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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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ON OUR COVER —

Edith Cuthbert, leader and dancer
of Line Dance in the Bay Area

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Fresno Folk Dance Council extends a cordial WELCOME to all Folk Dancers to come to our Folk Dance Festival being held on October 20th and 21st, 1979.

Our theme is "Peace", something everyone strives for in these troubled times. Wouldn't it be wonderful if one could promote peace through our ethnic folk dances?

The weekend on Saturday starts at noon with a picnic. Bring your own lunch, and coffee and punch will be provided. The picnic area is a nice shady spot next to the Hall.

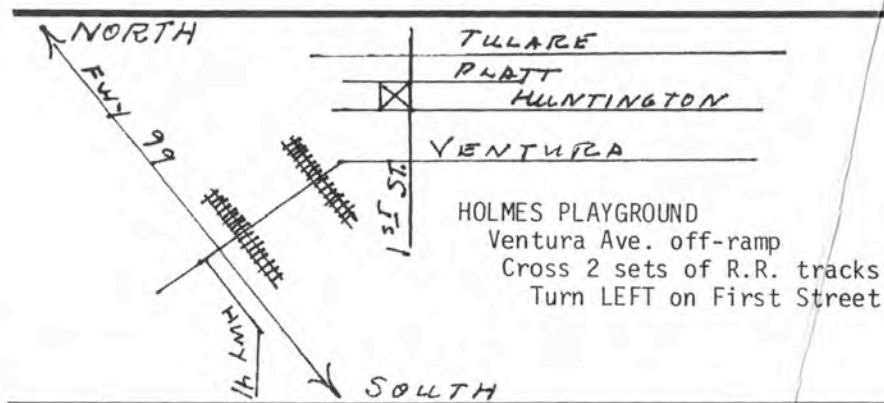
Registration for the Institute on Saturday will begin at 12:30 PM with instruction starting at 1:30. The teachers will be Vera Jones teaching "Nieder Bayerische Mazurka" a dance from Germany and "Pongauer Walzer" from Austria. Christa Valero teaching "Eliyahu Hanavi", "Ahava Atika" & "Al Sadenyu", dances from Israel, and "Finsterauer" from Austria.

There will be dancing and Exhibitions on Saturday from 8:30-11:30 PM with after parties following and lasting until 2:00 PM. Dancing, along with more Exhibitions on Sunday from 1:30-5:00 PM. Closing Party on Sunday from 8:00-11:30 PM.

Come join us at the Holmes Playground, First and Huntington, and enjoy a wonderful weekend of dancing and good fellowship.

Our food Booth is always a delight.

Rosemarie Chapman, Fresno Folk Dance Council





SATURDAY, OCTOBER 20, 1979
Holmes Playground, First & Tulare Sts.

Institute Registration	12:30-1:30 PM
Instruction	1:30-4:30 PM
Dancing & Exhibitions	8:00-11:30 PM
After Party	12:00-2:00 AM

Šetnja (L)
Scandinavian Polka
El Gaucho Tango
Doudlebska Polka (P)
Elizabeth Quadrille
Zillertaler Ländler
La Bastringue (P)
Institute Dance

SQUARES

Caballito Blanco
Korobushka (P)
Florica Oltenesca (L)
Agattanz
Hambo
Never On Sunday (L)
Russian Peasant Dance
Institute Dance

SQUARES

Somewhere My Love
Tzadik Katamar (L)
Geissli Schottische
Tango Poquito (P)
Ali Pasa (L)
Trip To Bavaria
To Tur (P)
Institute Dance

SQUARES

A Ja Tzo Saritsa
St Gilgen Figurentanz
Armenian Turn (L)
Sauerlander Quadrille
Amanor Waltz
Loree (L)
Institute Dance
Oslo Waltz (P)

FRESNO

31st ANNUAL FALL FOLK DANCE FESTIVAL

OCTOBER 20 - 21, 1979



SUNDAY, OCTOBER 21, 1979
Holmes Playground, First & Tulare Sts.

Federation Assembly Meeting 11:45 AM
Folk and Square Dancing 1:30-5:00 PM
Closing Party 8:00-11:30 PM

Western Trio Mixer (P)
Siesta In Seville
Grand Square
Divčibarsko Kolo
Sleeping Kujawiak
Vrtielka Csárdás
Sasino Kolo (L)
Milondito Tango

SQUARES

Mason's Apron
Hambo
Erev Ba II
Shüddel De Büx
Apat Apat (P)
Batuta Munteneasca (L)
Square Tango
Slovenian Waltz

SQUARES

Italian Quadrille
Ve'David (P)
The Double Sixsome
Lech Lamidbar (L)
Corrido
Rumunjsko Kolo (L)
Hofbrauhaus Laendler
Blue Pacific Waltz

SQUARES

Postie's Jig
Ma Navu (L)
Teton Mountain Stomp (P)
Couple Hasápihos
Nebesko Kolo (L)
La Encantada Tango
Hopak
Lights of Vienna

A Romanian Experience

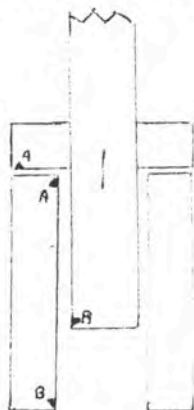
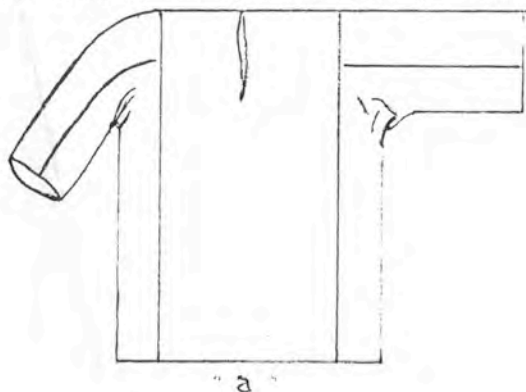


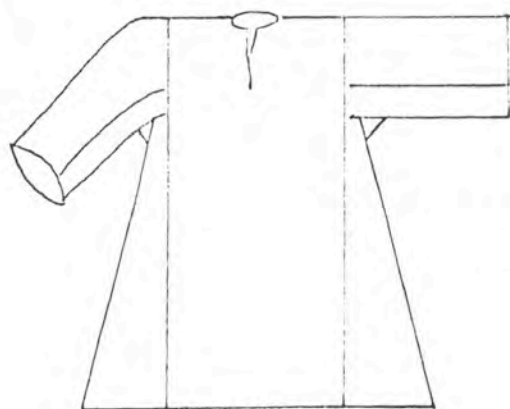
Mrs. Elena Secosan, an informative Romanian delight, used her two month stay in the United States to spread the word about Romanian costumes. Her trip was arranged by Marci Phelan and the American Society for the Preservation of Eastern European Music and Dance. Marci acted as her hostess and her interpreter.

Mrs. Secosan has spent more than 50 years working with costumes in a museum context. From 1959 to 1972, she collected folk objects from all over Romania and organized them into exhibits that were sent to other countries. She is presently assisting the Institute of Folklore in Bucharest with the research for and preparation of a Ethnographic Atlas.

