

NOVEMBER 1979 • 65¢



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol 36, No. 9

USPS 310-580

NOVEMBER 1979

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

EDITOR June Horn
ASSOCIATE EDITOR Max Horn
DANCE RESEARCH EDITOR Dorothy Tamburini
COSTUME RESEARCH EDITOR Eleanor Bacon
ETHNIC FOOD EDITOR Vi Dexheimer
BUSINESS MANAGER Max Horn

NOVEMBER CONTRIBUTORS

Oscar Faoro	Ruth Ruling
Julia Isaacs	Virginia Wilder
Bruce Wyckoff	Vera Jones
Dorothy Kvalnes	Genevieve Pereira
Vi Dexheimer	Alice Needham
Frank Bacher	Anne Sturtevant
Al Lisin	Mona Verzi
Jim Rasella	Perle Bleadon

FEDERATION OFFICERS (North)

PRESIDENT Bruce Wyckoff
1215 Chesterton Ave, Redwood City, CA 94061
VICE PRESIDENT Frank Bacher
TREASURER Oscar Faoro
RECORDING SECRETARY Dee Silva
DIRECTOR OF PUBLICATIONS Joyce Ugglia
DIRECTOR OF MEMBERSHIP Wesley Takara
DIRECTOR OF PUBLICITY Diane Childers
HISTORIAN Leona Faoro

SOUTH

PRESIDENT Dorothy Daw
VICE PRESIDENT Dave Slater
TREASURER Avis Tarvin
RECORDING SECRETARY Lila Aurich
DIRECTOR OF EXTENSION Fran Slater
HISTORIAN Evelyn Prewett
DIRECTOR OF PUBLICITY Perle Bleadon

TABLE OF CONTENTS

TREASURER'S BALL	1
TREASURER'S BALL PROGRAM	2
TREASURER'S BALL WELCOME	3
RUSSIAN QUADRILLE COSTUME	4
RUSSIAN DANCE, The Twentieth Century	8
FOOD IN THE RUSSIAN MANNER	12
DANCE DESCRIPTIONS:	
<i>Romance</i> (Russia)	16
<i>Quadrille</i> (Russia)	20
A MOMENT OF CONCERN	17
EASY DOES IT	28
LONG-RANGE STUDY COMMITTEE REPORT	29
KOLO KALANDER	31
COUNCIL CLIPS	33
ECHOES FROM THE SOUTHLAND	36
CALENDAR OF EVENTS (North)	38
CALENDAR OF EVENTS (South)	39
CLASSIFIED ADS	40
ADVERTISERS	17, 24, 30, 39, 40

ON OUR COVER

Graham Hempel
in
"Lezghinka" Georgian toe dance
Photo by Emily Kretz



FOLK DANCE FEDERATION OF CALIFORNIA, INC.

EDITORIAL OFFICE:

(Advertising & Articles)

JUNE HORN . . . Editor

6200 Alhambra Ave.

Martinez, CA 94553

(415) 228-8598

SUBSCRIPTION RATE:

\$5.00 per year

\$6.00 foreign & Canadian



BUSINESS OFFICE.

(Circulation & Invoices)

GENEVIEVE PEREIRA Sect

1275 "A" St. Rm 111

Hayward, CA. 94541

(415) 581-6000

ANSWERING SERVICE

HAZEL STREETER

(415) 441-3049

Second Class Postage paid at Hayward, California and additional entry post office. All rights reserved. Any material contained herein may be reproduced with the written consent and with due credit to, the FOLK DANCE FEDERATION OF CALIFORNIA, INC., as long as sold material is not reprinted for monetary gain. LET'S DANCE is published monthly by the FOLK DANCE FEDERATION OF CALIFORNIA, INC., with the exception of May-June and July-August issues, which are released within each 2 month period.

Treasurer's Ball

DANCING

Door Prizes

Treasure

Door Prizes

TREASURE

December 2, 1979

Door prizes

Three Wishes

Napa County Fairgrounds

Napa, California

Folk Dancing

\$ 1:30 -- 5:00 PM





Treasurer's Ball

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

✓
SETNJA
SPINNRADEL
BLUE PACIFIC WALTZ
J. B. MILNE
ALÍ PAŞA
BRANDISWALZER
WESTERN TRIO MIXER

[] []'s

JACOB'S LADDER
ST. GILGEN FIGURENTANZ
SQUARE TANGO
POLHARROW BURN
CIULEANDRA
MEITSCHI PUTZ DI
MASON'S APRON

[] []'s

EVEV BA II
KOROBUSHKA
LA ENCANTADA TANGO
THE GARRY STRATHSPEY
YEVERECHECHA
HOFBRAUHAUS LAENDLER
OKLAHOMA MIXER BY 3'S

[] []'s

NEVER ON SUNDAY
KOHONATCHKA
TEHUANTEPEC
THE DOUBLE SIXSOME
DIRLADA
MILONDITA TANGO
DREISTEYRER

[] []'s

HASHUAL
TETON MOUNTAIN STOMP
ADA'S KUJAWIAK #1
TRIP TO BAVARIA
ALUNELUL
HAMBO
WALPOLE COTTAGE
SANTA RITA

DIVČIBARSKO KOLO
LA BASTRINGUE
HAPPY HEART
ELIZABETH QUADRILLE
YEDID NEFESH
ZILLERTALER LÄNDLER
SOMEWHERE MY LOVE
OSLO WALTZ



Treasurer's Ball

DECEMBER 2, 1979

NAPA COUNTY FAIRGROUNDS
3rd STREET, OFF SOSCAL AVENUE
NAPA, CALIFORNIA



The Annual Treasurer's Ball will be held in Napa on December 2, 1979. 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. 100 gifts were donated last year, and we would like to surpass that amount this year.

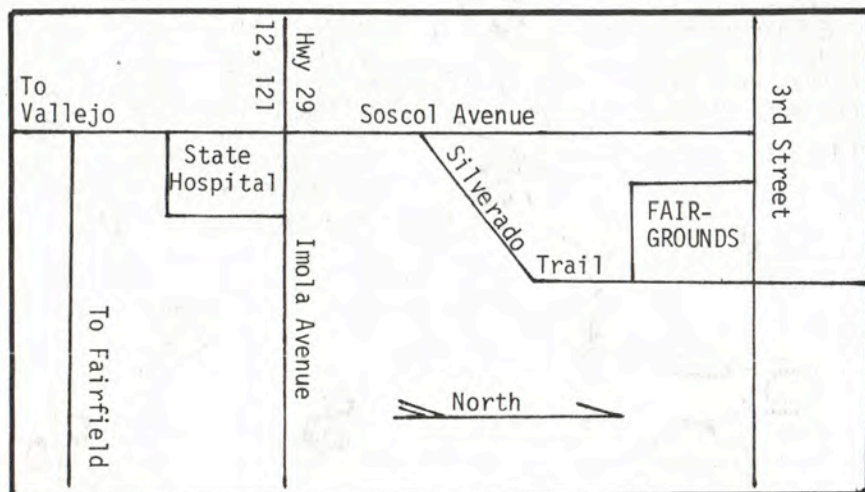
It is important to the Federation Programs that the Treasurer's Ball should be a financial success.

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

COME and join our dancing and fun and maybe your ticket will be a lucky one and YOU will win a door prize.

Oscar Faoro, Treasurer

Earl Wilson, Chairman Finance Committee





RUSSIAN QUADRILLE COSTUME
Sketched by Eleanor Bacon

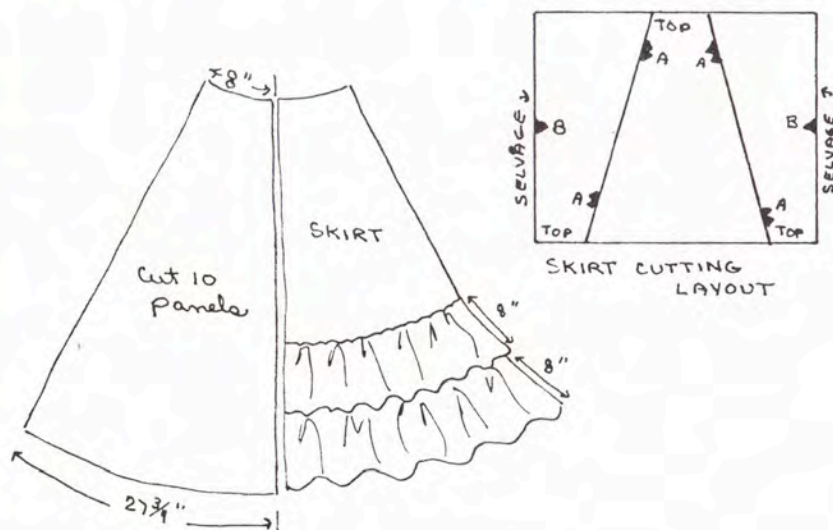
Russian Quadrille

Eleanor Bacon

This quadrille costume is from a book published in Russia of dance costumes for the stage and is correct in style and color, but may not be authentic in minor details. Given here, are suggestions for stage use in order to give artistic color to the dances. (Stage costumes often use satins and bright colors, but for general dance use and for a more authentic appearance, I would think that cotton fabrics and natural colors would be best. EB)

