

NOVEMBER 1980 • 65¢

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol 37, No. 9

USPS 310-580

NOVEMBER 1980

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

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ON OUR COVER

Kopachka Dancers - Men

Performing a Morris Dance
in Morris costume

Marin Festival

Photo by Max Horn



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SUBSCRIPTION RATE:

\$5.00 per year

\$6.00 foreign & Canadian



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TREASURER'S BALL

DECEMBER 7, 1980



PLEASANT HILL HIGH SCHOOL GYMNASIUM
SANTA BARBARA AVENUE WEST OF
FREEWAY 680
PLEASANT HILL, CALIFORNIA

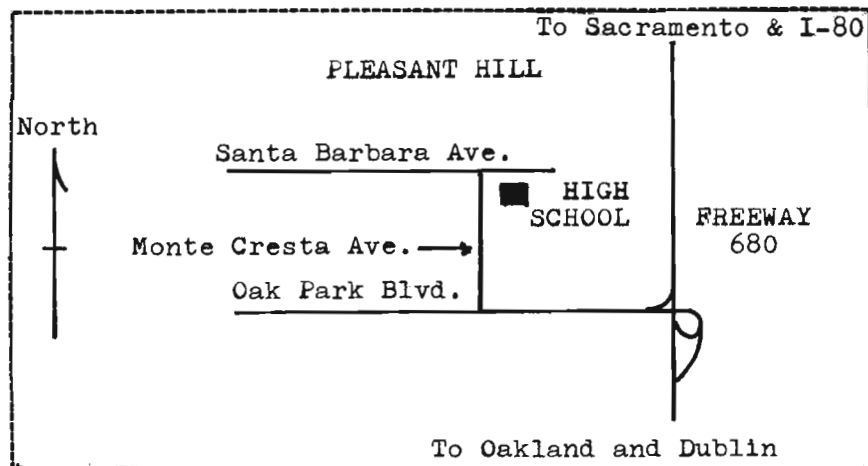
The Annual Treasurer's Ball will be held in Pleasant Hill on December 7, 1980. An enjoyable afternoon of dancing with minimal interruptions is planned.

Donations of gifts from member clubs, as well as individuals, for door prizes would be appreciated.

This event is one of the few regularly scheduled fund raising events for the Federation. This year in particular, the treasury is at a low ebb. If the Federation is to function in a meaningful manner for the rest of the year, additional funds must be secured. Everyone is encouraged to support the Treasurer's Ball this year to help improve the financial condition of the Federation. It is important to all 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.

John Alfors, Treasurer



TREASURER'S BALL



DECEMBER 7, 1980

PLEASANT HILL HIGH SCHOOL GYMNASIUM
SANTA BARBARA AVENUE WEST OF
FREEWAY 680
PLEASANT HILL, CALIFORNIA

Federation Assembly Meeting	11:45 AM
General Folk Dancing	1:30 - 5:30 PM

- L Trgnala Rumjana
Ada's Kujawiak #3
- S Der Wolgaster
Scandinavian Polka
- L Ali Paşa
St. Bernard Waltz
- 3s Dreisteyrer (Austrian)



[] [] [] 's



- L Tino Mori
Hambo
- 3s Western Trio Mixer
- S Sauerlander Quadrille
Ve'David
Tehuantepec
- L Hora Fetalor

[] [] [] 's



DOOR PRIZES

- L Jacob's Ladder
Körcsárdas
- S The Double Sixsome
Spinnradel
Santa Rita
- L Tzadik Katamar
- S Shüddel De Büx

Treasurer's Ball



DOOR PRIZES

- L Cerešnický
St. Gilgen Figurentanz
- S The Saint John River
Hofbrauhaus Laendler
- L Yedid Nefesh
- 3s Mason's Apron
Siamsa Beirte

[] [] [] 's

- L Divčibarsko Kolo
Tango Mannita
- 3s Troika
- S Elizabeth Quadrille
Zillertaler Ländler
Poznan Oberek
- L Ciuleandra

[] [] [] 's



door prizes



DOOR PRIZES

- L Setnja
La Bastringue
- S Italian Quadrille
Corrido
Brandiswalzer
- L Erev Ba II
Goodnight Waltz



English Costume

(OR THE LACK OF IT)

Eleanor Bacon

The question, why there are not many English costumes, while the other European countries have many, is asked every time an English party theme comes up. One reason is that the other European countries were involved in many wars and invasions, so they fought to preserve their own heritage and took pride in wearing their regional costume at celebrations, or just to defy the invaders. Also, there remained for many years a caste system where the peasant remained a peasant without any chance of change, and could only add a piece of upper-class fashion to his lower-class peasant costume, like a special hat, fur trim, gold embroidery, purchased lace or feathers if his financial means allowed it.