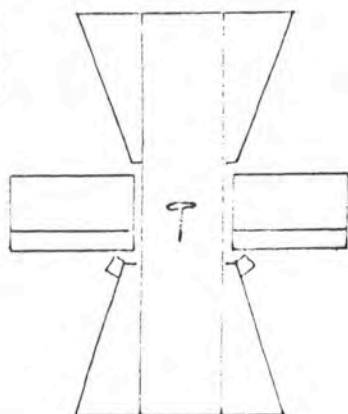
It was interesting to learn just how old some of the Romanian costume parts are, and how and when changes that did occur, came about. As always, whenever an invading country takes over, there are changes, but in Romania, as well as in the Balkans, some of the invading groups accepted changes. Much of Romania and the Balkans have retained their heritage in costume and are similar in many instances. The most important cultural input was during the Byzantine era, still seen in embroidery, architecture and church paintings.

The oldest basic cut of the Romanian costume is rectangular in shape. The woman's chemise, apron, skirt and the man's shirt are cut of rectangular pieces. As the cloth was woven narrow, extra panels, or gores, were needed, (a). Later the gores were cut at angles, (b). The villagers were economic people and wasted nothing. The extra pieces, with the exception of the piece from the neck hole, were saved for another garment. For a long time the neck line was just a straight slit, as the peasant was not fond of round or curved lines in clothing and had a saying, "cut on a curve and bad spirits will come". When the neck opening became round, the centerpiece was cut into many pieces, and as the pieces were thrown into the fire, cantations were said to ward off the bad spirits.



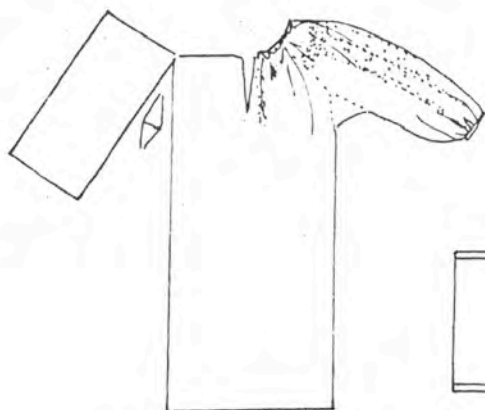


"b"

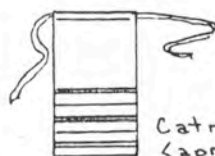


Many ethnographical changes are hard to explain or document as the villagers themselves break traditions and change things, and often the most beautiful examples or documents are buried with the owner. One large and interesting change was in Gorj where one person, a very rich man, wanted to be different. His new costume was called the "Schilersc" costume and its popularity had become widespread throughout Gorj. It is even being called the national costume because it has been adopted by the performing dance groups. It is of Romanian style but luxurious.

The decoration on the Romanian costume has always been subject to specific laws, beliefs and heritage. It was inspired by old elements of cult, in images of the sun, birds, the tree of life, and gods. Some of the images are not fully understood by the more modern Romanian. The images are now being changed to a more simple decorative form. The designs are usually geometric



Women's Chemise



Catrinete
(apron)



Fota
(wrap skirt)

or stylized designs from nature, using straight lines and rigid contours.

The fabrics used varied according to the season, heritage and wealth of the village, but it is interesting to note that silk has been used in Romania for a long time as the silk worm was imported from the orient and cultivated there.

Glass beads came from Czechoslovakia, in fact Czechoslovakia and Italy were the original glass bead suppliers for the world, through trading routes. Sequins became popular during the last century. The lacy edgings used on some of the costumes were needle lace. Crochet work is a more modern art to Romania and is used more in the cities than in the villages.

Western costumes; i.e., those with waistbands, full skirts, full or gathered aprons, or no apron in the back, were originally of oriental influence picked up by nobles of high class influence. The north western area of Romania accepted some of these newer western styles, also being worn in Czechoslovakia, Hungary and parts of Croatia.

As in most countries, changes come first to the cities, as it did also in Romania. It is the village people that are keeping the folk costumes basically the same as they have been before, just more ornamental.

****See Let's Dance Dec. 1977 for more variations on the cut of women's blouses and men's shirts of Romania.** *Eleanor Bacon*

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A Moment of Concern ----

DANCE STANDARDIZATION

The Dance Research Committee of the Federation was established in 1943, the second year of the Federation. Since that time the correct way to do dances has been recorded for all to use. Results have been good with many old dances remaining virtually unchanged.

One example will be used to demonstrate the benefits of dance standardization. Some time ago Mary and I visited a club while on our vacation. Unfortunately, this club, in common with many others, does not participate in the Federation. The dancing level was high and the teaching was good. The dances were correctly done with some glaring exceptions. Ersko Kolo was done with hands swinging back and forth and ending at shoulder level with a double bounce in typical Bulgarian fashion. Of course, Ersko Kolo is a Serbian dance and was taught originally with hands held down in typical Serbian fashion. It was first published by the Federation in April 1956.

Without some control, dances tend to change with time. If a Serbian dance were to change in Serbia, or an American round dance were to change in this country, who could object? That is just culture on the hoof. If an ethnic dance is allowed to change outside its own country however, it is no longer an ethnic dance. Without control some folk dances might become just a potpourri of foreign dance movements.

Another reason for keeping dances unchanged is so that people from all areas can dance together.

The work of the Dance Research Committee is important to us all.

Bruce Wyckoff, Federation President



ISRAELI DANCE



The spirit of a people, exemplified by their festivals as well as their daily life style is best remembered and described by their traditions.

The modern nation of Israel is no exception. In fact, this is probably the strongest single tie holding the nation together and making it strong enough to resist the constant pressure from its political neighbors. Israel's strongest tradition is its religion. Tied closely to religion is family and community traditions.

Sometimes when old traditions have been weakened by lack of use or diluted by years of change, we find a reawakening in the form of a strong new idea or leadership over a period of several years, which brings back some of the old and expands upon the new.

A classic example of this process is the Daliah Festivals held in Israel in 1944, and again in 1946, 1951 and 1962, directed by Gurit Kadman. The direct result of these festivals coupled with the family and community orientation of the Kibutz has fostered a rebirth of Folk Dancing in Israel equal to none. True, the dances of ancient Israel are lost in antiquity, but the new movement has established a new form of dance which may be different from the ancient, but not any less folk dancing.

As defined in your dictionary, folk dancing would be dancing common to a people, not necessarily "Traditional" or "Old Time", just something done by all of one particular people. Therefore, modern Israeli dancing would be folk dancing, but not unless it could be said to be done by that people, preferably in their own setting.

The trend in modern Israeli folk dancing has been to create new material from the traditional material of the land where many of the Israeli people had previously lived. Therefore, in the Israeli folk dance of today, we see much of the styling and footwork of Europe, Russia and other countries from where these people have come to their homeland.

From this rather diverse origin, as was most evident in the Daliah Festival of 1944, have come the dances we do today. The modern forms of Israeli folk dance (from Israel) have predominately been the result of the work of a few good choreographers of Folk Dancing and the practice and exposure of recreational dancing in the Kibutz.

The older Israeli (or Jewish) folk dances we do here in the U.S. are really those dances done primarily in other lands, therefore they could be said to be Russian/Jewish or Hungarian/Jewish folk dances, not Israeli folk dances. There will be certain Jewish flavor to the styling and perhaps some of the

ancient style and music but there is no way of tracing the history of these dances. Occasionally a dance is presented as Jewish from some country, but it would not be Israeli.