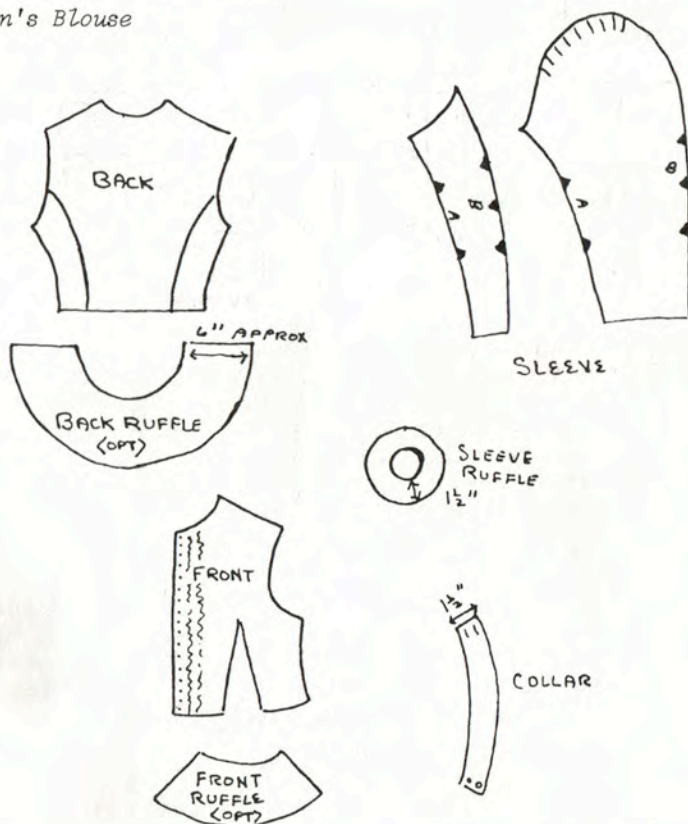
The woman's quadrille costume has a blouse with a fitted top, leg-o-mutton sleeves that are gathered at the shoulder and fitted at the wrist, and a circular sleeve flounce. The standup collar has narrow gathered lace around the edge. The front of the blouse is trimmed with a ruffle of satin ribbons and narrow lace. (The waist flounce may be worn tucked in or left out.) The edge of the sleeve flounce, waist flounce and the skirt ruffles are finished with a narrow strip of silk or satin ribbon in the color of the man's shirt.

The skirt has ten panels, totaling approximately $7\frac{3}{4}$ yards around, on which is sewn two ruffles. The lower ruffle hangs $1\frac{3}{4}$ inch longer than the basic skirt. To economize on material, cut panels as illustrated, and sew the two side pieces together along the selveges to form one panel.



RUSSIAN QUADRILLE COSTUME

Woman's Blouse

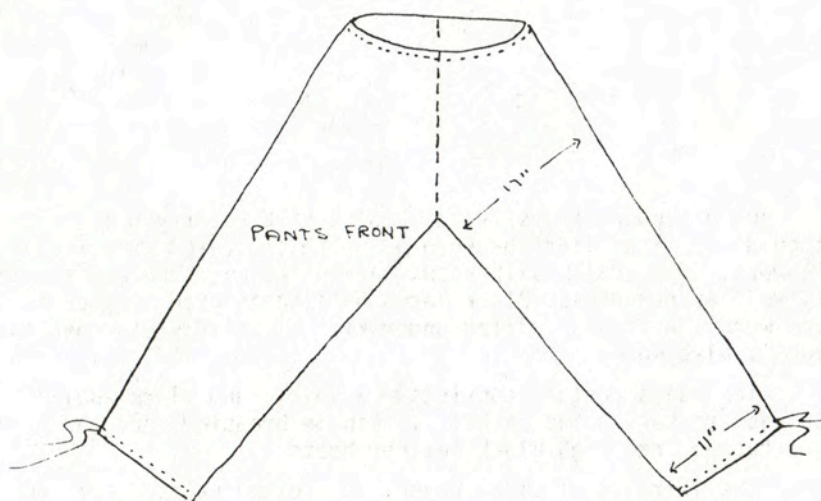
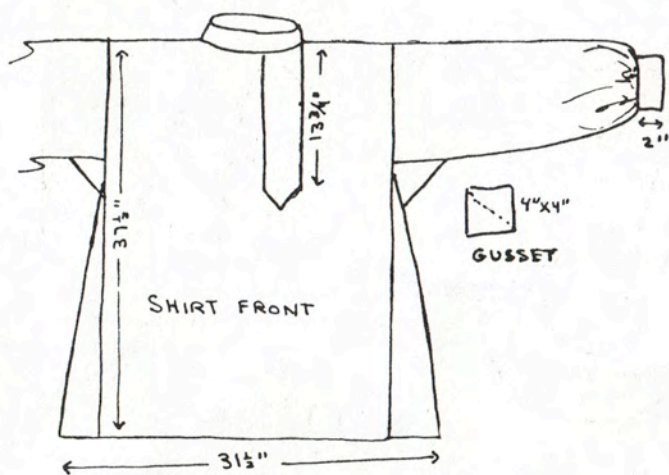


Both blouse and skirt are of a silk or rayon fabric and should be of a light background with scattered small bright flowers. The small silk shawl harmonizes with the men's shirt as well as her dress. Black laced half boots with two inch heels are worn. A flared ruffled underskirt of stiffly starched cotton is also worn.

The man's costume consists of a shirt, and black wool jacket and trousers. The jacket is single breasted, and the pants are tucked into high black leather boots.

The shirt is of silk, rayon, or cotton sateen cut about seven inches above the knees, with a standing collar that fastens at the side. The front opening, cuffs and hem are embroidered in contrasting color from the shirt and accented with black.

A braided wool belt with tassels, and a black cloth cap complete the costume



RUSSIAN QUADRILLE COSTUME
Man's Shirt and Trousers

RUSSIAN DANCE

THE TWENTIETH CENTURY

In modern times, the Soviet government has influenced all forms of Russian life, including, perhaps especially, folkways.

Prior to the Great Revolution of 1917, the peasant populations in Russia were beginning to shift due to two major developments. Industrialism, coupled with the feeling of the serfs in 1861, created a new class of city bourgeoisie. A large component of this group was composed of peasants who could not earn enough on the land which they were now entitled to "buy back" from the government. Therefore, many peasants who had been first tied to the land by tradition, later forced to remain there by the government, now found themselves looking for work in cities.^{1,2}

At this time, the late 1800's, Western European culture was a strong influence in Russian upper class life. The rich danced as they lived, a life of Western flavor. This meant, for example, that they did waltzes and polkas with the rest of Europe in the nineteenth century, and spoke French in their homes with the best of well-mannered Europe at enormously extravagant Russian balls and soirees, astonishing travellers who wrote home incredulous accounts of what it was like to be hosted in Russia.³

Examples of Russian hospitality include parties to which 400 to 600 carriages-and-four would arrive and wait in attendance, where grand staircases were decked out with 100 attendants in new uniforms designed for one ball, and where semiprecious stones from the Urals and grapes and melons in December imported from Astrakhan were commonplace in upper class households.⁴

While it was the work of peasants that made this life style possible, there is evidence that the two classes had similar tastes. Atkinson noted of peasant women in the nineteenth century:

*"They are hospitable and good managers, and frugal even to parsimony, yet, extremely fond of show and ostentation, and will sometimes expend on an entertainment more than would keep them and their families decently for half a year."*⁵

Kennet notes that "Village fetes were occasions for tremendous celebration, in eating, drinking, singing, dancing and dressing. Richly colored and embroidered clothes and 'kokochniks' would be brought out of closets; as styles for the muzhik and his 'baba' remained the same throughout this period, clothes worn so seldom would last a lifetime and even be passed down from one generation to another."⁶

The folk culture of the newly established petit bourgeoisie was a blend of peasant traditions with upper class city ways. Like the upwardly mobile, wherever they are, these folk were deeply concerned with becoming accustomed to the style in which they now lived. In terms of dance, this meant that the quadrilles of Western Europe which were danced at the balls along

with other European social dances of the times, were adapted to "kadrils," choreographed recreational social dances employing a mixture of Western European steps and form with Russian steps and style.

These dances were popular among city youths when the revolution broke out and were among the souvenirs taken by Russians who fled the new government.

After the revolution, folk dance, like everything else in Russia, suffered a trauma of displacement. As populations were shifted from one area to another, the dances of the people were often lost in the government shuffle. It seemed that the break with past ways required a loss of innocent as well as oppressive traditions.

In 1937, Igor Moiseyev founded a dance company dedicated to revitalizing and presenting Russia's folk dances in concert form. He researched in the field and invented choreographies which captured the spirit of Russian dance. He injected his productions with classical ballet and character training and approach in a typically eclectic Russian move.

The cultural climate in Europe which fostered presentation- folk dance as an expression of nationalism was, at least in part, a product of the romantic movement in art during the nineteenth century. In freeing art from classic constraints, folk art, music and dance forms were incorporated into classical art forms to produce art which was highly nationalistic in flavor and form. Composers such as Grieg, Chopin, Liszt and Brahms reflect this trend, as well as does the development of character dance in ballet and opera.