Late in the 14th Century, English serfdom died out and although it was a difficult struggle, one could move up and when they did, or could afford to, they copied the fashions of nobility and the well-to-do as much as they could afford and still have their clothes functional for daily living. As they could not afford to change styles as often as the rich, the country folk were usually dressed a little out of date. There were some special garments that remained over the years, but these were usually "uniforms" of the trade, like the English smock. The smock came into use during the late 17th Century and was worn by waggoners and later by the country workers. It was a loose full-sleeved smock with a collar, and made of a heavy waterproof cotton twill. It was a heavy smock as there was as much as 8 yards of the heavy waterproof twill used for each smock. The color was most often a whitish brown, but green or blue were the other choices and white saved for Sunday. Most had slit pockets and the collar was deeply pointed at the back with a colorful neckerchief tied around the neck and tucked under the smock. Later a honey-comb stitch (smocking) was used to gather in the fullness at the front and back, and later when the smock became a work of art the smocking extended to the shoulders and wrists, often with designs depicting the wearer's occupation or something special designed by the wife or sweetheart that made the smock.

Most of the daily wear, as well as the special dresswear, was heavily influenced by the French fashions from as early as the middle ages. As the French fashions changed, so did English fashion, leaving England with no special costume of its own, except for the English smock, (A) the Costermonger or Pearlies (B) with their clothes covered with pearlised buttons, and the men's Morris dance costume. (C)



A



B



C

The Dances of England

English Folk Dancing is best epitomized as the English Country Dance, however, there are many other forms of English dancing. Grouped with the English Country Dance may be the Sword Dance and the Morris Dance although these may be better classified as Festival Dances or perhaps more ancient dance forms choreographed for festival times.

English Country Dance almost died out at the time of the introduction of the Waltz and the Quadrille, about 1812 to 1820. At that time Morris Dances and the Sword Dance could still be found in the villages, but the ballroom was devoid of the true Folk Dance forms from then onward. Cecil Sharp is credited with revival of the English Country Dance in the early 20th century.

If the English Country Dance, the Morris Dance and the Sword Dance were the Folk Dances of the Post-Medieval period then the Carol (unaccompanied circle dances) and the Noel (of ritual orientation), were the more formal forms of the dance, predecessors of the Salon or Ballroom dances that followed in the twentieth century. In fact the Carol developed into the form of country dance known as round dances and thence to the ballroom directly by influence in the waltz and polka rhythms of the late nineteenth and early twentieth century.

Indications are that the Carol was sung and danced as a popular pastime in the afternoons and evenings before supper during the twelfth to fifteenth centuries. It could therefore be considered a predecessor of English Country Dancing directly but did continue as the more formal counterpart in the lordly halls of the aristocracy.

In reviewing these many forms of the dance it becomes apparent to the researcher that what is often referred to as a specific form of the dance is equivalent to what we often think of as the Grand March. In more formal fashion, one could think of the Carol in some respects as something related to the Grand March of the early years in the Eastern United States. Some of the same movements and actions taking place in the Polonaise appear in the Carol and again in the Grand March as we know it.

The Waltz and the Galop had an almost violent impact upon the more formal forms of the dance, eliminating the Carol and the Noel from the scene. Through most of the nineteenth century England was without formal ballrooms as a whole, their demise coming with the closing of Almack's prior to 1820 and not reappearing until well into the twentieth century.

In 1650 John Playfor published a work containing instructions with music for 104 popular English Country Dances. This

proved to be so popular that new editions continued to be published over a period of 80 years when the 19th edition was published containing about 900 dances in all. In this publication there appears several main styles of dance: the elemental ring dance, the square dance, the square eights, the couple dances and the long ways sets.

A large part of the medieval and post-medieval dances bear names which indicate they may have been related in some way to the church or perhaps of some ritual nature. Some of the more pertinent would be Solomon's Jig, Pope Joan and the Mask. Much of the known material also bears relationship with foreign lands as evidenced by such names as Siege of Limerick, Holyrood Day, the Irish Boree and Bonny Dundee.

Many International Folk Dance teachers will teach two or three of the English quadrille form or long way sets prior to introducing the more complicated footwork of the Scottish Country Dance or Irish dancing. By close examination it can be seen that many of the general directions will apply, making the English Country Dance a good progression intermediate to these more complicated forms.

Max Horn

Ed's Note: The following was received through the Federation office. I have no knowledge of the sender as there was no return on the envelope and no signature. I think the contents are of interest to our many readers, as it is always very nice to hear news about this most gracious lady.

Last month's "Let's Dance" reprinted a 1945 article by that wonderful lady of dancing, Lucille Czarnowski. Those of you who remember her will be interested in the recent comment received from a friend. "I had a lovely visit with Lucille Czarnowski. She looks lovely and has good company and plants in her room, dresses for dinner and does not always need her electric wheel chair." We should all be so fortunate.