We find an increasing number of "Israeli" folk dances being presented with what we are told is Jewish or Israeli styling. On closer examination we find many of these dances are choreographed here in the U.S. using music from an imported record or music made up and recorded here in the U.S. by a "Folk Music" band. The choreographer is good, and he may have Israeli background, but he has been gone from the homeland long enough that his work can no longer be said to be purely Israeli.

Much of our traditional Folk Dances are simply patterns choreographed from the styling of the country of origin and set to the music of that country. In the case of the folk dances of Israel, the styling of the country has only recently emerged through the efforts of the many good choreographers whose work we have studied.

Max Horn, Associate Editor



STATEWIDE 1980 FRESNO

MARK YOUR CALENDAR NOW!!

MAY 24, 25, 26, 1980

BE SURE TO LOOK FOR

FRESNO'S INTERNATIONAL FOOD MART - - -

Food in the Israeli Manner

(Matzo's are a special version of unleavened bread associated with the Jewish "Pesach" or Passover ceremonies, which commemorate the flight of the Israelites from Egypt to the Promised Land of Canaan. Escaping Egypt so abruptly, they were unable to leaven or bake their bread beforehand, and had to make a simple flour and water dough for baking in the sun, thus producing the crisp flat matzoh.)

MAAFEH OF VEMATZA METUBAL BESHAMIZ (Baked Matzoh, Chicken and Dill Casserole)

- | | |
|--------------------------------|------------------------|
| 6 eggs | 3 cups cooked chicken |
| 1/2 cups finely chopped onion | meat cut into strips |
| 1/2 cup finely cut fresh dill, | about 1/4" wide, 1/4" |
| or 2 tablespoons dried | thick, 1-1/2" long |
| dill weed | 1/2 cup vegetable oil |
| 1/4 cup finely chopped parsley | 3 plain square matzo's |
| 2 teaspoons salt | 2 cups chicken stock, |
| Freshly ground black pepper | fresh or canned |

Preheat oven to 400°. In a deep mixing bowl, beat the eggs with a whisk until frothy, stir in the onions, dill, parsley, salt and pepper, then add the chicken. Turn the pieces gently with a spoon until they are thoroughly coated.

Heat the oil in a small saucepan until a light haze forms above it, then pour a teaspoon of it into an 8" square shallow baking dish, tilting the dish to spread it evenly. Set the remaining oil aside off the heat.

Dip a matzoh into the chicken stock until it is well moistened. Lay it in the bottom of the baking dish; spread half of the chicken and egg mixture evenly over it; moisten a second matzoh in the chicken stock and place it over the chicken.

Spread the remaining chicken and egg mixture on top and cover with the third moistened matzoh. Pour about half the remaining oil evenly over the last matzoh and bake in the middle of the oven for 15 minutes. Then sprinkle with the rest of the oil and continue baking for 15 minutes longer, or until the top is browned. Serve at once. Serves 4.

MARAK PEROT KAR (Cold Fresh Fruit Soup)

- | | |
|--|---------------------------|
| 1 medium-sized cantaloupe | 3/4 cup fresh lemon juice |
| 1 quart fresh strawberries | 1/2 cup sugar |
| 1/2 pound green grapes | 6 cups water |
| 4 medium-sized, firm, cooking apples, cut into | 1-1/2 cups fresh orange |
| quarters, peeled, cored | juice |
| and chopped | Sour cream (optional) |

Cut the cantaloupe in half. Remove seeds and stringy fibers, scoop out the pulp and chop it coarsely. Wash the strawberries and grapes, picking out and discarding any fruits that are badly bruised. Remove and discard the stems.

Combine the cantaloupe, strawberries, grapes, apples, 1/2 cup of the lemon juice, the sugar and water in a 4 to 6 quart enameled or stainless steel saucepan. Bring to a boil over high heat; reduce the heat to low and simmer uncovered for 15 min.

Purée the soup through a food mill, or pour the entire contents of the pan into a large fine sieve set over a deep bowl and force the ingredients through with the back of a spoon, pressing down hard on the fruits before discarding any remaining pulp.

Stir the remaining 1/4 cup of lemon juice and the orange juice into the soup and refrigerate for at least 2 hours, or until thoroughly chilled. Serve in individual soup plates, garnished, if you like, with sour cream. Serves 8 to 12.

TARNEGOLET BEMIZT HADARIM

(Oven-braised chicken with Kumquats)

A 2-1/2 to 3 pound chicken, cut into 6 to 8 serving pieces	2 tablespoons drained, rinsed, seeded and finely chopped canned or bottled hot chili peppers
Salt	
1 cup fresh orange juice	10 preserved kumquats
2 tablespoons fresh lemon juice	Lemon or orange slices
1/4 cup honey	

Preheat oven to 375°. Pat pieces of chicken completely dry and sprinkle liberally with salt. Arrange them side by side in a baking dish large enough to hold them in one layer. Mix the orange juice, lemon juice and honey together and pour it over the chicken, turning the pieces about in the mixture until they are well moistened.

Rearrange the chicken pieces skin side down in the baking dish and scatter the chopped peppers over them. Bake uncovered and undisturbed in the middle of the oven for 15 minutes. Turn the pieces over, add the kumquats and baste thoroughly with the pan liquid. Basting occasionally, bake the chicken 30 minutes longer, or until the leg or thigh shows no resistance when pierced with a fork.

To serve, arrange the chicken and kumquats attractively on a heated platter. Pour the pan juices over them and garnish with lemon or orange slices. Serves 4.

Source: *Foods of the World, Time/Life Books - "Middle Eastern Cooking."*



Easy Does It!

by Dorothy Kvalnes

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

SMOOTH DANCING

At a recent festival, a teacher suggested I say again what I have said so many times before, about the advisability of taking small steps in many different movements. Long, sweeping steps are called for occasionally, but as a rule, the basic steps of a dance are best done with a minimum of movement. In other words, with small steps. An experienced dancer is recognized by the smoothness of his dancing. In fact, there is a ballroom organization called, "The Smooth Dancers".

Examples of how this applies to folk dancing are to be found mainly in line dances, American Squares, and other quadrilles. Also dances with fast tempo. In some fast moving line dances it is helpful to think of yourself as one of a string of marionettes bouncing along the floor. These dances require you to stand close together as you take very small steps. It is likewise necessary to change the size of your steps when a dance changes from a slow to a fast tempo. In American Squares and other quadrilles, there will be no running to keep up if you keep the squares tight as you try to flare out on the corners of the set. Keep your movements small enough in proportion to the set, so you will not have to run to keep up a fast tempo. A slow tempo may require more sweeping movements while still keeping the square tight.

In couple dances, one should adjust the basic steps to move along with other dancers in the Line of Direction. Be courteous and follow the flow of traffic.

Another word about Scottish Country dancing. If you do the basic steps correctly, the set will move in a harmonious manner whether it is a slow Strathspey or a fast Reel, but PLEASE, PLEASE do not substitute an ordinary TWO-STEP for a SKIP-CHANGE-OFF-STEP. If you do this step properly, it will move you in nice fluid curves around the set.

ETIQUETTE REMINDERS FOR FOLK DANCERS



There are certain basic principles of etiquette accepted and adhered to by most folk dancers. These are seldom mentioned except in beginning classes; however, with the influx of new dancers and as a reminder to more experienced dancers, it is often useful to bring these principles to the attention of the classes and dancers from time to time.