The romantic movement was a timely coincidence for the entry of Russia into the world art scene. Some of the strongest art statements in the romantic genre were generated in Russia.

Glinka, Russia's first internationally recognized composer, aptly indicated the Russian position on art in the nineteenth century when he said "We (the composers) do not create music; the people creates. We only arrange it."⁸

By the end of the nineteenth century, the "silver age" in Russian art was in full bloom, a fruitful synthesis of European romanticism and the Russian pull towards its past, its roots, considered a constantly recurring theme in Russian development.⁹

A major effect of the revolution on Russian art was an officially sanctioned time warp which excluded Russia from continuing the development of European art trends in the twentieth century.¹⁰

The conservative style of Soviet government which prohibited "formalism" and "modernism" while enforcing "socialist realism" has undoubtedly had an effect on Russian art. In dance this is seen to be a preoccupation with brilliant technical execution, motivated by the Stanislavsky method acting approach.

The official nationalistic approach has had a positive effect in one area, that of elevating folk dance to a performance art. The government has supported Moiseyev's development by

establishing a state supported school and performing company to set folk dances in choreographies which intentionally convey a national Russian spirit.¹¹

Such an approach is also revealed in Roslavleva's essay on Soviet ballet in Chujoy's Dance Encyclopedia:

*"The Soviet Ballet is a national Russian Ballet because it preserves its national traditions and its great heritage. But, being firmly implanted in the best achievements of the past and treasuring the wealth of its classical legacy, Soviet ballet represents a new higher stage in the development of the Russian School. The broad sweeping movements of the Russian national dance with its graceful and expressive movements of the entire body, have been developed to the point where they have become the hallmark of Soviet choreography. To dance music instead of merely dancing to music is an old principle of the Russian School. Music and its emotional meaning dominate the Soviet style of dancing and, consequently, the choreography."*¹²

Another aspect of the government's involvement in the arts, and in particular, in folk art, is the intention to portray the many ethnic populations within the USSR as being a part of one large (albeit Russian dominated) happy family. This is reflected in the somewhat biased account of Moiseyev's history of his company.¹³

The Soviet position on folk art is also seen to be an assertion of national identity in the face of the encroaching homogenizing influences of the West. These two somewhat contradictory concepts, folk dance as a friendly ethnic amalgamator and folk dance as a strong national identifier are equally felt by an audience who spends an evening under the spell of a company such as Moiseyev's.

Moiseyev's successes have spawned an array of amateur folk dance performing groups all over Russia, officially approved hobbies for factory workers, students and youth groups. Books on Russian folk dance in the Soviet Union stress a standardized type of choreography, as well as clear cut definitions of Russian steps to guide the Russian folk dancer who has perhaps lost touch with his/her roots.

The Soviet government cannot be held entirely accountable for the ephemeral qualities which determine the directions in which Russian art has travelled, however. Leonard's assessment of Stravinsky, who has spent most of his creative years outside Russia, perhaps best sums up the Russian artist, clearly linking the process with the people:

"If Stravinsky's work is not one of the chief adornments of Russian music, indeed of all modern Russian art, then there are no longer any sane criteria by which art in that country may be judged. For this man has combined in overwhelming measure those talents which are intensely and typically Russian: he has been both an ultra-nationalist and an eclectic on a cosmic scale."

*As the composer of Petrouchka, Le Sacre du Printemps, and The Wedding, he is a pert Russian, hardly second to Musorgsky himself; elsewhere he has surpassed any of his countrymen, except possibly Pushkin, in music styles, techniques, and schools-near and far, ancient and modern. He is a time traveller par excellence in art, a student of traditions, an explorer of cultures."*¹⁴

I agree with those who believe that the most powerful personal statements in art have their genesis in the people they describe. Art, a reflection of life, is dynamic and centered. And these words are the essence of dance.

Julia Isaacs

Bibliography and Footnotes

1. Riasanovsky, N.V., A History of Russia, Oxford University Press, N.Y., 1963, Chapter 32, pp 468-482
2. Zelnik, R.E., "The Peasant and the Factory," in Vucinich, W.S., Ed., The Peasant in Nineteenth-Century Russia, Stanford University Press, Stanford, 1968, Chapter 6, pp 158-190.
3. Kennett, A., Introduction, in Onassis, J., Ed., In the Russian Style, Viking Press, N.Y., 1976, pp 8-27.
4. Ibid., pp 15-16
5. Ibid., pp 25.
6. Ibid
7. Leonard, R.A., A History of Russian Music, MacMillan Publishers, New York, 1957, Chapter 3, pp 37-58
8. Seaman, G., History of Russian Music
p.1
9. Leonard, p 369
10. Riasanovsky, pp 632-634
11. Shermetevskaya, N., Rediscovery of the Dance, Novosti Press Agency Publishing House (no location or date listed)
12. Chujoy, Anatol, Dance Encyclopedia
13. Shermetevskaya.
14. Leonard, p 283.



Food in the Russian Manner

One cannot speak of Russian cooking without mentioning their famous *zakuski* (hors d'oeuvres). *Zakuski* includes a variety of salads, fish and fruit. Sour cream is widely used. Meats are served in various ways and patés are also included. Russians eat much cabbage, both red and green, fresh and sour.

BLINI S IKROI (Blini with caviar)

These small light pancakes are among the best of Russian inventions, and are a time-honored way of serving red or black caviar. They are also delicious served with thin slices of smoked salmon or other smoked fish. (Makes 12)

Blini

- 1 cake of compressed yeast
- 1 cup lukewarm water
- 1 cup lukewarm milk
- 2 cups buckwheat flour
- 2 eggs, separated
- 1/4 teaspoon salt
- 1 teaspoon sugar
- 1 tablespoon melted butter

Filling

- Caviar
- 1/4 cup melted butter
- 1 cup sour cream
- Scallions, chopped
(for red caviar)

Alternate Filling

- 1/4 lb. smoked salmon
and 2 hard-boiled eggs

In a large mixing bowl dissolve yeast in the water and 1/2 cup warm milk. Add half the flour and mix well. Cover with a cloth and leave in a warm place for 2 to 3 hours.

Beat the egg yolks with salt and sugar and beat in the rest of the milk. Add the melted butter and mix again. Add this to the yeast mixture and stir thoroughly. Blend in the rest of the flour.

Beat the whites until stiff and fold them into the batter. Cover and allow to stand undisturbed for 45 to 50 minutes. The final batter should have the consistency of thick cream.

All the *blini* should be of equal size-not more than 4 inches in diameter. Lightly grease and heat the pan. Drop in some batter and brown the *blini* on both sides. Stack the cooked ones on a plate and keep warm until all the batter is used. Serve the *blini* with caviar or smoked salmon. Serve the melted butter and sour cream in separate dishes. If using red caviar, sprinkle with scallions.

POZHARSKIYE KOTLETY (Pozharsky Cutlets)

This excellent dish is dedicated to a great historical figure, Prince Dimitri Pozharsky, when, during the seventeenth century, Russia was threatened with Polish domination. Use only breast of chicken for this recipe. Serves 6 to 8

4 whole chicken breasts
2 cups fresh breadcrumbs
A little cream
1 cup butter
Salt and pepper

A pinch of nutmeg
A little flour
Lemon wedges and
watercress for
garnish

Skin the chicken breasts, remove all sinews and pass the flesh through a fine grinder. Mix the breadcrumbs with enough cream to moisten. Mix the chicken and breadcrumbs, add 1/2 cup butter and pass the mixture through a grinder.

Season with salt and pepper and add a pinch of nutmeg. Mix well and reshape into the form of chicken breasts, placing a little piece of butter in each before giving it the final shape.

Lightly coat the cutlets with flour and fry them in sizzling butter for 10 to 12 minutes, turning to make both sides golden. Garnish with lemon wedges and watercress.

ZEMLYANIKA PO-ROMANOVSKI
(Strawberries Romanov)

2 lbs. strawberries
Fresh orange juice
2 to 3 tablespoons
curacao or other
orange liqueur

1-1/2 cups whipping cream,
chilled
1/4 cup sugar
1 teaspoon vanilla

Hull the strawberries, put them into a bowl and pour over just enough orange juice to moisten them. Sprinkle with curacao. Be sure the cream is cold, then beat it in a bowl until it will stand in peaks. Carefully fold in the sugar and vanilla. Serve the cream with the strawberries. Serves 4

Source: *Bon Appetit "Country Cooking", The Knapp Press,
Los Angeles.*
The World and Its Peoples, Greystone Press, New York.

In January, 1979, ADA DZIEWANOWSKA moved to Milwaukee, Wis., where she is now artistic adviser for the "Syrena" Polish Dancers. She continues her research of Polish dance and folklore, (she spent six weeks in Poland this summer) and her workshop activity.

Nov. 7-14, 1979 - choreography work and workshops in Louisiana, (with Jas) including New Orleans and Baton Rouge.

Dec. 28-Jan. 1, 1980 - guest at Alura's Mexico Christmas Camp.

Jan. 18-20 - workshop for the Decimal Community Folk Dancers in Eugene, Oregon.