Kopachka Dancers, the Mill Valley based exhibition folk dance group, reached its 15th year this September. The group was created from the folk dance class started by Dean and Nancy Linscott when they moved to Mill Valley in 1965. Over the past 15 years these dancers have performed dances from Scandinavia, England, Scotland, Russia, Germany, Spain, Hungary, Poland, Romania, Greece and Yugoslavia. Not only have they performed locally in Marin County and the San Francisco area, but also in festivals from as far North as Ukiah and as far South as San Diego. This past May, thirty of the dancers and five of the musicians traveled to Fresno to present their Polish "St. John's Eve" suite at Statewide, each dancer in a carefully reproduced Cieszyn costume. This same suite will be presented again several times this fall; first, for the Federation (North) Concert on November 9th in Oakland; second, for the Marin County School children's Youth in Arts Concert, November 20th; and third, at the Kopachka Concert and Birthday Party, Friday, November 21st at Park School in Mill Valley.

The Kopachka Dancers, in their grand party tradition, helped Dean and Nancy celebrate their 25th Wedding Anniversary in August, by presenting a "This is Your Life" skit, with lovely Sue Foy popping up from a beautiful ten foot wedding cake, (designed and constructed by architect, August Rath) to MC the various scenes. Augie Rath and Peggy Chipkin portrayed Dean and Nancy as they met folk dancing; had babies, Kevin and Russell

(delivered by "stork" Jon Goerke); formed Kopachkas, and lived through a "normal" evening at home with 15 phone calls in ten minutes...all this under the direction of producer Leon Pinsker ...and much to the delight of the 150 folk dancers in the audience. Besides many former Kopachka Dancers, and other Bay Area Folk Dance friends, there were former San Diego Gypsy Dancers Chick and Jane Campbell with daughters Leslie and Jenny, and Don and Inge Lynn; visitors from afar included Fusae Sensaki from Japan; Kirsti Coneliussen from Norway; and Frank Dubinskas, returning to the Bay Area after a two year stay in Yugoslavia. Also present were a number of aunts and uncles and cousins, as well as Nancy's parents from Hawaii, Dean's folks from Bakersfield; and Nancy's sister and brother-in-law; Southern California folk dancers Gail and Walt Metcalf with their daughter, Vickie Linares.

The Kopachka Dancers, a group of 50 energetic individuals ranging in age from mid-twenties to early 70's, are engaged in science, architecture, teaching, real-estate, carpentry, accounting, etc., etc., when they are not busy making costumes, rehearsing, performing, or just dancing for fun. They hope you will join them for their 15th Birthday celebration on Friday, November 21st, 8:00 PM at Park School in Mill Valley. Following the Concert there will be refreshments and a dance party with the Kopachka Band.

Nancy Linscott

In Memorium

October 1980

Harlan Beard, husband of Rita

Born in Ohio, October 25, 1904, well known and well loved Folk Dance teacher for the San Francisco Recreation Department and a Square Dance Caller for many years. He was a retired Bank Of America accountant.

October 1980

Jerry Usaurou, husband of our beloved Henriette

Jerry was not a folk dancer, but we all felt we knew him through Henriette.



THE BRAWL



You never heard of the brawl? A fine English dance.

In World History Of The Dance, by Curt Sachs, reference is made to Choral Rounds including the Branle (French), the Brando (Italian), and the Brawl (English), all of which are of the same basic derivative. Its essential characteristics were chain-like joining of hands and sideward movements of couples in an open line or closed circle. The common denominator appears to be the many themes and steps which carries back to the Middle Ages. Essentially, this is the round dance of the Middle Ages. Much of the incorporated steps and styling goes back long before the Middle Ages to retain the primitive Choral Dance styling.

Different ages and different localities bring different features to the fore. Italian society in the first half of the sixteenth century scorned the Brando as a "public" dance while the French court of Henry III down to Louis XIV not only permits the Branle but gives it the most prominent place at the ball.

And then there is Merry Ol' England. It seems that kissing and dancing were inseparable. In a polemic, The Anatomie Of The Abuses In Ailgna, by Phillip Stubbes, 1583, censured, among other abuses, was particularly the dance: "For what clipping, what culling, what kissing and bussing, what smouching and slabbering one of another, what filthie groping and uncleane handling is not practised in those dancings?" Reference here is specifically to the 'turning dance' but the connotation carries forward to the brawl, which in England was more often conducted in the pub or Public House.

As in France and Italy the line of dancers would continue for a more or less specified interval and then the lead couple would drop to the bottom of the line and allow another couple to take the lead. Unlike the French and Italian versions, the English couple were expected to cut a fancy figure or two before relinquishing their position at the head of the line.

One begins to wonder why then do the Greeks not give up their lead position in the line? The answer is easy. The Greek dancer had paid the orchestra or musician in the Taverna and was going to make the most of it while the music in France and in England was more likely paid for by the Innkeeper or hired by the host of the evening for the enjoyment of his guests.

And so it goes. Most dances done in one region will appear in another with as many variations as there are people to do the dance.