1. First and foremost, is the idea of cleanliness. Dancers appearing with unwashed clothes and bodies have bad odors, objectionable to others. Soap and deodorants can be used by both men and women.
2. Munching on garlic or onions before coming to a dance is a guaranteed way to offend. Secondhand liquor breath is considered a no-no also. Breath deodorants are available, but of limited usefulness.
3. Talking on the sidelines while the teacher is instructing is rude and disruptive and makes it difficult for the student dancer to hear the pearls of wisdom being dispensed.
4. When getting into a Scottish set, always go to the bottom of the set. Many times couples already in a set are pushed out by ignorant or rude couples who pile in at the top.
5. When getting into a line dance which has already started, always go to the tail end of the line, not the head. Do not break into a line unless invited.
6. If you do not know a line dance, dance behind the line. Do not fumble around in the line where you may be zigging while the line is zagging, thereby losing friends faster than you can make them.
7. Dancing barefooted interferes with the dancing of considerate persons; they worry about stepping on your feet.
8. In vigorous dances give consideration to slower, older and more fragile dancers, or you may not live to become older and slower yourself.
9. Stay out of square dances if you do not know how to square dance. If you foul up, it gives seven other people the opportunity to stand and glare at you.
10. Folk Dance etiquette can be broken down into three basic rules:
 - 1) Consideration of others
 - 2) Consideration of others
 - 3) Consideration of others

Al Smith, Past President, Peninsula Council



THE BILL LANDSTRA MEMORIAL SCHOLARSHIP



The Bill Landstra Memorial Scholarship, which was set up after Bill's death in 1975, gave its first scholarship in 1976. This summer we will have given the last of these scholarships, making a total of 23 awarded since 1976.

These scholarships were, as the application stated, "Open to active folk dancers of college or high school age." There were to be two awards a year, paying one half of the camp fees to any California folk dance camp. That was all we asked: we did not demand any commitment; we just wanted young people actively involved in folkdance.

We received 15 very good applications the first year; and eight to twelve good ones each succeeding year. We found that five were so outstanding that first year, that we had to give five scholarships instead of two, and this seemed to happen each year. In order that everyone may know where these talented young dancers are from, and where they went to camp, we have listed below the winners for each year:

YEAR	NAME	CITY	CAMP
1976	Mike Matthews	Arcata	Stockton
	Jim Emdy	Stanford	Stockton
	Alana Hunter	Stanford	Stockton
	Janet Tao	Stanford	Stockton
	Mike McDole	Sacramento	Mendocino
1977	Roo Lester	Los Angeles	Mendocino
	Diane Rollins	San Jose	San Diego
	Scott Cutler	San Francisco	Stockton
	Clayton Smith	Fresno	Stockton
	Alicia Mendoza	Stanford	Stockton
1978	Pat Webb	Mill Valley	Mendocino
	Helen Tao	Stanford	Stockton
	Clayton Smith	Fresno	Stockton
	Mani Soma	Stanford	Stockton
	Cherrymae King	Oakland	Mendocino
1979	Robin Lynn	San Francisco	Mendocino
	Christopher Campbell	San Francisco	Mendocino
	Scott Cutler	San Francisco	Mendocino
	Bennet Feld	Oakland	Stockton
	Howard Roman	Stanford	Stockton

Twelve scholarships went to Stockton, seven to Mendocino, and one to San Diego. Besides these summer camp scholarships, (where the dancers applied to us and had letters of recommendation sent in) we, as a committee, also chose to give three week-end workshop scholarships to three young teachers whom we felt

were very competent dancers and teachers, interested in developing folk dance in their area. They were also people who needed financial assistance to be able to attend the North-South Teachers' Seminar held each Fall in Ben Lomond. Those recipients were:

1977 Janet Sponheim Chesbro from Arcata (formerly of Stanford)
Craig Leff from San Diego


1978 Drew Herzig from Sacramento

We would like to thank all those who gave so generously to this fund in 1976, making it possible to help so many talented young dancers attend the folk dance camp of their choice. We would also like to thank the Peoples' Folk Dance Party Committee for their \$50.00 contribution, and also to thank Berkeley Folk Dancers and Kopachkas for their second contributions in the Spring, making it possible to give a fifth scholarship again this year.

Nancy Linscott, Pat and Hugo Pressnall, Carol Wenzel




THE FRESNO FOLKDANCE COUNCIL
and its affiliated clubs

WELCOME YOU 
to the annual
FALL FOLK DANCE FESTIVAL

Oct. 20th and 21st, 1979

Holmes Playground
First and Tulare Streets

Where all activities 
will be held

William E Castner was born in Napa, CA., where he had his first contact with square dancing when he went with his parents to Brown's Valley, in a flatbed wagon for 'old time dancing'.

He entered the University of California in 1939 and soon organized a campus activity known as the "U.C. Folk Dance Group." After his tour of duty with the Air Force, he returned to the campus at U.C. where he graduated with an M.A. in Engineering and an A.B. in Physical Education. During this five year period he met and married his wife, Gretchen, started a family and plunged headlong into folk dance activity with emphasis on square dancing. Bill started teaching school soon after graduation and this profession afforded him time to continue with his second career, square dance calling. He was one of the first to conduct classes for callers in the Bay Area and many of his graduates are popular callers at the present time. Bill was the ninth President of the Folk Dance Federation of California, 1951-1952. Since 1951 he has always had one or more square dance clubs that he called for on a regular basis. The group he is best known for nationally is the Squaranaders, an exhibition group that he organized in the early fifties. They have performed at every Golden State Round-up since 1955 and at every National Convention since 1966.

Bill is gone but his contribution to the square dance movement will live on. Bill Castner, a fiercely proud and independent man, caller and promoter of the American Folk Dance..... the Square Dance.

Ramona Gauthier

From September 1979 Issue of "Square Dancers Digins"

In Memorium

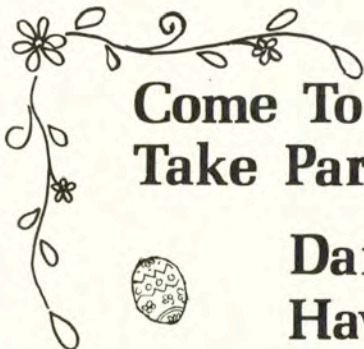
May Gadd, an outstanding figure in the development of English Country dance, died January 27, 1979 at the age of 88.

She was a cheerful and demure-looking woman of English birth, who came to the United States in 1927 as a dancing and singing missionary to organize and teach in the New York branch of the English Folk Dance Society, a position she held until her retirement in 1973.

Not only was Miss Gadd involved with English Country Dance, she was also an authority on New England Contra, American Square, and the Ritual dance as described by Douglas Kennedy in his book on English Country Dancing. Her accomplishments and teaching techniques won acclaim throughout the United States.

Her life was dance. I am sure Gay is dancing in her after-life and cheering those of us who do the English Country dances with the spirit in which she taught them.

Miriam B. Lidster



Come To ~ ~
Take Part In ~ ~



Dance and
Have Fun



AT

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SHOWCASE'

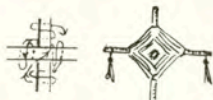


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Al Sadenu (Israel)

Al Sadenu (AHL sah-DAY-noo) is a circle dance which translated means "On Our Field." It was choreographed by Bentsy Tiram, and presented at the 1979 Folk Dance Camp, University of the Pacific, by Ya'akov Eden.