Ada Dzienanowska, 3352 No. Hackett Ave., Milwaukee, Wis., 53211

A Moment of Concern ~ ~ ~

LONG-RANGE STUDY COMMITTEE

The Long-Range Study Committee has now completed its work and rendered its final report. You will find a synopsis of the report elsewhere in this issue of LET'S DANCE. The committee recommendations have already been endorsed by the Federation Executive Board.

At this time, I would like to thank Chairman Al Lisin and his committee, Vi Dexheimer and Frank Bacher for all their hard work and for the fine job they did. We depend upon dedicated people like these.

Now comes the time for implementation of the Committee's recommendations. Watch for them!

Bruce Wyckoff, Federation President



 LET'S GO! 1980 **opa! folk tours**

ISRAEL - GREECE

24 days, Apr 14 to May 7 \$2,345.

The BALKANS

Yugoslavia, Romania, Bulgaria

24 days, May 7 to May 30 \$1,849.

EASTERN EUROPE

Hungary, Poland, Czechoslovakia

24 days, Jun 26 - Jul 19 \$1,869.

CARAVAN CANADA

10 days, Jun 21 - Jun 30 \$ 600.

The CAUCASUS



24 days, Sep 25 - Oct 17 \$1,889.

Pacific Beach Travel, 1356 Garnet, San Diego, Ca. 92109

Romance

(Russia)

"Romance" was learned by Alexandru David from the Beryozka Dance Ensemble of the U.S.S.R. in Moscow in May, 1979 and introduced by him at the 1979 University of the Pacific Folk Dance Camp.

MUSIC: Record: "Barinya-Russian Folk Dances". S-A, B-3.
3/4 and 4/4 meter.

The dance patterns in 3/4 meter all begin on ct 3 of the preceeding measure. The tempo changes frequently and the movements must be adjusted to fit the music.

FORMATION: Cpls at random, M with back to ctr, W facing ptr; arms at sides. Ftwk is the same for M and W unless otherwise specified.

STEPS: All stamps are without wt unless otherwise specified.

Shoulder-waist pos: Ptrs facing, M hands on W back just above waist; W hands on M shldr, arms fairly straight.

Semi-open ballroom pos: Ptrs facing but open twd joined hands. M R hand at ctr of W back above waist; his R elbow bent and held out. W L hand on M R shldr. The joined hands, M L and W R, extended in LOD.

STYLING: The patterns in 3/4 meter reflect the lyricism and elegance of a courtship dance, while the patterns in 4/4 meter offer an animated contrast.

MUSIC 3/4 and 4/4

PATTERN

Measures

1 meas +
2 cts

INTRODUCTION - no action. Dance begins with balalaika music.

3/4

REVERENCE

Step bkwd on L, R heel remains on floor (ct 3).

1

Bending L knee, start to sweep R arm out to R side about shldr level (ct 1); arm continues movement to side (ct 2); start to bring R arm in twd body (ct 3).

2

Close R ft to L as R arm crosses in front of chest (ct 1); extend R hand from chest to full extension over head (cts 2,3).

3

Bend from waist as R hand sweeps twd floor (cts 1,2); resume erect posture, R arm at side (ct 3). Arm movements during meas 1-3 are continuous and flowing.

4

Step twd ptr on R ft (ct 1); close L to R, joining M R and W L hands (ct 2). M do not take wt on L ft.

I. SIDEWARD AND RETURN (W use opp ftwk)

Step on L to L (ct 3).

1

Step on R across L (cts 1,2); step on L to L (ct 3).

2

Close R to L, no wt (cts 1,2); step on R to R side (ct 3).

3

Step on L across R (cts 1,2); step on R to R side (ct 3).

4

Close L to R (ct 1); hold (ct 2). This is a transition meas into the succeeding 4/4 meter and the actions for cts 3 and 4 described below.

INTERLUDE

3 slow eighth notes and 4 sixteenth notes are heard.

On the second slow note M steps R, W L, turning to face LOD, M takes W L hand in his L, arm extended fwd from body, and places R arm around W waist holding her R hand on hip

(ct 3); hold pos for remainder of Interlude (cts &,4,ah,&,ah).

4/4 II. STEP-BRUSH; TRAVEL IN LOD

Tempo increases throughout and the brush becomes a heel-scuff; the fwd moving steps become light stamps.

- 1 Step fwd on R (ct 1); brush L diag fwd L (ct &); step fwd on L (ct 2); brush R diag fwd R (ct &); step fwd R, L (cts 3,&); close R to L with a stamp (ct 4).
- 2 Repeat action of meas 1 (Fig II) with opp ftwk.
- 3-8 Repeat action of meas 1-2 (Fig II) three more times (4 in all), except that on meas 8 the M turns W CW under the joined hands to end in shldr-waist pos (ct 3); there is a hold in the music and no ct 4 is heard.

3/4 III. CIRCLE CCW AND REVERSE

With head tilted to R, leaning away from and looking at ptr, step on ball of R ft to R (ct 3); step on L across R (ct &).

- 1 Step on ball of R ft to R (ct 1); step on L across R (ct 2); step on ball of R ft to R (ct 3); step on L across R (ct &);
- 2-3 Repeat action of meas 1 (Fig III) two more times (3 in all).
- 4 Step on R ft to R (ct 1); close L to R, no wt (ct 2); step on ball of L ft to L (ct 3); step on R across L (ct &);
- 5-7 Repeat action of meas 1-3 (Fig III) with opp ftwk and direction.
- 8 Step on L ft to L (ct 1); step on R beside L (ct 2); hold (ct 3).
- End with M facing RLOD, W LOD, L hips adjacent; M R elbow bent and pointing down, M R hand holding W L (W L arm extended sdwd across M chest); M L hand at W waist, W R hand on M L shldr.

4/4 IV. CIRCLE CCW ONCE AND REVERSE

- 1 Step fwd on L with plie, raising R knee sharply (ct 1); touch R heel beside L (ct 2); stamp on R in place (ct &); repeat action of cts 1,2,& for cts 3,4,&.
- 2 Repeat action of meas 1 (Fig IV).
- 3 Step fwd on L with plie, raising R knee sharply (ct 1); touch R heel beside L (ct 2); stamp on R in place (ct &); step on L (ct 3); hold (ct 4).
- 4 Lunge onto R ft (M twd ctr, W away from ctr), L heel remains on floor, L arms fully extended and change to L hands joined, R arms extended out to side (ct 1); hold (ct 2); recover, taking wt on L ft (ct 3); step R, L making 1/2 turn to L to end with R hips adjacent and arms in reverse of pos in meas 1 (Fig IV) (cts 4,&).
- 5-8 Repeat action of meas 1-4 (Fig IV) with opp ftwk, revolving CW. End with M back to ctr, facing ptr; R hands joined in handshake hold, held low. M L hand at small of back, palm out; W L fist at waist.

V. CIRCLE CW TWICE

Ptrs face each other throughout Fig V.

- 1 Lift L leg to side and around to front (cts 1,2); step on L across R (ct 3); bending L knee, touch R heel to R side (ct 4).
- 2 Beg to circle CW, step on R across L (ct 1); step on L to L side (ct 2); repeat action of cts 1,2 for cts 3,4 ending in ptrs place.
- 3 Step on R across L (ct 1); lift L to side and around to front (ct 2); step on L across R (ct 3); bending L knee, touch R heel to R side (ct 4).
- 4 Repeat action of meas 2 (Fig V) completing the circle and ending in orig pos.

5-8 Repeat action of meas 3-4 (Fig V) two more times to make the second CW circle.

VI. M TURNS W CCW

M travel CCW around W once as she turns CCW in place.

1 Raising joined R hands above head level, step on R to R (ct 1); step on ball of L ft behind R (ct 2); repeat action of cts 1,2 for cts 3,4.

2-4 Repeat action of meas 1 (Fig VI) three more times.

During meas 4 assume shldr-waist pos.

5-8 Continue same ftwk but turn CW twice. On meas 8 end with ft together, M back to ctr, facing ptr. Both place fists on waist.

VII. BRUSH AND LUNGE

1 Brush R diag out to R side (ct 1); brush R across in front of L, heel leading (ct 2); brush R diag out to R side (ct 3); brush R behind L (ct 4).

2 In place, step R,L,R no wt (cts 1,2,3); hold (ct 4).

3 Lunge R onto R ft, L heel remains on floor (ct 1); hold (ct 2); recover with wt on L ft (ct 3); hold (ct 4).

4 Stamp R (ct 1); hold (cts 2-4).

5-8 Repeat action of meas 1-4 (Fig VII) with opp ftwk and direction.

VIII. CIRCLE TWICE CCW

With L shldr fwd ptr circle CCW twice.

1 Step R,L,R (cts 1,2,3); brush L ft fwd (ct 4).

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

3-6 Repeat action of meas 1-2 (Fig VIII) twice.

7 Repeat action of meas 1 (Fig VIII).

8 Step L,R,L to assume semi-open ballroom pos, M on inside of circle (cts 1,2,3), M take no wt on L; hold (ct 4).

IX. TRAVEL IN LOD; TURN (W use opp ftwk)

One step takes 2 cts throughout Fig IX.

1-2 Move in LOD L,R,L,R.

