They will begin their 1st Saturday parties again on Nov. 4th in the Richmond Civic Center.

Berkeley Folk Dancers have added two new teachers to their staff. Helen Dickey and Bill Clark are teaching a new Beginners class. Verne Stadtman handled the news release; Celine Hirsch distributed posters and Carol Motta and her committee registered the CROWD. The new Monday night dance chairman is Bill Close. At the completion of the Beginners class the dancer will have learned 75 dances; after two years, 125 dances and by the third year, his repertoire will consist of 175 dances.

DO NOT FORGET Oct. 28 -- the Walnut Whirlers will hold a Hallowe'en Party complete with costumes and the Oakland Folk



Dancers will have a party on November 30th.

*Genevieve Pereira*

#### REDWOOD COUNCIL OF FOLK DANCE CLUBS

Clubs using public facilities for workshops and parties have had to seek arrangements and contracts for other halls, while we prefer not having to adapt to change, there are always some advantages and surprises. Petaluma International Folk Dance Club is to have their monthly second-Saturday parties at Old Adobe School on Old Adobe Road. The September and October parties there were delightful, the country surroundings and the smaller, cozier hall especially enjoyable. They were very pleased with the large attendance, proving that folkdancers will always find their places to dance.

Santa Rosa Folk Dancers have also had a change of schools for their third-Saturday parties, also going to the "city outskirts." Elsa Isaac is their workshop teacher, a very capable and enthusiastic teacher. She also teaches a beginner class and it is great to see some new dancers at the local parties.

The street scene on the stage at Fiesta de Sonoma by our artist Edith Mager was truly superb. Obviously she spent many hours searching for fabrics and other materials in addition to the hours and hours of painting and shaping figures. Her artistry is truly appreciated by the Council and dancers throughout the area.

*Mona Verzi*

#### SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Nov. 4th Fun Club's Hoe Down, caller Ed Kremers- Exhibitions by Grace and Nick Nicholes.

Nov. 17th Changs will have an American Theme

Nov. 24th Annual Kolo Week.

Cayuga Twirlers ARE NOT having their parties until they can locate a hall they can afford. Proposition 13 affected them.

Twenty years ago the first all Women's Dance Group was formed with Carolyn Riedeman, past President Calif. Federation as their teacher. Their name, Women's Recreational Arts Group (WRAGS) was changed to Melody Steppers in 1974. They start their 21st year with Irene Weed Smith assisted by Helene Calahorrudo at 50 Scott St. Classes Wed. mornings 9:30-11:30. They danced exhibitions for San Francisco's annual Senior's Day Program and dance in August.

CORRECTION: Their Christmas Cruise ends Jan 7th NOT 17th as stated in the Sept. LET'S DANCE.

The Gate Swingers and their friends and families enjoyed their Japanese theme at the annual Labor Day Weekend. The decorations were apropos. Tasty Japanese style food was served. They learned two dances, Tanko Bushi, Coalminers Dance and Tokyo Dontaku, a festival dance, from Grace Nicholes. Beginners classes 8:00-9:00 PM Thursdays. Party last Thursday.

*Leonore Fifer*



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# Echoes *from the* Southland

by Perle Bleadon

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## SAN DIEGO INTERNATIONAL FOLK DANCE CLUB

Lillian Harris is the new Editor of the San Diego International Folk Dance Club Newsletter, Circle Up.

We have had a wonderful weekend in San Diego with a Saturday and Sunday Octoberfest. There was an Institute with Cindy Schwarz and Doug Harvey teaching dances from Idyllwild and San Diego Conferences, pre-festival party on Saturday evening and festival on Sunday afternoon, including exhibitions. To close the fun-filled weekend the San Diego International Folk Dance Club celebrated their 31st year with an Anniversary Banquet at the Cafe del Rey Moro in Balboa Park. The Club meets on Wednesdays from 7:00-10:00 PM at the Balboa Park Club and on Fridays from 7:00-10:00 PM at the Chula Vista Recreation Center. Alice Stirling is the teacher.

## SAN DIEGO FOLK DANCERS

San Diego Folk Dancers dance intermeditate and advanced couple and Balkan dances on Monday nights at Recital Hall, Balboa Park with co-op teaching.

Suboto Kolo Club was doing well until Prop. 13 came along, but could not afford the price the school was asking, so until other arrangements can be made they are in "Limbo". Ray Garcia and Steve Rose were the instructors.

A meeting of the Statewide '79 committee was held Oct. 7th in the Recital Hall. All programs from LET'S DANCE, and others received will be used in addition to Southern programs, hoping to have a program pleasing to all. No easy task! ! !

*Evelyn Prewett*

## VIRGILEERS

Josephine and Tony Civello had their usual wonderful party at their home and are now on vacation in New Orleans.

## HOLLYWOOD PEASANTS

The Hollywood Peasants are planning an exciting week at Guadalajara starting the day after Christmas and ending New Year's Eve. Many who are going will stay over for another week to go sightseeing. Jack Goldman and his wife who were oldtime members of the Peasants are helping to plan the entertainment.