MUSIC: Record: CP #29, Israeli Folk Dances of Benzi Tiram. Side A, Band 2.

FORMATION: Circle, hands joined high in "W" pos, slightly fwd. Face ctr.

STEPS: Walk*, Brush, Grapevine, Three-step-turn
and Double tcherkessia: With slight body lift, step on R to R (ct 1); step on L across in front of R, bending both knees (ct 2); step on R in place (ct 3); with slight body lift, step on L sdwd to L (ct 4); step on R across in front of L, bending both knees (ct 5);
STYLING: step on L in place (ct 6). Pattern has an "up-down" feeling.

*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, California 94541.

MUSIC 3/4

PATTERN

Measures

2 meas INTRODUCTION: No action

I. DOUBLE TCHERKESSIA, SWAY, and WALK

1-2 Beg R, dance one double tcherkessia.

3 Sway R,L,R: Step on R to R, lean body to R, bending R knee and taking wt* on R (ct 1); shift wt onto L, leaning body to L and taking wt on L (ct 2); again shift wt onto R, leaning body to R and taking wt on R (ct 3).

4 Step L across in front of R, bending L knee slightly (ct 1); take two steps R,L in LOD.

5-8 Facing ctr, repeat action of meas 1-4.

II. TO CTR, DOUBLE TCHERKESSIA, THREE-STEP TURN and GRAPEVINE

1 Take two small steps twd ctr R,L (ct 1,2); brush R heel fwd while lifting on L (ct 3); straighten L knee and point R toe downward (ct &).

2 Repeat action of meas 1 (Fig II).

3-4 Beg R, dance one double tcherkessia.

5 Turn CW away from ctr with one three-step-turn R,L,R (ct 1,2,3). Finish facing LOD, re-joining hands with R hand reaching fwd to join with person on R (ct &).

6 Step fwd (LOD) on L, bending knees (ct 1); step in place on R (ct 2); step back on L, bending both knees (ct 3).

7-8 Face ctr and dance a 6 ct grapevine: step on R to R (ct 1); step on L across in front of R (ct 2); step on R to R (ct 3); step L across behind R (ct 4); step on R to R (ct 5); step on L across in front of R (ct 6). The pattern is "up" on R (cts 1,3,5) and "down" with slight knee bend on L (cts 2,4,6).

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



Zot Yerushalayim (Israel)

Zot Yerushalayim (ZOTE yeh-roosh-ah-LIME) is a couple dance which translated means "This is Jerusalem". It was choreographed by Bentsy Tiram, and presented at the 1979 Folk Dance Camp, University of the Pacific, by Ya'akov Eden.

MUSIC: Blue Star 78, Side B, Band 5. Slow to 32 rpm.

FORMATION: Cpls facing LOD with inside hands joined and held a little fwd, about shldr level; outside hands also held at shldr level.

STEPS: Walk*, brush, three-step-turn
Yememite (L), three count: Step on L to L bending knees (ct 1); step on R toe behind or near L straightening knees (ct 2); step on L across in front of R bending knees (ct 3). Yemenite R uses opp ftwk.

STYLING: A soft but firm brush is used several times, giving a distinctive quality to the dance.

*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, California 94541.

MUSIC 4/4

PATTERN

Meas Cts
4 meas

INTRODUCTION: No action

Steps described for M, W uses opp ftwk.

INTRODUCTION FIGURE

1-2 Touch L heel fwd just ahead of R toe (ct 1); lift L knee with L ft slightly off floor (ct 2). There is a soft bend of R knee on lift.

3-6 Repeat action of cts 1, 2 twice.

7 Touch ball of L firmly beside R without taking wt.

I. YEMENITE, WALK AND LUNGE

While beginning Yemenite step, turn to face ptr and join both hands.

1-6 Beg L, dance two Yemenite steps (L, R).

7 Brush L heel firmly on the floor and turn to face LOD.

8-10 Release hands. Beg L, take three walking steps diag away from ptr (L,R,L). On the third step lunge with L knee bent, R leg straight; M body faces twd ctr, W faces out; arms are extended at chest level, elbows straight and palms of hands pushing outward strongly (as if pushing against a wall), fingers extended up.

11 Hold lunge pos.

12-14 Beg R, dance a three-step turn CW (RLR), returning to orig place facing ptr. Rejoin inside hands.

15-16 Brush L heel softly on floor and open to LOD.

II. AWAY-TOGETHER, CROSS OVER

1 1-2 Step sdwd on L extending free arm sdwd at chest level; look at extended arm (ct 1); look at ptr and step on R in place (ct 2).

3 Step on L across in front of R touching L palm of hand with ptr R palm.

4 Step on R in place.

- 2 1-2 Repeat action of meas 1, cts 1-2 (Fig II).
- 3 Keeping inside hands joined, raise hands to form an arch as M steps on L across in front of R, passing behind W as W passes, with back to M, across in front of M. Release joined arched hands after completing the cross-over. Look at ptr thru arch.
- 4 Join new inside hands and brush R heel fwd softly on floor.
- 3-4 5-8 Repeat action of meas 1-2 (Fig II), reversing ftwk, hand hold, and direction.

III. CROSS BEHIND, YEMENITE, AND ROCK

- 1 1-2 Beg L, move fwd in LOD with two walking steps (L,R).
 - 3 Step on L to L while turning inward to face ptr. Join both hands.
 - 4 Step on R across behind L.
 - 2 1-3 Dance one Yemenite L.
 - 4 Brush R heel on floor while turning 1/4 CW to face RLOD. Lift joined M R hand and W L hand high above head to form an arch. Inside hands remain joined down and close to body.
 - 3 1-2 Beg R, move fwd with two walking steps in RLOD (R,L).
 - 3 Keeping hands arched high, take one small step fwd on R; both knees bend easily.
 - 4 Step in place on L toe, both knees straighten. Body and arms remain up. Gaze is twd ptr.
 - 4 1-2 Repeat action of meas 3, ct 3-4 (Fig III). Bend body fwd on repeated action. As body bends fwd, arched arms move fwd with body.
- Note: The action of meas 3 is like a "buzz" step danced in place. All action is very soft.
- 3 Step on R in place.
 - 4 Brush L on floor while making a pivotal turn 1/2 CW to face LOD. Remain close to ptr while making the turn.

Repeat the dance from the beginning: the Introduction Fig. now has only 5 cts; begin with ct 3 as notated (two soft heel touches).



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

As promised last month, this is the last installment of comments from respondents. This month the topics are Teachers and Teaching and Miscellaneous Items. The latter group includes recently received comments on previously covered topics.

TEACHERS AND TEACHING

"One big factor is the approach, the tact, and the friendliness of the teachers."

"...I refer to the leaders and instructors that teach only what they are capable of teaching or only what they personally like. There are some teachers who have not been to an institute in years."

"...I think it is a teacher's obligation to attend at least one camp a year. If it is a financial burden, their clubs might consider sponsoring them, or the Federation might provide such scholarships."

"Much of the blame for inadequate dances; i.e., too difficult or not enough line dances or beginner dances, is placed on the Federation, when, in effect, it is the teachers who promote the kind of dancing they prefer to teach, and the Federation cannot dictate to the teacher. If we could get the support of the teachers, the Federation would have no problems. They would promote the standardized dances as well as the publications. The Square Dance Association does not have the problems we have because it is supported by the Square Dance Callers; in many cases they are teachers, as well."