3-4 Turn CCW with ptr, M moving bkwd, W fwd, with 4 steps.

5-8 Repeat action of meas 1-4 (Fig IX).

X. FAST TRAVEL; TURN; W TURN

One step takes 1 ct throughout Fig X.

1-2 Move in LOD with 8 running steps, raising heels up in back sharply. M beg L, W R.

3 Turn CCW with ptr with 4 running steps.

4 M runs 4 steps in place, turning W CCW under the joined hands (4 running steps).

5-8 Repeat action of meas 1-4 (Fig X), ending in ballroom pos.

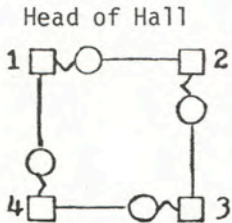
Quadrille

(Russia)

Quadrille (kah-DREEL) was learned by Alexandru David from the Beryozka Dance Ensemble of the U.S.S.R. in Moscow in May, 1979 and introduced by him at the 1979 University of the Pacific Folk Dance Camp.

RECORD: "Barinya-Russian Folk Dances". S-A, B-6 2/4 meter.

FORMATION: 4 cpls in a large square (10 to 12 ft on each side if space permits), numbered 1 2 3 4. Head of Hall. CW. Each M stands on a corner of the square, facing CW, M #1 L shldr twd head of hall. W face ptr. R hands joined low in a handshake hold. W L hand is either at side or on skirt. M L fist behind back. M bend fwd from waist.



STEPS: Open ballroom pos: Ptrs side by side facing in same direction, W to R of M, with M R arm around W waist. W L hand on M R shldr. M L and W R hands joined.

Closed ballroom pos: Same as open ballroom pos but ptrs are facing, shldr parallel.

Two-step: Step sdwd on L (ct 1); step on R close to L (ct &); step on L turning 1/2 CW (ct 2); hold (ct &).

Step alternates.

Unless otherwise indicated, take one walking step on each ct (2 steps per meas).

STYLING: The dance is a humorous parody of formal quadrilles as performed by "society", and should be danced in a light-hearted manner.

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION - no action

I. FORWARD AND BACKWARD ON SIDES OF SQUARE

When moving fwd, touch toe of free ft behind heel of supporting ft; when moving bkwd touch toe of free ft in front of toe of supporting ft; knee turned out in each case. Shake joined hands up and down throughout Fig I.

Action described for M. W use same ftwk but move in opp direction.

1-2 Walk fwd R,L,R (cts 1,2,1); touch L (ct 2).

3 Step bkwd on L (ct 1); touch R (ct 2).

4 Step fwd on R (ct 1); touch L (ct 2).

5-8 Repeat action of meas 1-4 with opp ftwk and direction.

9-16 Repeat action of meas 1-8.

II. TRAVEL CW AROUND SQUARE

Continue to shake hands up and down.

1-3 M: Beg R, walk fwd 6 steps along side of square.

4 Turn 1/4 CW to face new direction, stepping R,L,R (cts 1,&,2). Turn is done sharply on ct 1.

5-16 Repeat action of meas 1-4 (Fig II) three more times (4 in all), alternating beg ft. On meas 16 omit 1/4 turn CW. M leave ptr on corner.

- (1-4) W: Beg R, walk bkwd 8 steps. Turn 1/4 CW at end of 6th step so as to move in the new direction on the 7th and 8th steps.
- (5-16) Repeat action of meas 1-4 (Fig II) three more times (4 in all). On meas 16 omit 1/4 turn CW.

III. MEN'S SOLO

During Fig III and Fig IV, cpls #1 and #2 work together as opposites; #3 and #4, the same. W stand on corner of square facing opp W.

Opp M move twd each other, using first 8 meas to meet.

M #2 and #4 must turn R to face opp M on ct 1 of meas 1.

Hands on back of hips, palms out.

- 1 In place, step on R, turning body slightly to L (ct 1); stamp L beside R, no wt (ct &); step on L, turning body slightly to R (ct 2); stamp R beside L, no wt (ct &).
- 2 In place, stamp R,L,R (cts 1,&,2).
- 3 Step diag L fwd on L ft with plie, R ft remains in place (ct 1); brush R ft diag twd back of L leg (ct &); hop on L (ct 2); touch R toe back of L ft (ct &).
- 4 Hop on L (ct 1); step R,L (cts &,2).
- 5-8 Repeat action of meas 1-4 (Fig III). As M meet, place L hand on L shldr of opp M; R hand extended to side, palm up. M is facing opp W.
- 9-11 With knees deeply bent, beg R, turn CCW 1 1/2 times with 6 steps to end facing ptr. On meas 10 beg to bring R hand twd head so that by meas 11 palm is on back of head.
- 12 Do a full squat (ct 1); recover with wt on L ft (ct 2).
- 13-14 Release hand hold. Beg R, walk 4 steps twd ptr L side.
- 15 Step on R with plie, looking at ptr (ct 1); extend L heel to L side, R arm high, L arm extended down and sdwd (ct 2). W acknowledges ptr with a bow from waist.
- 16 Resume erect posture closing L to R (ct 1); place hands at small of arched back, palms out (ct 2).

IV. WOMEN'S SOLO

M stand on corner of square facing opp M.

Opp W move twd each other to pass by L shldr and advance twd opp M. W may hold skirt.

- 1-2 Beg R, walk 4 steps to meet opp W.
- 3 Step on R (ct 1); touch L toe behind R ft (ct &); hold (ct 2); touch L toe again (ct &). Acknowledge opp W during meas 3 and 4.
- 4 Step slightly bkwd on L (ct 1); brush R ft across L instep, heel leading (ct 2).
- 5-6 W: Beg R, walk 4 small steps twd opp M. Stop about 3 ft in front of him.
M: Stamp R ft strongly 3 times as W approaches.
Both: On ct 2 of meas 5 and ct 1 of meas 6 the R hand sweeps outward to the R side at shldr level. On ct 2 of meas 6 place R palm on own chest.
- 7 Raise R hand high and lower it twd opp (ct 1); take handshake hold, arms straight, shake hands (ct 2).
- 8 Shake hands again and immediately release hands (ct 1); W hop on L making 1/2 turn CCW, kicking R ft up in back (ct 2). M place hands at small of back, palms out.
- 9-15 Repeat action of meas 1-7 (Fig IV) returning to ptr, passing R shldr with opp W.

Quadrille - con't (page 3)

- 16 Omitting second handshake, ptrs assume open ballroom pos, joined hands pointing diag R of ctr of square, ready to travel CCW around inside of square. Bend fwd at hips.

V. TRAVEL CCW AROUND INSIDE OF SQUARE

Ftwk described for M, W use opp.

- 1-4 Beg L, with 8 steps move diag fwd twd ctr to quickly form a small circle; then continue moving CCW.

- 5-8 Continuing to travel CCW, step on L ft (ct 1); stamp R heel beside L (ct &); repeat, alternating ftwk, for a total of 8 times. Shake joined hands up and down. Body is held loosely and shakes along with the hands.


- 9-14 In closed ballroom pos, dance 6 two-steps, making 3 CW turns continuing to move CCW around the circle. M are in a semi-squat pos, W are erect. Circle will of necessity widen out. At the end of meas 14 each cpl should be close to (but not past) own orig corner, having completed at least two revolutions.

- 15-16 Beg L, with 4 walking steps return to orig place and pos. M take no wt on last step.

Dance repeats three more times (4 in all).





 Land Of Aloha
only \$ 564.00

FOR LAND ONLY-\$264.00

Price based on double occupancy
per person. For single add \$79.00

INCLUDES

- Round trip (APEX) Advanced Purchase Excursion Fares Los Angeles-Honolulu with meals and beverages in flight.
- Accommodations at the University of Hawaii (Manoa Campus) seven nights.
- Use of all campus recreational facilities ; (swimming, tennis, volleyball, student center, etc.).
- Island excursion to North Shore of Oahu for World Surfing Championship.
- Waikiki, Ocean Front Luau with live orchestra, Hula and Surfing lessons.
- All folk dance classes include: syllabus, daily newsletter, special teachers, folklore sessions with films, talent show, evening parties and after parties.
- GALA NEW YEAR'S PARTY!!!

ALL DAILY MEALS INCLUDED

OPTIONALS:

- Evening at famous Mad Greek Restaurant with Mousaka, Baklava, Bouzouki and Ouzo.
- Outrigger canoe rides in front of picturesque Diamond Head.
- Waikiki sightseeing, shows, Pearl Harbor Cruise.
- Inter-Island excursions.
- Rent-a-car with tour map.

TOM BOZIGIAN-

JOHNNY PAPPAS

MIHAI DAVID

MOSHIKO HALEVY

A Folk Dance
Experience 

DAILY SCHEDULE

- AM 7:00- 8:00 BREAKFAST
8:00- 8:55 1st class
9:00- 9:55 2nd class
10:00-10:10 refreshment break
10:15-11:10 3rd class
11:15-12:10 4th class
PM 12:30- 1:15 LUNCH
1:30- 4:00 Folk Shop, Free Time, Campus Recreational Facilities, Waikiki, Various planned activities (mentioned in this brochure).
5:30- 6:30 DINNER
6:30- 8:30 Free time and special classes to be announced, BEACH OUTINGS.
9:00-11:30 Evening Party including Review of Day's Dances.
11:30-?? AM After Party with Live Music, (OUR TEACHERS AND TALENTED MUSICIANS).