Max Horn



EASY DOES IT!

by

DOROTHY
KVALNES

Reprinted in LET'S DANCE
Courtesy of Berkeley Folk Dancers

STEP-HOP

STEP-SWING

BOUNCE

What is the difference between a STEP-HOP, a STEP-SWING, and a BOUNCE? Teachers, when you "call" your dances at learning sessions, be sure to use the correct terminology for the steps.

Definitions:

HOP -- Spring up off of one foot and land on the same foot.

STEP-HOP -- Step on one foot (ct 1), hop on the same foot (ct 2). Meter 2/4, 4/4.

STEP-SWING -- Step on one foot (ct 1), swing the other foot forward or across (ct 2), as you lift up the heel of the supporting foot. Meter 2/4, 3/4, 6/8.

What is meant by BOUNCE as used in Kolos and dances such as the Polish polka?

BOUNCE -- A precise, but slight lift off the heel, usually in pairs.

Examples: Bounce-Bounce off both heels, or Bounce R., Bounce L. Common use of this is in a version of the "Syncop Threes" in Yugoslav dances, with the rhythm of Slow-Quick-Quick as you dance Step-Bounce, with the feet side by side as you face center.

The Polish polka uses Bounce-Bounce-Down, to the rhythm of Quick-Quick-Slow. The feet are placed one slightly ahead of the other, and you alternate the forward foot as you bounce on both feet.

For all these examples, you really need to watch someone to be able to perform them properly.



Food in the British Manner



British food is distinctive; it has many foreign influences. English beef is highly prized. British fishermen bring in cod and haddock, turbot and sole. There is an abundance of lobster, oysters, mussels, scallops, prawns and shrimp. Traditional dishes include oxtail stew, head cheese, made from the head of a pig, tripe, pastry turnovers, and, of course, Yorkshire pudding served with beef roast.

LANCASHIRE HOTPOT

- 3 lbs. potatoes, peeled
and sliced
- Salt and pepper
- 3 lbs. lamb chops, trimmed
- 2 lbs. onions, peeled
and sliced

Put a layer of potatoes in a casserole. Season and cover with meat, then onion. Continue layer by layer, ending with potatoes. Do not add water.

Place a closely fitting lid on the casserole; add sealing foil, if necessary, and bake in the center of the oven preheated to 300° F for 2 hours. Half an hour before the end take off the lid and raise the heat to 400° F to brown the top layer of potatoes. Serves 6

VEAL AND HAM PIE

To make this pie you need an 8 to 9 inch straight-sided loaf pan or a springform cake pan.

- Lard or butter, softened
- 2 lbs. veal stew meat, cut
in small cubes
- 1-1/4 lbs. ham, uncooked, cut
into small cubes
- Seasoned flour
- 4 hard-cooked eggs
- Stock made from veal
trimmings, jellied

- Raised pastry
- 1 cup lard
- 3/4 cup water or milk
- 4-3/4 cup flour
- 1 teaspoon salt
- Beaten egg yolk for
glaze

Bring the lard and water or milk to a boil and remove from heat. Sift in the flour and salt and mix to a dough. Knead lightly and leave in a warm place for 30 minutes. Divide into 2 pieces, 1 to line the pan and the other for the lid, and roll them out on a floured board. Re-roll any scraps to make decorative leaves and flowers on top.

Rub the inside of the pan with softened butter. Line the pan with the large piece of dough, pressing into place. Roll the veal and ham in seasoned flour and use to fill the pastry case, placing the hard-cooked eggs at equal intervals. It is important to fill the case right up to the top.

Moisten the edges, fix the dough lid on top and cut away any surplus with a knife. Decorate with leaves or flowers and brush with beaten egg yolk.

Make holes for steam to escape. Bake in the center of a hot oven (400° F) for 30 minutes to set the pastry, then lower the heat to 300° F for another 1-1/2 hours. Top up with the warmed stock and leave to set.

Serve cold with English mustard and a green salad. Serves 6

TRIFLE

6 ladyfingers, split in
half, lengthwise
Home made jam
Up to 2/3 cup sherry
or brandy
1-1/4 cups whipped cream
12 blanched almonds
1/2 cup candied fruit

Custard
2-1/2 cups milk
4 egg yolks
2 tablespoons vanilla
Sugar

To make the custard, heat the milk, egg yolks and vanilla and sugar in a double boiler, stirring all the time until the mixture thickens, taking care it doesn't burn or stick. When ready, the custard will coat a spoon.

Spread the lady fingers with jam. Arrange them on the bottom of a pretty glass bowl and pour the brandy or sherry over them. Cover with the warm custard and place in a cold place to set. Decorate the trifle with whipped cream, arranging almonds and candied fruit on top. Serves 6

Source: *Bon Appétit, Country Cooking.*
The Knapp Press, Los Angeles



AND MORE ABOUT - ENGLISH DANCES

Millie von Kinsky

A DANCE GROWS

A popular dance becomes folk material only when it has been done for some time, has been subjected to numerous variations and finally becomes the composition of many people—a folk production. The growth does not always stop at this point. Frequently folk material returns to the popular form, as in the case of ballroom dances based on folk dances. The newer version is then learned by the country dancers and is changed again by them.