"If it would be possible, and could be arranged, perhaps a meeting of TEACHERS ONLY, quarterly, or a couple of times a year, might straighten out some of the problems in promoting folk dancing. At the present time, teachers do not have to rely on the Federation for their material, they get a good part of it from folk dance camps. If the teachers do not use Federation publications as reference material, there is no point in continuing to publish volumes of information."

"..Also, too many teachers are not good teachers. They know the stuff, but do not present it clearly or interestingly."

"We need better trained teachers."

"We need better control over who teaches and how they teach. Have they had training in Teachers' Institutes or colleges?"

"The problem is a lack of higher caliber experienced teachers."

"There is a lack of cooperation between teachers.' The people who have been running the show for so long do not encourage or help new people get involved."

MISCELLANEOUS

"Wish we could publish a magazine more like "Viltis" and "Square Dancing."

"Would like to see an expanded "Let's Dance" magazine. One can never get enough of a good thing. I do like its size-it's convenient to use - love its articles and dance descriptions - and news about people. It's Great!"

"The Federation should publish a directory of Kolo Clubs and Coffee Houses."

"Sometimes editor's letters and others published give the impression folk dancers are at each others' throats. Since all have the welfare of the movement at heart, it might be well to examine what is being said, and to think what impression it might leave on a first time reader and new folk dance enthusiast."

"Regarding smoking in doorways. Smoke gets drawn into the room. As a rule the warm air rises pulling smoke and cooler outside air into the room."

"Provide menus of "Tested" good eating places, if possible, and include any advertised in "Let's Dance", but keep them well marked."

"..A tabulation of teachers' favorites from camps and workshops could be used for a yearly cooperative TEACHERS' WORKSHOP, giving all teachers an opportunity to learn these favorites and thus be able to teach them to their groups."

"Eliminate Federation membership cards for individuals, thereby saving time and money."

"Eliminate mailing of assembly meeting minutes to all members. Send them only to officers and board members. The minutes could be summarized on one page of "Let's Dance" for the general membership."

"Have two sections in the Federation, "Kolo" and "International."

"To encourage Federation membership, offer members a discount at Federation Festivals, Institutes and other functions. Also offer a discount on publications."

"Soap and deodorants are not expensive and can be used by both men and women without fear of great physical or psychological damage."

Frank Bacher, Vi Dexheimer, Al Lisin



Letters to the Editor - -



DEAR JUNE,

I WOULD LIKE TO SEE THE FOLK DANCE FEDERATION DEVELOP A FOURTH CATEGORY OF DANCES TO BE TAUGHT IN CLASSES, INSTITUTES, AND DANCED AT PARTIES AND FESTIVALS; A "COUPLE/SINGLE" DANCE TO BE DANCED BY BOTH COUPLES AND SINGLE DANCERS AT THE SAME TIME TO THE SAME MUSIC.

WE HAVE COUPLE DANCES, NON-PARTNER OR LINE DANCES, AND TRIO DANCES AT THE PRESENT TIME. A FOURTH CATEGORY-COUPLE/SINGLE- WOULD GIVE MORE FLEXIBILITY TO TEACHERS AND DANCE PROGRAM COMMITTEES. WE ALREADY HAVE DANCES THAT WOULD FIT THIS CATEGORY- LAS CHIAPENECAS, NUMERO CINCO. A SINGLE DANCER WOULD FIT INTO THE FORMATION OF COUPLE DANCERS WITH NO DISRUPTION OF THE FLOW OF THE DANCE. OTHER DANCES COULD BE RESEARCHED AND ADJUSTED BY THE DANCE RESEARCH COMMITTEE AND LABELED COUPLE/SINGLE. LET US USE OUR IMAGINATION AND COME UP WITH OTHER ALTERNATIVES TO FIT OUR CHANGING SOCIAL PATTERNS. PERHAPS AT FESTIVALS SET DANCES FOR SINGLES (SUCH AS SCOTTISH DANCES WHERE THE FOOTWORK AND PATTERNS ARE THE SAME FOR BOTH SEXES) COULD BE FORMED AT THE FRONT OF THE HALL. SINGLES COULD BE INCLUDED IN ALL MIXERS, DOING THE DANCE ALONE AND THEN WITH A PARTNER, ETC. FOR SOME DANCES AN INNER CIRCLE OF SINGLES AND AN OUTER CIRCLE OF COUPLES WOULD WORK BEST. JUST SOME SUGGESTIONS.

Gwen Rasella

Dear Ms. Horn and Long-Range Study Committee:

I have been following the debate over Festival contents with interest these last months.

While looking through some old issues of LET'S DANCE, I came upon this editorial of Lawton Harris; still seems to fit the bill; perhaps take a poll of all your groups' favorite dances like the one in September's VILTIS. That would give you a basic list. (see editorial)

Or perhaps what we do here in Minnesota might be of some help. It has been our long tradition to alternate couple and non-couple dances throughout the evening. Your programs seem so overly couple dances. No wonder there is a "Kolo Hour" !

Sincerely yours,

Charlie Rusnacko
3855 Jackson St Ne
Minneapolis, Minn.

EDITORIAL (in part) from May 1952 LET'S DANCE

"I would like to speak up in behalf of having a list compiled of about 100 commonly-used dances from which at least two-thirds of each Festival program would be drawn. The remaining third could be local favorites, newer dances, or more difficult dances, but most of the dances can and should be made available to the majority of dancers.

The old, the simple, well-done, is more beautiful to watch and probably much more psychologically satisfying than the latest dance poorly done.

Let's not quit using new material, but we certainly must not lose our heritage of dances upon which our movement was founded. Those dances had something, or how else explain our movement? Let's do "something old-something new-something borrowed-something----"

Happy dancing!

*Lawton Harris,
Editor*



NIRKODA ISRAELI DANCE ENSEMBLE, Ken Gordon, Director

Dancers: Amy Bloom, Scott Newman, Susie Schlagel, Scott Bornstein,
Amy Wills, David Levy, Maura Framson.

Nirkoda performs extensively throughout Southern California for events, private affairs, and Jewish and non-Jewish programs.



INTERNATIONAL CONFERENCE OF FOLK DANCE STUDY

by the NATIONAL FOLK DANCE FEDERATION OF JAPAN



by Jim Morgan

I was very interested in the conference theme of folk dance for all. The U.S., and perhaps Western nations in general, have not been very successful in involving everyone in some type of dance. Although I have met some outstanding individuals who are, for example, bringing folk dance to physically handicapped people, the average American is ignorant of the dances of the U.S. In Europe the situation seems a little better, because some countries and regions have encouraged local dances as an expression of nationalism.

The situation in Japan seems much better. Although we did not have time enough to fully explore the reasons for this situation, I was very impressed with the research films of Japanese dancing that were shown. These films show a great deal of popular participation in folk dancing, including the participation of young people in older traditional dances. In addition the school materials I have seen on folk dancing show a great deal of attention being paid to foreign dances as well. As a result it seems that Japanese people as a whole are more skilled in dancing in general, and are better able to learn newer and more complicated dances, should the "mania" seize them, I should add that the skill of the Saitama folk dancers, and the time they devote to dancing, was further evidence of the amount of effort Japanese people put into dancing, as was the organization of the International Conference.

The strong support of Prince Mikasa and his evident interest in folk dancing shows that this interest extends to all levels of society.