**BRANIFF
INTERNATIONAL**

UNITED AIRLINES

MOSHIKO HALEVY

TOM BOZIGIAN-

JOHNNY PAPPAS

MIHAI DAVID

FOR MORE INFORMATION CALL OR WRITE:

FOLK DANCE SYMPOSIUM, P. O. BOX 2692, HOLLYWOOD, CA. 90028

(213) 467-6341

(213) 464-2276



Easy Does It!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

PUSH STEP

The PUSH STEP is common in Ukranian and Russian dances; also some American dances. The movement of the PUSH STEP is sideward with partners doing opposite footwork.

Moving to the Right

- 1) Start with the feet close together.
- 2) L ft close to ball of R ft.
- 3) Pressure on ball of pushing ft lifts the body slightly as you move sideward.
- 4) Change of weight L, R, L, R, for the number of counts in the dance.
- 5) Accent is always on the leading foot. (knee straight)
- 6) Avoid exaggerated chugs with the leading foot; also flings with the pushing ft.
- 7) Feet are never very far apart.
- 8) Each PUSH STEP takes one full beat of music.

Dances using the PUSH STEP:

Cotton-eyed Joe	(American)
Vo Sadu	(Ukranian)
Polyanka	(Russian)



* * * * LONG-RANGE STUDY COMMITTEE REPORT * * * *

A SUMMARY OF CONCLUSIONS AND RECOMMENDATIONS

The main problems facing the Federation are related to dance material. There is a vast amount of new material presented each year. No one can learn it all and retain previously learned material.

We recommend that a committee of folk dance teachers be appointed to categorize and tabulate dances. Standardized lists could be made to include beginning, intermediate and advanced dances categorized as:

Provisional: New dances which have not yet gained general acceptance.

Standard: Dances which have gained general acceptance and can be done by most folk dancers, at the appropriate level.

Old Timers: Old dances which have fallen from the Standard list or old dances which have never made the list.

The Standard lists would be limited to some number of dances readily retained by most folk dancers, perhaps 100. Teachers would be encouraged to teach the dances on the Standard list plus any others. Federation Festival programs would be made up of an appropriate mix of dances from each of the lists, with most dances being taken from the intermediate and beginning Standard lists. Thus, nearly any folk dancer would be able to do most of the dances on any Festival program. Regional differences would still result in a somewhat diverse program.

We believe that the above course of action would help solve the following problem areas: Festival program complaints, poor Festival attendance, lack of youth, and lack of people willing to get involved in the Federation.

Dancers are more likely to come to a Festival if they know most of the dances on the program. Greater attendance would bring out more new and generally younger dancers. Folk dancing is an activity suited to all ages and we would like to see a better mix of younger and older dancers at Festivals. A younger average age would attract more new dancers. Greater participation at Festivals would lead to a greater general acceptance of the Federation, and to a greater selection of people who would be willing to become involved.

The emphasis above has been on uniformity, which is important if international folk dancers from various areas are to be

able to dance together. We do not mean to imply that only groups which are willing to conform should be included in the Federation. Quite to the contrary, there is a place in the Federation for diverse groups. Specialty groups must also be welcome to join.

On the question of squares, we agree with the comment of many respondents that too large a part of Festival programs have been devoted to squares. Square dancing is a folk dance form and should be included on Festival programs but should be limited to a couple of tips per afternoon or evening.

There are obviously many problems we have not addressed. We believe it would be impossible to solve them all at once. What we propose will be a step toward solving the principal problems facing the Federation and the folk dance movement as a whole.

Finally, we caution that any change in Federation policy be executed gradually. We need to attract new dancers and workers, but we must not do so at the expense of losing currently active members.



Vi Desheimer
Frank Bacher
Al Lysin

DO IT NOW!



We Need YOU!

Associate Membership Application
including LET'S DANCE SUBSCRIPTION

Date: _____

Name: _____

Address: _____

(Zip) _____

Membership Dues (\$8.00) enclosed herewith.

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

(Canada & Foreign - \$7.00)

Folk Dance Federation of California, Inc.

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

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, Hearst Gym, U.C. Berkeley Rm 234; David Chang.
TUE 8 PM, Hillel Jewish Student Ctr. 2736 Bancroft Way; Isr.
THR 8 PM, Ashkenaz, 1317 San Pablo; Greek, Ted Sofios.
FRI 8 PM, International House, U.C. Berkeley. W. Grothe.

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.

CARMEL

TUE 8:00-10:00 PM High School. A1 Daoud.

EL CERRITO

WED 7 PM, El Cerrito Com. Center, Moeser Ln; Balkan-Israeli.
THR 1:30-2:30 PM, El Cerrito Com. Center, 7007 Moeser Lane.

LOS ALTOS

MON 7:30, Foothill College, Moody Rd; Balk-Isr.; M. Vinokur
TUE 7:30, Balkan Village, 4898 El Camino Real; Greek & Arm.

LOS GATOS

SUN 12-7 PM, Los Gatos Acad of Dance, 16 Lyndon Av, Blg-M. Holt

MENLO PARK

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

OAKLAND

FRI 12 noon, Montclair Rec. Ctr, 6300 Moraga Av, E. Landstra

PALO ALTO

SUN 7 PM, Stanford Old Clubhouse, Stanford Univ; Israeli.
MON 7:30 PM, Bechtel I-Center. Joyce Ugglä.
MON 8 PM, Masonic Temple, 461 Florence; Stan Isaacs.
THR 7:30-10, Jewish Com. Ctr, 830 E. Meadow, Isr. H. Weinstein
THR 7:15, Stanford Univ, The Clubhouse, Old Union; Nicoara
FRI 7:30, Stanford Univ, Tresidder Union deck.

SACRAMENTO

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

“OPA”

Kolo Kalandar

SAN FRANCISCO

SUN 7:30, Rikodom, Mandala, 603 Taraval; Israeli
 MON 7:45, Eureka Valley Center, Collingwood & 18th.
 MON 8 PM, Mandala, 603 Taraval; Greek; Neal Sandler
 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

THU 7:30, Jewish Com. Ctr, 2300 Canoas Gd. Rd.; Israeli
 FRI 7:30, San Jose State College, 7th & San Carlos.

SAN MATEO

MON 7:30, Temple Beth El., 1700 Alameda de las Pulgas; Greek
 TUE 8 PM, Central Rec. Center, 5th & El Camino Real.

SAN RAFAEL

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

SARATOGA

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 School, 1185 Hollenbeck near Fremont Ave

*For additions and/or corrections to the Kolo Kalandar, Phone
 Jim Bndy (415) 327-8115 evenings or (415) 497-2054 days or write
 Rev. Hiram Pierce, Church of Flanina, 3498 South Court, Palo
 Alto, CA 94306*



Council Clips

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

The Sacramento Council President, Leona Faoro, and officers wish to thank all the out-of-town folk dancers who joined us in dancing at the California State Fair this last August. It was good to see you again.

A gentle reminder is in order to all the folk dancers to support the Federation Treasurer's Ball in Napa on December 2nd.

The Association Membership Ball in Sacramento will be held Nov. 17th at Marion Anderson School from 8:00-11:00 PM. Betty Kern, the Director of Extension is in charge and Hank Shonerd will furnish the music.

The Council has had their first planning session for next spring's Camellia Festival and they have come up with some outstanding ideas for improvements. Now to put them into effect.

Alice Needham

MARIN FOLK DANCE COUNCIL

At the September meeting, we began planning for our big bash of the year, the Karlstad Ball on New Year's Eve. Council President, Day Drexler, appointed the job of preparing the mid-night feast to the Step-Togethers; tickets and publicity to the Hardly Ables. Both Clubs will share decorating chores; Frank Bacher of the Novato Folk Dancers will assist Bill D'Alvy with the music. The theme will be "La Noche de la Piñata", Mexican decorations, food, costumes, and yes, a piñata to break open at midnight. The location will be the same as last year, the Masonic Hall in San Rafael, the same time, 9:00 PM and the same price of \$6.50, with the same "before the ball" gathering at the Rasella's.

Bill and Ann D'Alvy have resumed the Workshop on Tuesday nights at Almonte Hall in Mill Valley. At the first class, Bill asked for a consensus of opinion on what dances we wanted to learn. The vote was to review and relearn some of the old dances with less emphasis on new-trendy dances.

Jim Rasella

REDWOOD COUNCIL OF FOLK DANCE CLUBS

Fiesta de Sonoma was again a great success, beautiful weather, not quite as hot as last year. The stage scene by Edie Mager was again superb. The dances taught at the Institute apparently will be popular. Already they are being taught and requested at parties. Occasionally, we hear the criticism that "instead of teaching new dances we should be learning the good old dances." It was significant to note that of the fifty-four dances requested at the Saturday night all-request party, exactly one-third (eighteen) have been taught in the last two or three years.