This happened when the Quadrille first replaced country dances in England. The figures were difficult to learn. The leading couples would start the figures, and the other dancers would join them when they saw they could follow them. And, as the quadrille was "flavored" by its predecessors, so the present form of country dances shows the permanent influence of the quadrille period.

ON TO AMERICA

The country dances of England, Scotland and Ireland were brought to this country and adopted by the American country people, along with Scandinavian and other folk dances. In this country ballroom dances had a greater effect on the country dances in those sections which were exposed to city influences. Country dances in the South are closer in form to the originals. The dances of the West represent a "remarriage" of Eastern and Southern "second cousins" with western flavor added.

Traditional country dances have been added to, gradually, for centuries. Folk Dances would not have so much life if they were always danced in exactly the same way. A little is added by each generation.

Severe changes should be avoided, but slight changes which occur naturally and unconsciously help to keep the dance alive and current. The right and wrong ways to do a country dance are hard to define. Different variations are bound to develop in various sections of the country.

BRITISH BACKGROUNDS

It is difficult to separate the Folk Music of England, Scotland and Ireland. A tune like "Flowers of Edinburgh" will be found in slightly different versions in more than one country, but the style changes when it is played on bagpipes or fiddles. A great deal of highland ritual dancing has been added to the Scottish country dances, although the form remains simpler in the highlands. The Irish dances utilize a step peculiar to them, but the figures are the same as those used in England and Scotland.

The ritual dance of England was probably the forerunner of social dancing there. Some were processional dances and others were circle dances around some object such as a tree (which later evolved into the May Pole). These dances were performed by men and women together.

The Morris dances and sword dances are examples of ceremonial dance forms which were not transplanted to America. These are based on the principle of "homeopathic magic". The dancers would perform figures representing the things they wanted to happen.

Flamborough is one of the better known examples of a ceremonial dance. The action frequently involved killing a man (as Winter) and bringing him back (as Spring) to indicate the desired change in season. Many isolated villages in England have kept specific dances alive for hundreds of years.

SWORDS AND STICKS

Swords, representing agriculture, are generally believed to have been used in older forms of the dance. The sticks represent greater freedom and are used merely to beat out the rhythm and represent waking up. In the northern part of England the miners used a flexible sword to curry their ponies and the same sword is used in their form of Morris Dance. Morris dances were traditionally for men only, but women have been doing them since 1911.

COSTUMES

Costumes used for European Folk Dances are usually regional costumes. From England there is no record of regional costumes having been developed. If a special costume were desired, it would have to be a period piece. English country dancers usually wear their party clothes to a country dance. However, a dress was designed for the women to wear in performances by the English Dance Society in order to have a uniform style.

The men's costumes, which are given much more importance, are based on what is worn by a Morris team (usually whites, with gaily trimmed Derby hats). The regalia of some Morris Dance teams include such additional items as bell pads worn below the knee, black knee breeches, white shirts with loops of colored ribbons, colored waist coats with embroidery, small pieces of mirror to reflect the sun, feathers and fur.

This article was taken from LET'S DANCE published in April 1948, and written by the editor at that time, Millie von Konsky. Ed.



INSURANCE -

AN IMPORTANT FEDERATION SERVICE

For the individual club one of the most important services offered by the Federation is low cost liability insurance. In our society it has become increasingly important to have insurance. Without it, each of the club officers are responsible for any injury or liability claim against the club, and the club as a whole is jointly responsible.

Suppose your club has a party, open for guests of the members and for other Folk Dancers. Someone comes to your party, slips on the floor and is injured. Doctor and hospital bills run up to four figures, say \$3,500. The person is off work for six-weeks, so earnings are lost, say \$4,200. This alone has amounted to \$7,700. If you are not insured, the injured person could sue the club as a whole, the club officers in particular and the club membership at large. They could also sue the owner of the building and the janitor. Chances are they would collect, not only the original \$7,700, but court costs, say \$5,000 and possibly another \$25,000 for punitive damages.

All this would amount to perhaps \$1,000 per member of the club. For some, this would be devastating. For most of us it would be at least difficult to part with this much money for no real good reason.