The Conference was also an opportunity to see the possibilities of dance from many different nations. The most interesting for me was the Korean dances, which seemed to combine some of the best features of Balkan style international dancing and the dances of this region. The dances had both the strong group orientation of Balkan dances and the active movement of the upper part of the body that seems to characterize Japanese dances. Judging from the excellent presentation of Yang Soon Han and her colleagues, Korea also must have an excellent program of dances in its schools.

June Rycroft, of course, gave an excellent interpretation of the dances from many different countries. However, I found her key-note address to be even more interesting, because of its clear presentation of the many different approaches to traditional dance. It is vital to have as clear a record as possible of the characteristic features of traditional dances in order that they survive without distortion. It is extremely difficult to recreate dances from written records alone. As evidence

of this I need only point to the recent history of the English dance figure of "siding". English dancers have for sixty years done siding in the fashion described by the famous dance researcher, Cecil Sharp. Recent research, particularly that of Pat Shaw, indicates that the actual figure was somewhat different. However, the type of siding developed by Sharp some sixty years ago has become so ingrained that dancers are reluctant to learn the traditional figure! So we now have "Sharp siding" and "Shaw siding", each used in different dances. I hope that research of the type promoted by and shown at the conference will enable us to avoid such problems in the future.

An announcement of the International Conference of Folk Dance Study by the National Folk Dance Federation of Japan was in the February 1979 issue of Let's Dance. Jim Morgan was a delegate from the U.S. He lives and studies in Tokyo and is very good at English Country Dance. - Editor



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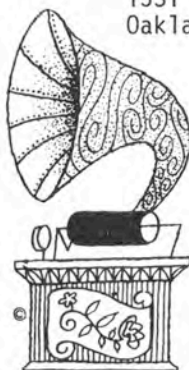
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STATEWIDE 1979 "A WHALE OF A TIME"



Statewide '79, San Diego was a huge success, in spite of the gasoline crisis. Over eight hundred people attended and had a good time. The Institute was well attended. Approximately 300 people enjoyed the three Portuguese dances Dean and Nancy Linscott taught and the three Armenian dances Mihai David taught. The Brunch was a lovely affair, outstanding job done by the Grant Hotel. The Concert was great, a few last minute changes were a regrettable problem, but this seems to happen, and the professional way the group handled it, could not be beat. It ended on time!! After parties with "Nama" were well attended to the late hour of four AM.

Seemed an only complaint was the concrete floor. As Bruce Wyckoff stated at North, South meeting, "We, as Folk Dancers must learn to live with this more and more and accept it."

Vivian Woll and Evelyn Prewett as chairpersons did a "Whale" of a job, and Evelyn's "Dolls" stole the show at the Brunch.

We said "A Whale of a Time" and hope we made it one!

If the clever skit for Statewide '80 in Fresno was a sample of fun, humor & originality, you can expect a super Statewide-1980!!!

Evelyn Prewett



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Party Places

North

ALAMO

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

BERKELEY

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

CONCORD

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

FRESNO

Sunday: 8:00-10 PM. Tuesday: 8:00-10:00 PM Retired
Teachers Bldg., 9th and Saginaw St., Dues: \$12.00 per year
POTLUCK - 7:00 PM 1st Sundays. CENTRAL VALLEY FOLK DANCERS

Saturday: 8:00-11:00 PM, Quigley Playground (Dakota Ave. be-
tween Fruit & West Aves.) POTLUCK: 1st Saturday - 7:00 PM
SQUARE ROUNDERS

MENLO PARK

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

3rd or 4th SAT, Menlo Park Recreation Center, Alma St. at
Mielke Dr., Menlo Park. MENLO PARK FOLK DANCERS

MILL VALLEY

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

OAKLAND

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

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

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

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

5th SAT, 8:00 PM, Bancroft Jr. High School, 1150 Bancroft,
San Leandro. GREATER EAST BAY FOLK DANCE COUNCIL

NAPA

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

PALO ALTO

1st SAT, 8:30 PM, Creek Side School, 800 Barron Park Ave.,
Palo Alto. BARRONADERS.

Party Places - North

- CONTINUED -

PENINSULA

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

PETALUMA

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

REDWOOD CITY

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

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

RICHMOND

1st Sat, 8:00 PM. Dover School Parties resume in October.
RICHMOND-SAN PABLO FOLK DANCERS.

SACRAMENTO

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

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

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

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

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

SAN FRANCISCO

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

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

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

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

Last THURS, 333 Eucalyptus, YMCA, GATESWINGERS.

SAN JOSE

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

SAN LEANDRO

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

Party Places - north

- CONTINUED -

SANTA ROSA

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

VINEBURG

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

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

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

Party Places South

INGLEWOOD

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

LONG BEACH

Last TUES, 8 PM, Marina Community Center, 151 Marina Drive,
Seal Beach, SILVERADO FOLK DANCERS.

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

LOS ANGELES

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

OJAI

1st SAT, 8 PM, Ojai Community Art Center.

PALOS VERDES ESTATES

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

SAN FERNANDO VALLEY

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

SANTA BARBARA

Last SAT, Garfield School, SANTA BARBARA FOLK DANCE CLUB.

WHITTIER

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



He who learns, teaches.

-African Proverb-



Council Clips

FRESNO FOLK DANCE COUNCIL

Folk Dance Camp at UOP is once more a thing of the past, but what memories it gave us! We had a chance to greet our former Fresno dancer, Marci Phelan when she gave Camp a special treat by bringing her house guest down. Mrs. Elena Secosan, an unbelievable 80 year old, has spent 50 years collecting Romanian costumes for museums. Marci translated for her as she showed us the small portion of costumes, embroideries and laces that she was able to bring.

Here at home, L'Chayim Club remains the most active of us all. They have iceskated, bowled and gone to Magic Mountain, all rewards for their work with the Teen Exchange for programs in convalescent hospitals, service clubs, etc. They have a healthy treasury due to their diligence with newspaper drives and flea market sales. They are working on costumes now.

See you ALL in FRESNO the weekend of October 20-21, 1979.

CROSSROADS OF THE WORLD

STATEWIDE 1980. Fresno University has begun a detailed study of the more than 70 nationalities they believe live in the surrounding area.

Truly, FRESNO is the "CROSSROADS OF THE WORLD."

Vera Jones

GREATER EAST BAY FOLK DANCE COUNCIL

Walt Lang is holding classes on Wednesday nights at the Tice Valley School in Walnut Creek. Call him at (415) 939-2430 for more information. The Walnut Whirlers will hold their next 4th Saturday party at the Alamo Women's Club. Wear your best costume as it will be a Hallowe'en party.

Special good news this month. Millie von Konsky's Junior Dancers honored Alice Raymond for her birthday on Saturday, Sept. 15th and Dancers Internationale on Friday evening, Sept. 14th at which time she was given a plaque in appreciation for her devotion and service.

Millie's Dance Arts, now known as the Von Konsky Dancers are dancing in Pleasanton for Oktoberfest on Oct. 5-6-7 with Joe Smiell. This is the first time in five years that this event has been held.

Then on October 13th they will take part in ceremonies at which the Consul General of Italy and the Mayor of the City of San Leandro will depict the landing of Columbus. Three ships (yachts) will come into the harbor at the Blue Dolphin. The first will bring the dancers and voyagers, the second the Consul General and other dignitaries and the last "Columbus". The public is invited.