Ruth Margolin recently taught a new dance, Hora Yamit, which was presented by Moshiko at San Diego. Sheila Ruby is to teach one of Moshiko's couple dances from San Diego.

## WESTWOOD CO-OP

Our newly appointed dance committee, chaired by Rena Nadler, has chosen the dances to be retaught and new dances to be taught for the next few months. Hora Yamit, an Israeli line dance will

be taught by Alice Beckerman. Geissli Schottische, a Swiss dance will be taught by Karen Wilson. Vranjanski Čačak, Yugoslavian line dance will be taught by Rhea Schauben. Ecseri Csárdás will be taught by Dave Slater. Toicevo Kolo, a Yugoslavian line dance will be taught by Cam Williams; Alei Givah, an Israeli couple dance, will be taught by Beverly Barr; Garry Strathspey, Scottish Country Dance, by Bill Campbell and Spratt Mazurka by Eunice Udelf.

We hope to be back at Emerson Gym by this time. We were locked out by the Prop. 13 edict and have been dancing at Temple Isaiah during the summer. We are happy to welcome the following new members to Westwood: Harold Waldman, Sid and Cathy Kessler, Joan Cowan, Eddie Brenner and Leora Zarit.

#### FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

Our Annual Treasurer's Ball will take place this year on November 11, 1978, Saturday evening at 7:30 PM until 11:00 PM at West Hollywood Recreation Center. Treasurer Avis Tarvin is in charge of the program with exhibitions and refreshments.

ALSO - - - NOVEMBER 11, 1978 - - INSTITUTE

Our big Folk Dance Federation South, Institute will start at 12:30 PM, registration, with the teaching to begin at 1:00 PM. Noted teacher of Mexican dance, Al Pill, will teach La Brucha, a couple dance, Chotis de la Frontera, a mixer and Las Virginias, a reteach. Sharing the teaching at the Institute will be Gaston "Mike" Mantero, co-director of the Ukranian Spirit Dance Company, who will make a switch and teach the latest in Disco Dancing, bringing us up to date on the Hustle, Busstop and Saturday Night Fever. The Institute is to run until 4:30 PM and the donation will be \$2.00, the syllabus is 50¢.

Saturday, November 11, 1978, a full day at West Hollywood Recreation Center, Institute in the afternoon, a Federation Council meeting following the Institute (about 4:45-6:00 PM); go out to eat at one of the many eating places in the area and back for the Treasurer's Ball in the evening.

MAKE PLANS TO ATTEND ANY OR ALL OF THESE INTERESTING EVENTS!!!!

#### FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

11 issues: Price \$4.00 per year

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13250 Ida Avenue

Los Angeles, CA 90066

For Southern California Folk Dance information

(213 398-9398)



# Calendar of Events

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

NOV 11, Sat., MILL VALLEY Kopachka Dancers' 13th Birthday Party and Institute. Park School, 360 E. Blithedale Ave., Institute -1:30 PM, new Romanian, Portuguese, Basque & Bulgarian dances by Linscotts. Party 8 PM, live music, ptnr & non-ptnr. dances.

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 will have tickets-\$2.00. Lots of door prizes.

DEC 30, Sat., PENINSULA "5th Saturday Party"

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. Hosts: G.E.B.F.D.C.

DEC 31, Sun., MARIN "Karlstad Ball"

DEC 31, Sun., SACRAMENTO New Year's Dinner Dance Party

DEC 31, Sun., VINEBURG New Year's Eve Party

DEC 31, Sun., PENINSULA New Year's Eve Party A Potluck Location to be determined 8:30 - ? Peninsula Council.

DEC 31, Sun., ALAMO New Year's Eve Party Potluck Donation

JAN 20-21, 1979 Sat-Sun., "Festival" San Jose

FEB 4, Sun., NAPA "Sweetheart Festival"



NOVEMBER							DECEMBER							JANUARY						
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# Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

NOV 11, Sat., "Treasurer's Ball" West Hollywood Playground.  
Institute at 1:00 PM. General Folk Dancing 7:30-11:00 PM.

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

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

JAN 21, Sun. "Festival" Hosts: Pasadena Co-op.

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

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

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

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

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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EL CERRITO FOLK DANCERS: Weds. 7-10 PM, Community Center, 700 Moeser, El Cerrito, Beg & Int. Intern. F.D., Eve Landstra

EL CERRITO: Thursdays, 1:30-2:30 PM, Community Center, 700 Moeser, Balkan-Israeli. Eve Landstra, Instructor.

FUN CLUB FOLK DANCERS CLASS - Mondays, 7:45 to 9:45 PM, Eureka Valley Recreation Center, Collingwood St., off 18th St., S.F. Bob & Virginia Hardenbrook, Instructors, (415) 824-0339

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

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

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.

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LOS ANGELES

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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.

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Thanksgiving

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