The Federation does offer insurance service. For a small yearly charge the club and its officers and members can be covered for such liability through our group coverage. For many years Lawrence Jerue has been in charge of handling the insurance. All insurance must be paid to him by the first week in December so he can have the policies ready by the first of the year which is the insurance due date. This service is available to all Federation Clubs, and can be had by writing or phoning:

LAWRENCE JERUE
5968 Maleville
Carmichael, CA 95608
(916) 967-6649





KOLO NOVEMBER 27 - 29, 1980 THANKSGIVING WEEKEND FESTIVAL

CITY COLLEGE OF SAN FRANCISCO
50 PHELAN STREET - NORTH GYMNASIUM

OUTSTANDING TEACHERS - ORCHESTRAS

EVENTS - THURSDAY EVENING

FRIDAY AFTERNOON AND EVENING

SATURDAY AFTERNOON AND EVENING

FOR FURTHER INFORMATION PHONE OR WRITE:

ED KREMERS
Folk Showplace
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San Francisco, CA 94102
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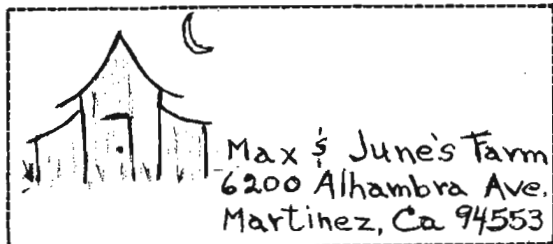


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*Music to
popular folk dances:—*

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Doudlebska Polka, Belasicko Oro, etc.
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6840 Anchor Circle
Fair Oaks, Ca. 95628*



Max & June's Farm
6200 Alhambra Ave.
Martinez, Ca 94553



Arnold's Circle

(England)

This mixer dance was choreographed by the late Pat Shaw in honor of a friend of his, Arnold Bökel, of Germany. It was presented at the 1980 University of the Pacific Folk Dance Camp by Stephen Kotansky.

RECORD: Festival F-801 Side A/1 2/4 meter.

FORMATION: Any number of cpls in a double circle, ptrs facing, M back to ctr.

STEPS and Walk*, buzz-step*, balance: (R): step fwd on R (ct 1), step on L beside R (ct &), step on R beside L (ct 2), hold (ct &). Balance step may also beg L and may be done in any direction.

STYLING: Dance is done with a light, springy step. Hand-hold is light finger grasp, not a full palm grasp. Joined hands about chest level. Free hands hang at sides.

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

MUSIC 2/4

PATTERN

Measures

2 notes INTRODUCTION

I. CHANGE PLACES

1-2 Ptrs join R hands. With 4 steps beg R, change places with ptr (CW).

3-4 Join L hands. With 4 steps beg R, change places with ptr (CCW). Do not drop hands. Join R hands with next person to R in opp circle. Circle is now complete, alternating M,W,M,W. M back to ctr, W face ctr.

5 Balance fwd, beg R (cts 1, &, 2).

6 Balance bkwd, beg L (cts 1, &, 2).

7-8 Release L hands. Change places with person holding R hand with 4 steps beg R: M walk fwd as W turns CCW under joined R hands. End with M on outside of circle, W back to ctr.

9-16 Repeat meas 1-8 with this same person from this new position. End with orig ptr in orig place.

II. MEN PROGRESS RLOD; W PROGRESS LOD

1-4 W stand in place. M beg R, go behind ptr (pass R shldr), curve to inside of circle, pass in front of next W, go to 3rd W (count ptr as 1st W).

5-8 In closed pos M swings this new ptr 8 buzz steps. Leave W on outside of circle, ptrs facing.

9-12 M stand in place. W beg R, go behind ptr (pass R shldr), curve to outside of circle, pass in front of next M, go to 3rd M (count ptr as 1st M).

13-16 In closed pos W swings with this new ptr, 8 buzz steps. Leave W on outside of circle, ptrs facing.

NOTE: Both M and W progression is to own R.

Repeat dance from beg with this new ptr.

IV. PROMENADE; BALANCE AND SWING

9-10 Cpls walk fwd 4 steps (CCW) to next pos in set.

11-12 Balance to ptr.

13-16 Swing ptr (buzz-swing).

M, with new ptr, have now moved one pos CCW around set and there is a new top cpl.

Repeat dance from beg to end of music.

19



22

English Smock
Taken from the 1973
Folk Dance Costume Calendar

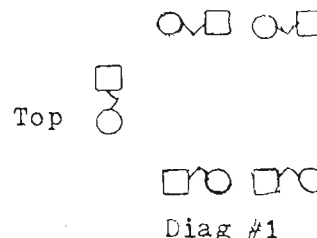
Levi Jackson Rag

(England)

This dance for 5 cpls was composed by the late Pat Shaw and was presented at the 1980 University of the Pacific Folk Dance Camp by Stephen Kotansky.

RECORD: Festival 801 Side A/2 2/4 meter

FORMATION: 5 cpls in a set, with 2 cpls side by side facing 2 similar cpls (side cpls), and 1 cpl at top of set, back to music facing down. Ptrs have inside hands joined about shldr level, elbows bent. Diagram #1.



STEPS and Walk*, Buzz-swing*

STYLING: Right and Left Through: 2 cpls pass through each other to exchange places with 4 steps. As they cross they pass R shldr with opp person, momentarily taking R hands. When cpls are back to back M takes ptrs L hand in his L, places his R arm about her waist, holding her R hand in his R on W R hip. Cpls turn 1/2 CCW, 4 steps to face orig places. This turn following the pass-through is called a "Courtesy Turn".