Mona Verzi

GREATER EAST BAY FOLK DANCE COUNCIL

The East Bay Women's Dance Circle celebrated Grace Nicholes' birthday on the 28th of September. They meet at 9:30 AM on Thursdays. Grace is assisted in teaching by Gwen Heisler and Jerry Washburn, Jr. Intermediate and Advanced folk dancers are invited to join the group.

There is dancing at the Senior Citizens Centers both in Concord and in Berkeley. The Concord Folk Dancers dance on Sunday afternoon on the first Sunday of the month in Concord and Gertrude Khuner directs the dancing at the Berkeley Senior Citizens Center on the third Sunday of the month. Charges are just 50¢ to cover coffee and-. All dancers are welcome.

In connection with the Folcraft Showcase we have a large assortment of clothing and other items to sell. Dancers have been most generous. If you have something to donate, call Genevieve at the Federation Office or at her home (415) 522-2624. Even if you have nothing to contribute, do come and look the items over.

Richmond-San Pablo will NOT be having a party on the first Saturday in November, but are planning to have one on the first Saturday in December.

Talked to Art Meader, Prexy of Berkeley Folk Dancers, who said their Friday Fun nights are so well attended, they have been having them off the home base. The Club is also having guest teachers occasionally, so watch for announcements. They recently had David Sheesby who delighted the group with English country dances.

It was a pleasure to see so many of Millie von Kinsky's Juniors attend the 5th Saturday Council Party in September. We hope they will come back. The party which was hosted by Seminary Swingers and the Oakland Folk Dancers was very well attended and everyone seemed to be having a good time.

Genevieve Pereira

PENINSULA FOLK DANCE COUNCIL

With a staff of newly elected officers, the Peninsula Council is making plans for a Festival in San Jose on January 19th and 20th, 1980.

Barronaders have returned Wednesday evenings to their original home, the refurbished Creekside (formerly Barron Park) Elementary School in Palo Alto. The school was partially rebuilt after a fire. President, George Soupal announces that Saturday, Nov. 3rd, the Barronaders will host a reunion celebration and a welcome back to Edith and Neal Thompson after a five month absence.

Docey Doe Club of Redwood City regretfully accepted Zora-Mae Torburn's resignation and has welcomed Bruce Wyckoff as their new Instructor.

The Palo Alto Recreation Department is again sponsoring classes in folk dancing at the Lucie Stern Center with Roy Torburn as teacher. The master class for intermediate and advanced

dancers will not cost extra for non-residents. Every third Saturday at 8:30 PM is party night.

Anne Sturtevant

FRESNO FOLK DANCE COUNCIL

Is Folk Dancing blossoming anew? The ARAX Armenian Dancers are holding a six-week teaching session at St. Peter's Serbian Church. This group is limited to women. The Fresno Recreation Department's fall schedule for CAFY (Creative Arts For You) lists classes under Square Dance, Mexican Folk Dance, International Dance, Folk Dance (Balkan), Country Western Dance, African Dance, Folk Dance and Armenian Dance. And if it's ethnic flavor you want to absorb, Fresno's fall calendar has been filled with an overwhelming number of interesting events besides folk dancing. There were Mexican Independence celebrations sprouting like mushrooms everywhere with Marimba Bands 'n everything, (I can remember when our Fresno workshop performed annually at this event, for we knew then, more Mexican dances than the Mexicans did), there was the International Institute's Annual Old World's Fair where you could wander from booth to booth choosing your dinner from an unbelievable variety of German, Greek, Japanese, Indonesian and other exotic ethnic foods. We have a soft spot in our hearts for the International Institute, for that is where folk dancing was born in Fresno.

One aim of the St. George's Greek Orthodox Church is to acquaint the public with Greek Cuisine and their annual Grecian Food Festival grows larger and better every year. Held out-of-doors on the church grounds, there is not only a gourmet Greek dinner, but exhibits, live music and dancing.

The Buddhist Church offers classes in conversational Japanese, the Sogetsu School of flower arranging, Japanese cooking, Calligraphy and Kimono making. And I only got to read about the "First-ever North American Scottish Games Championships held recently at Ratcliffe Stadium," And the Volga-Germans who held their second Octoberfest with a live German Band imported from the Sacramento area. If only I could go to them all.

When an unknown (to me) Mexican Group was scheduled to appear here recently, I decided to pass them by. At the last minute I changed my mind and how glad I am that I did for they were one of the most charming groups I have seen in a long, long time. Their costumes were fresh and bright, their vocalists and musicians were excellent. They are all good dancers and I particularly enjoyed the fact that their dances were very "Peasanty"--so very much like those we have been taught, that I almost felt I could get up and join them. They deserved much better than the meager audience they had. The name? Gran Folklorico De Mexico.

Vera Jones



Echoes *from the* Southland

by Perle Bleadon

SKANDIA

Skandia has had several ethnic groups, one from Sweden and one from Denmark give performances and teach. The Folkdanslag from Jarvso, Sweden, sponsored by the Swedish Club of Los Angeles gave a performance, and some dances were taught. The evening continued with general dancing and refreshments.

The Østjydske Folkedansere, a group of 34 dancers and five musicians from Aarhus, Denmark, appeared at an Institute/workshop in the afternoon and after dinner, a Concert/Performance with general dancing afterward. They are charming people, many of whom stayed with families in the area. They range in age from teens through older folk. Their costumes were beautiful and in many cases were made by the persons wearing them.

Monday and Wednesday Skandia Class/workshops have begun and if you are interested, you may join Ted Martin and Donna Tripp Mondays at Anaheim Cultural Arts Center, 931 N. Harbor Blvd. from 7:30-10:00 PM. The Wednesday Skandia Class/workshop will be held at Peer Gynt Hall, 3834 Watseka Ave., Culver City from 7:30-10:00 PM. On November 17th the third annual American Barn Dance (not Scandinavian) will be held at Miles Playhouse. On December 8th there will be a workshop in the afternoon and the Skandia Christmas Party at 8:00 PM at the Women's Club of Orange, 121 S. Center, Orange. This place has a large WOODEN floor. If you need any further information contact: Armand and Sharron Deny (213) 798-8726; Dan Matrisciano or Ted Martin (714) 533-8667.

ROYAL SCOTTISH COUNTRY DANCE SOCIETY - LOS ANGELES BRANCH

Gordon Stephen, our new Chairman, hails from Boddan, near Aberdeen in Scotland. He and his wife Sessie come to us by way of Canada where they started Country Dancing. They settled in Buena Park and dance in classes there. United Scottish Society Tartan Ball will be held in North Hollywood Mayflower Club. The St. Andrews Ball will be held December 1st at the Orange Women's Club. Congratulations to the following people who successfully completed the teacher certificate examination: Full, Jana Draper, Jan Ruscoe, Vanessa Otto, Kathy Conley, & Jim Harris. Preliminary: Oberdan Otto, Gordon Ting, Mauri Piper, Annette Small and Ann Skipper. There is a full class schedule for Fall, 1979. For information, call Jack Rennis (213) 377-1675.

(From the Gillie Callum)

WEST VALLEY FOLK DANCERS

The new Woodland Hills Recreation Center has been completed and the West Valley Folk Dancers have moved in. An ideal facility for folk dancing, with wooden floor, plenty of parking, air

conditioning, kitchen and convenient location. The group welcomes folk dancers to join in the dancing Friday nights, at 5858 Shoup Ave., less than a mile from the freeway. Admission is free, except, so says the news release, anyone wearing shoes that mar the floor. The admission then is \$10,000!!

THIS AND THAT

Two clubs are back in the fold again, the Ojai Festival Association and the Narodni Dancers of Long Beach. Another new comer to our ranks is the young people's group "Csardas Ifik" taught by Margit Balogh. The Ethnic Express, International dancers of Las Vegas, new, and the Mountain Dancers, old, (one of our originals) also came up for an okay for Federation membership.

Santa Maria has been accepted as the 1981 host for State-wide.

The Scholarship Festival at Alpine Village was successful. Half of the gate receipts accrued to the Federation Treasury and amounted to six full tuition folk dance camp scholarships.

Israel Yakovee and Shlomo Bachar announce Camp "Shalom" December 21-23, 1979 at Camp Hess Kramer - Israeli Dance Institute. Fee of \$65.00 includes sessions, room and board, three meals, snacks and access to all facilities. P.O. Box 3194 Van Nuys, CA 91407

Mark Your Calendar! Saturday, December 1, 1979 two big events for your enjoyment. Beginners' Festival from 2:00-6:00 PM. Donation-\$1.00, and Idyllwild's Winter Folk Dance Party from 8:00-11:00 PM. Donation-\$1.50, includes refreshments. Federation Council meeting 11:00 AM. All events at Ford Park, Bell Gardens. Various types of restaurants nearby. Sponsored by the Folk Dance Federation of California, South, Inc.

Everyone is welcome to "Beseda" International Folk Dancing, Friday nights in the UCLA Women's Gym, Room 200. 8:00-9:00 PM instruction; 9:00-12-00 general dancing. Free. For additional information: (213) 477-8343 or (213) 397-4564.