The Piedmonters will be holding their fall party on Saturday, Oct. 13th at the Piedmont Avenue School in Oakland.

There will be dancing at the Berkeley Senior Citizens' Center on the 3rd Sunday of each month from 1:00-4:00 PM, according to Gertrude Khuner. The Center is located at Hearst & Grove in Berkeley and can be reached by BART. (when it is operating)

The Berkeley Folk Dancers will hold their "Night on the Town" on October 13th at the Berkeley City Club chaired by Dottie and Arthur Alcocer. The first week in September there was a new schedule of teaching. Bill Clark and Helen Dickey will teach the Intermediate class on Mondays. The advanced Intermediates will dance with the Teagues on Tuesdays and Henry and Arleen Krantz will teach the Beginners class on Wednesdays. The Pres-snalls and the Advanced class will dance on Thursday as usual. On Fridays it is Fun Night, which is now often held away from Hinkle to accommodate more dancers. In November, Art Meader has reserved the Claremont Club on Hillcrest Road in Berkeley.

Genevieve Pereira

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Echoes *from the* Southland

by Perle Bleason

ORANGE COUNTY FOLK DANCERS

Orange County Folk Dancers now meet at Olive Elementary School, Orange, CA., Friday from 7:30-11:00 PM. For further information: (714) 962-6187 or (714) 537-0436.

PARTY TIME! Ralph Gordon has invited us to spend the weekend camping, cooking out, and dancing at his place in Fallbrook. Ralph has an orchard, a half-completed barn, a house under construction and a lot of fresh air and sunshine. Club officers have details. By the time this comes off the press, we will have had the Harwood Lodge Folk Dance Weekend for fun and the Santa Barbara Symposium with more new dances, yet. President Gene Ciejka has a new folk dancer as club secretary. We welcome both of these people and extend our thanks for their selfless act in taking on the sometimes demanding job of president and secretary.

LONG BEACH INTERNATIONAL FOLK DANCE CLUB

Dance with Narodni. They have dance and potluck parties along with swimming and singing parties. Narodni moves to Hill Jr. High Gym, 7:00-10:30 PM, beginning teaching 7:00-8:00 PM. Soft-soled shoes only! 50¢ every Thursday. For more information call: Sue Griffiths (213) 597-2038 or Doug Wallace (714) 963-1837.

SAN DIEGO AREA NEWS

Cygany Dancers invite you: to expand your capability in dance, to gain confidence in yourself and dancing, to have the thrill of performing on stage, to enjoy and work with others for a common goal. Several one and two-hour concerts are planned. This year should be busy and exciting as we will be expanding our repertoire to include Romanian, Norwegian, Ukrainian and Czechoslovakian. Cygany Dancers are directed by John Hancock. Cygany Dancers meet every Wednesday and Friday evenings in the Casa del Prado building in Balboa Park at 8:00 PM. For more information call John at (714) 455-0932.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB

The Club has secured Nov. 3-4 for our Camp Weekend. The Balboa Park Club will not be available on Nov. 4, so come up to the mountains that weekend for hiking, volleyball, good eating and lots of dancing in the fresh mountain air. More details later!

OCTOBERFEST WEEKEND

October 6-7, 1979 in San Diego's beautiful Balboa Park. Saturday, General dancing, exhibitions and live music 7:30-11 PM. Sunday, Kolo Hour, 12:30 PM; Festival and exhibitions, 1:30-5 PM. The Federation Council meeting is Sunday at 10:00 AM, Hall of Nations, Balboa Park. You are also welcome to attend the San

Diego International Folk Dance Club's 32nd Anniversary Banquet, Sunday, October 7th at 6:30 PM. Dancing, exhibitions, door prizes. Cost to members, \$4.00; non-members, \$5.50. Reservations are a must! Call Alice Stirling, (714) 422-5540 or Lillian Harris, (714) 296-2255. Sponsored by the San Diego Park and Recreation Department.

CAMP HESS KRAMER INSTITUTE WEEKEND, OCTOBER 12, 13, 14, 1979

This will be an outstanding weekend: Ned and Marian Gault, Stockton; Maria Reisch, San Diego dances; Dave and Fran Slater, Idyllwild and San Diego; Vivian Woll, Idyllwild; Beverly and Irwin Barr, Santa Barbara. Reserve with Fran Slater, 1524 Cardiff Avenue, Los Angeles, CA., 90035, before Sept 26, 1979.

WEST VALLEY FOLK DANCERS are in the mood for gypsy dances lately as they move from one place to another on Friday nights while the El Camino Real High School Girls' Gym undergoes repairs for four weeks. Approximately Sept. 21st the group will settle down at one location for the regular Friday dancing. For up-to-date information, call (213) 348-6133 or (213) 881-4092.

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-African Proverb-

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Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Carol Scholin, 931 Flint Ave., Concord, CA 94518

OCT 7, Sun., MURPHYS - Octoberfest Community Club on Highway 4. 11:00 AM-5:00 PM. Please come in folk dance costume. Refreshments served to participants.

OCT. 13, Sat., BERKELEY "Night On The Town" Berkeley City Club, 2315 Durant. For tickets call (415) 841-5089 Or 524-7452. Hosts: Berkeley Folk Dancers.

OCT. 20-21, Sat-Sun., FRESNO "Fresno Folk Dance Festival" Sat: Institute 1:30-4:30 PM. Dancing 8:00-11:30 PM Afterparty 12:00-2:00 AM. Sun: Fed. meeting 11:45 AM. Dancing 1:30 - 5:00 PM. Closing Party 8:00-11:30 PM. Holmes Playground, First & Tulare Streets. Hosts: Fresno Folk Dance Council.

OCT. 27, Sat., SAN LEANDRO "Halloween Party" Bancroft School Bancroft & Estudillo. 8:00-11:30 PM Come in costume!! Host: Greater East Bay Folk Dance Council. *Cancelled*

OCT 28, Sun., SAN FRANCISCO Annual Autumn Festival - 50 Scott Street. Dancing 1:30-5:30 PM-San Francisco Folk Dance Council

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 22-24, Thurs-Sat., SAN FRANCISCO Kolo Festival

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"

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

DEC. 31, Mon., SAN RAFAEL Karlstad Ball

DEC. 31, Mon., BERKELEY New Year's Eve Dance GEBFDC

DEC. 31, Mon., VINEBURG New Year's Eve Dance Schaal Hall

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

Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

OCT 6-7 Sat-Sun, "Festival" Hosted by San Diego International Folk Dance Club, Balboa Park Club, Balboa Park, San Diego
Sat: 7:30-11:00 PM Sun: 1:30 - 5:00 PM.

OCT 12-14, Camp Hess Kramer

OCT 13, Sat, Claremont Folk Festival and Concert

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

Dec 1, Sat, Beginner Festival

JAN 20, 1980 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



DEADLINE DATES: October 1st for November
November 1st for December



Send New Year's Eve Party info- for December Issue

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH FOLK DANCE SCENE

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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

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

JAN SEJDA, well known choreographer and teacher of Polish Dance presently residing in the Bay Area is available for workshops in Polish Dance. Contact Krystyna Chciuk, 26 Whitney Street, San Francisco, CA 94132, or Call - (415) 673-1581.

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

POLYNESIAN DANCE Classes now forming. Workshops in dance, costume and culture available. Contact Iris Dragan, 681 Castle Hill Road, Redwood City, CA. 94061. (415) 368-7825.

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.



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