Balance: (2 meas to complete) Step on R (ct 1); touch L beside R (ct 2). Repeat, beg L (cts 1, 2).

English country dances are done with light, springy walking steps. Arms, when free swing naturally at sides.

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

MUSIC 2/4

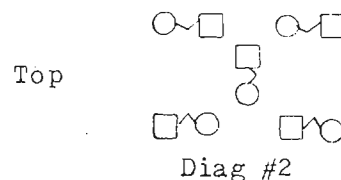
PATTERN

Measures

INTRODUCTION - no action

I. RIGHT AND LEFT THROUGH

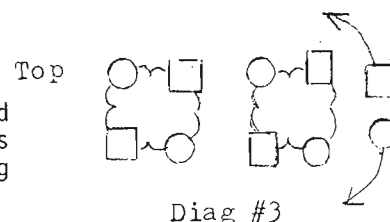
1-4 Side cpls exchange places with a Right and Left Through (8 steps). During the Courtesy Turn (meas 3-4), top cpl walk fwd 4 steps to end halfway down ctr of set, to stand between side cpls. Diagram #2.



5-8 Side cpls return to orig places with Right and Left Through. During Courtesy Turn (meas 7-8), top cpl walk 4 steps fwd to end at bottom of set, still facing down.

II. CIRCLE: CAST-OFF

9-12 Each side cpl join hands with opp cpl (2 circles of 4) and circle L (CW) 8 steps once around while top cpl separates (W goes R, M goes L) to each walk up outside of set to orig places (8 steps). Diagram #3



13-16 All Do-Si-Do with ptr (8 steps).

III. STARS AND COURTESY TURNS

1-4 All 5 W form R hand star in ctr and walk CW around circle, 4 steps, passing M next to prt, and Courtesy Turn with next M.

5-8 Repeat meas 1-4, W moving anouther 2 M around circle. Bottom pos is always left open.

YOUR FOLK DANCE FEDERATION - PUBLICATIONS

The Folk Dance Federation of California, Inc. is the name of the organization, but that does not really tell you much. We were organized to help unify the Folk Dance Movement and the primary method selected to do this was the researching of Folk Dances and writing them down in some method that would make it easy for Folk Dancers from various communities to dance together and all be doing the same thing and not running into each other on the floor.

The result was a large and always active dance research committee, now chaired by Dorothy Tamburini. This committee meets on a periodic basis to discuss methods of writing down Folk Dances, how to improve their methods as well as selecting which dances of all the new material will be most useful to research and properly record for future generations.

The Dance Research Committee has researched and written down some 700 or more dances, and are continuing their work on new material as it is introduced. The primary medium for publication of this material has been the dances you find in the center fold (Playboy has nothing on us) of your LET'S DANCE magazine. These can be removed by simply removing the staple and punching it to put in your three ring binder.

We also publish a large number of dances in the Volumes A1, A2, B1, B2, C1, C2, D1 and D2 of the series titled Folk Dances From Near and Far. There has also been published a separate volume of Steps and Styling. These volumes are available from your favorite Folk Dance Record Shop or directly from the Federation office. (See the listing of material in this issue).

Should any dancer or teacher want a copy of a writeup that has appeared in a past issue of LET'S DANCE, drop a note to the office, indicate the name of the dance you want or which issue of the magazine you need and enclose \$1.00 for the magazine and \$1.00 for postage. If there are several dances you want add \$.50 for each additional dance and if it is available it will be sent to you. Not all dances are available, only those that we have published and then, only if copies are still on hand.

The Folk Dance Federation is a non-profit organization and as such, much of the labor for handling this material is volunteer. Genevieve Pereira is our efficient secretary who will fill your orders.

Max Horn
Publications Director



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Folk Dance Federation of California, Inc.
1275 "A" Street, Room 111, Hayward, California 94541

Letters to the Editor ~ ~



To Let's Dance

Anonymous Comment on Program:

It is a fact of life that more women than men want to dance. They have more interest, possibly more past exposure, and they live longer. Therefore, every dance class I have attended has had many more women in attendance than men. When the program consists of more couple dances and sets than line dances, quite a few of the women feel left out much of the time, not getting their desired exercise or their money's worth. Not that they don't enjoy couple dances-of course they do.

Suggestion to teachers and program chairmen: PLEASE BE FLEXIBLE! See who is there and change the program then and there, enough to let everyone dance as much as they want.

If the club or group wants to concentrate on rounds and squares, let them then make it clear from the start by announcing something like: "Come with a partner or prepare to take a chance in numbers of partners available."

To verify the wisdom of the above, why not personally check the nightly attendance at, say, the Mandala as compared to Changs.

Mrs. Raymond C Miller
224 Sierra Pt. Rd.
Brisbane, California 94005

This matter has been on my mind for several years and it is time to share my concern with others.