SAN DIEGO FOLK DANCERS

The San Diego Folk Dancers celebrated their 32nd Anniversary with a party on Oct. 1st in the Recital Hall. Sixty or more members from 1950's and '60's were contacted and thirty-two of our eighty-one crowd were from the '50's. A delightful time was had by all. The collection of old Historian books were a joy to all, plus excellent refreshments. One of the oldest members from 1947 was Dorothy Starr.



Calendar of Events

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

NOV 4, Sun., SAN LORENZO Folkcraft Showcase, Community Center
Hesperian & Paseo Grande. 1:30-5:30 PM Dancing & Folkcrafts

NOV 17, Sat., SACRAMENTO Associate Membership Ball Marian
Anderson School, 2850 49th Street. 8:00-11:00 PM Sacramento
Council of Folk Dance Clubs.

NOV 22, 23, 24, Thurs-Sat., SAN FRANCISCO "Kolo Festival"
San Francisco State University, 1600 Holloway. (new location)

NOV 29, Thurs., OAKLAND Fifth Thursday Party Hawthorne School
1700 28th Avenue. 8:00-11:00 PM. Oakland Folk Dancers

DEC. 2, Sun., NAPA "Treasurer's Ball" Napa Fairgrounds
3rd Street, off Soscal Avenue. Assembly meeting 11:45 AM.
General Folk Dancing 1:30-5:00 PM. Lots of door prizes
Club officers will have tickets. \$2.00.

DEC. 8, Sat., OAKLAND Catered Christmas Dinner and Dance
John Swett School. 6:30-11:00 PM Hosts: Pantalooners
Guests Welcome. For info. call (415) 261-4643.

DEC. 29, Sat., SACRAMENTO New Year's Dinner Dance, Clunie
Clubhouse, Alhambra & F Streets. Dinner & Dancing.


DEC. 31, Mon., SAN RAFAEL "Karlstad Ball" Masonic Hall
in San Rafael. 9:00 PM. \$6.50. The theme - "La Noche de la
Piñata". Mexican decorations, food costumes and piñata.

DEC. 31, Mon., SAN CARLOS New Year's Eve Party San Carlos
Community Church, Arroyo Ave. & Elm, 9:00 - 1:00 AM
Hosts: Peninsula Folk Dance Council.


DEC. 31, Mon., VINEBURG New Year's Eve Party and Dance

1980

MAY 23, 24, 25, 26, STATEWIDE 1980 FRESNO



NOVEMBER							DECEMBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
				1	2	3	2	3	4	5	6	7	8
4	5	6	7	8	9	10	9	10	11	12	13	14	15
11	12	13	14	15	16	17	16	17	18	19	20	21	22
18	19	20	21	22	23	24	23	24	25	26	27	28	29
25	26	27	28	29	30		30	31					



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

David Slater, 1524 Cardiff Ave., Los Angeles, CA. 90035

NOV 10, Sat, Treasurer's Ball and Institute Institute
1:00-5:00 PM. Treasurer's Ball 7:30-11:00 PM \$1.50 West
Hollywood Playground, Los Angeles.

DEC 1, Sat, Beginners' Festival 2:00-6:00 PM. \$1.00; Council
meeting 11:00 AM, Ford Park, Bell Gardens, and in the evening
Idyllwild's Winter Folk Dance Party, 8:00-11:00 PM. \$1.00.

1980

JAN 20, Sun, "Festival" Glendale Civic Auditorium
Hosts: Pasadena Folk Dance Co-op. 1:30-5:30 PM. \$2.00.

FEB 16, Sat, San Diego State University Folk Dance Conference
Valentine Party.

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

WATCH FOR - TEACHER TRAINING - NEWS



WEST VALLEY COLLEGE,
SARATOGA, CALIFORNIA

APRIL 12 - 19 - 26 - MAY 3, 1980



FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
FOLK DANCE SCENE

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

Circulation and Advertising:

13250 Ida Avenue
Los Angeles, CA. 90066

For Southern California Folk Dance Information:
(213) 398-9398

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

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

SWEDISH FOLK DANCE GROUP: Weds. 8-11 PM. Adv.- 7 PM. Assembly
Room, Bechtel International Center, Stanford. 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.

Folk Dance Record Shops

San Francisco

FESTIVAL RECORDS

(Ed Kremers & John Filcich)

161 Turk Street

San Francisco, CA 94102

Phone: (415) 775-3434

OAKLAND

PHIL MARON'S FOLK SHOP

(Phil Maron)

1531 Clay Street

Oakland, CA 94612

(415) 893-7541

Los Angeles

FESTIVAL RECORDS

(John Filcich)

769 W. Pico

(Near Normandie)

Los Angeles, CA 90006

(213) 737-3500



U.S. POSTAL SERVICE
STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION
 (Required by 39 U.S.C. 3685)

1. TITLE OF PUBLICATION Let's Dance		A. PUBLICATION NO. 3 1 0 5 8 0		2. DATE OF FILING Sept. 19, 1979
3. FREQUENCY OF ISSUE Monthly except bi-mo. May/June and July/August. 10 issues year.		A. NO. OF ISSUES PUBLISHED ANNUALLY 10		B. ANNUAL SUBSCRIPTION PRICE \$5.00 (F-\$6.00)
4. LOCATION OF KNOWN OFFICE OF PUBLICATION (Street, City, County, State and ZIP Code) (Not printers) 1275 "A" St., Room 111, Hayward, CA 94541 Alameda Co.				
5. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) 1275 "A" St., Room 111, Hayward, CA 94541 Alameda Co.				
6. NAMES AND COMPLETE ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR				
PUBLISHER (Name and Address) FOLK DANCE FEDERATION OF CALIFORNIA, INC. 1275 "A" St., Hayward, CA 94541				
EDITOR (Name and Address) JUNE HORN 6200 Alhambra Ave., Martinez, CA 94553				
MANAGING EDITOR (Name and Address) MAX HORN 6200 Alhambra Ave., Martinez, CA 94553				
7. OWNER (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be giving. If the publication is published by a nonprofit organization, its name and address must be stated.)				
NAME		ADDRESS		
Folk Dance Federation of California, Inc.		1275 "A" St., Room 111, Hayward, CA 94541		
8. KNOWN BONDHOLDERS, MORTGAGEES, AND OTHER SECURITY HOLDERS OWNING OR HOLDING 1 PERCENT OR MORE OF TOTAL AMOUNT OF BONDS, MORTGAGES OR OTHER SECURITIES (If there are none, so state)				
NAME		ADDRESS		
NONE				
9. FOR COMPLETION BY NONPROFIT ORGANIZATIONS AUTHORIZED TO MAIL AT SPECIAL RATES (Section 132.122, PSM) The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one)				
<input type="checkbox"/> HAVE NOT CHANGED DURING PRECEDING 12 MONTHS <input type="checkbox"/> HAVE CHANGED DURING PRECEDING 12 MONTHS (If changed, publisher must submit explanation of change with this statement.)				
10. EXTENT AND NATURE OF CIRCULATION		AVERAGE NO. COPIES EACH ISSUE DURING PRECEDING 12 MONTHS		ACTUAL NO. COPIES OF SINGLE ISSUE PUBLISHED NEAREST TO FILING DATE
A. TOTAL NO. COPIES PRINTED (Net Press Run)		1400		1400
B. PAID CIRCULATION 1. SALES THROUGH DEALERS AND CARRIERS, STREET VENDORS AND COUNTER SALES		25		15
2. MAIL SUBSCRIPTIONS		1197		1145
C. TOTAL PAID CIRCULATION (Sum of 16B1 and 16B2)		1222		1160
D. FREE DISTRIBUTION BY MAIL, CARRIER OR OTHER MEANS SAMPLES, COMPLIMENTARY, AND OTHER FREE COPIES		20		45
E. TOTAL DISTRIBUTION (Sum of C and D)		1242		1205
F. COPIES NOT DISTRIBUTED 1. OFFICE USE, LEFT OVER, UNACCOUNTED, SPOILED AFTER PRINTING		158		195
2. RETURNS FROM NEWS AGENTS		0		0
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)		1400		1400
11. I certify that the statements made by me above are correct and complete.		SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER <i>Max Horn - Bus Mgr</i>		
12. FOR COMPLETION BY PUBLISHERS MAILING AT THE REGULAR RATES (Section 132.121, Postal Service Manual) 39 U. S. C. 3626 provides in pertinent part: "No person who would have been entitled to mail matter under former section 4359 of this title shall mail such matter at the rates provided under this subsection unless he files annually with the Postal Service a written request for permission to mail matter at such rates." In accordance with the provisions of this statute, I hereby request permission to mail the publication named in Item 1 at the phased postage rates presently authorized by 39 U. S. C. 3626.				
SIGNATURE AND TITLE OF EDITOR, PUBLISHER, BUSINESS MANAGER, OR OWNER FOLK DANCE FEDERATION OF CALIFORNIA, INC. <i>Genevieve A. Pereira</i> Genevieve Pereira, Secretary				

5
RUFUS C SMITH
1535 MYRTLE AVE
ENUMCLAW WA 98022



1980



COSTUME
CALENDAR

AVAILABLE ! ! ! AT FRESNO'S FESTIVAL

OCTOBER 20 - 21, 1979

ORDER YOURS TODAY