Folk Dancers are being drowned in a rising flood of new material. A while back I introduced a friend to Folk Dancing. He was a friendly and enthusiastic person who was an asset to the group. After a year or so he dropped out saying, "Why don't you perfect and enjoy what you already know instead of constantly adding new dances?" In twenty-seven years of dancing I have seen literally hundreds of people come and go in our own small group. I wonder how many of these dropped out for the same reason my friend gave?

We have forgotten that dance is a social thing and not a contest to see who can learn the most and retain it longest. My fondest memories are not of the hundreds of dances I have learned but rather of the wonderful people I did them with. My

thoughts of camps and workshops are mainly concerned with things like the party at Joe's cabin, the talk at the dinner table, helping the new couple learn the reel of three, watching the sunset and the sweet-sad feeling of parting from old and new friends.

The insatiable demand for new material comes from a minority in any group. Most people are quite happy doing what they know well and adding a new dance now and then. We should be more selective in our choice of new material, bearing in mind the regrettable fact that for each addition to our repertoire, we must inevitably drop an old favorite.

Frank Boyd
Star Route 1, Box 9
Owego, N. Y. 13827



Ed's Note: In keeping with the above thoughts, the following is an excerpt from the New York Folk Dance News. It is in part an interview of Anatol Joukowski by Raymond La Barbera in July 1972 at Stockton Folk Dance Camp. The article was sent to me by Nancy Linscott a few weeks ago.

NYFDN: Do you feel that there are too many dances in today's repertory?

JOUKOWSKI: Yes, that's another disease - looking for the new. This is very American. New, new, new-everything new! A new car every year! But, in dance, this is a ridiculous paradox. The old dances are real, good and ethnic. The new ones have no roots. So, people are importing the teachers and dances from outside. The teachers are running out of dances and inventing new material just to please us. This is the wrong way. Instead of maintaining basic, old, eternal, good dances, crystallized by centuries, we are running to modern things. At this time, the ethnic life is changing, disappearing to become cosmopolitan instead. We are losing things. This competition is not healthy. So, rather not so many dances done well and well researched, rather than hundreds of similar dances done without style. But, this is getting better. The research committees and camps like Stockton are very important and are doing a valuable job.

NYFDN: Then, the problem would become: How do we select the dances which are to be introduced to folk dancers? It would seem that some sort of quota system would be necessary.

JOUKOWSKI: If you make selections by what is commercial, by what the audience likes, by what the dancers like, that is one thing. To select what is really right and to promote the right thing is another. They don't always go together. Here in Stockton Camp, you have a large quorum of research committee members and camp leaders. They should select and screen the material before hand and not give every teacher the opportunity to do everything he likes. First screen what he presents, what is the source, what is the value. This is difficult now because it is intruding into someone else's business. But, on a large scale, it should be done. Now, so much fraud is going on!

Ed's Note: Anatol Joukowski has introduced a great many dances to the American repertory. Some of these are Bavno Oro (the couple dance version), Gerakina, Horehonsky Csardas, Jablochko, Our Katia, Timonia and Zabarka. He is widely known for his teaching engagements at folk dance camps throughout the country. At the present time, he is retired.



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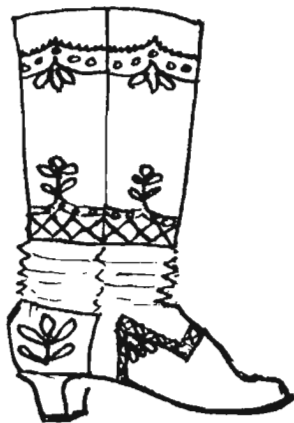
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FOLK DANCE NEWS



FEATHER RIVER FAMILY CAMP REUNION

The evening of much fun enjoyed every year approximately six months following the close of Feather River Family Camp is scheduled for February 7, 1981. This joy-filled event will be held at the Sailboat House, 568 Bellevue Avenue, Oakland, CA. Everyone is welcome to attend and enjoy the squares called by Walt Baldwin from Sacramento, and Ray Olson. There will also be Exhibitions to enhance your evening, as well as the ever gracious and delightful instructors, Millie & Vern von Konsky as your hosts. Refreshments!! Hours - 8:00 - 11:30 PM.

A reminder for way next August 1981. Feather River Family Camp date has been changed from the one previously published. The date is August 9-15, 1981. Mark it now!!!

WATCH FOR NEWS AND DETAILS FOR THE FOLLOWING BIG EVENT

Mendocino Woodland Campership Raffle. Buy a chance to attend a Mendocino Folk Dance Music Camp of your choice FREE. The following camps will donate one campership FREE. Balkan Music Camp; Scandia; Mendocino Folklore, English Country Dance, and Razzamatazz Uncamp. Chances are - \$2.50 for 1. \$10.00 for 5. Tickets are just coming off the press, but you can obtain information and advanced tickets from Nancy Linscott, 40 Glen Drive, Mill Valley, CA. 94941. Lots more details and information will be forthcoming in the next issue.

BALKAN WORKSHOP

Presented by Berkeley Folk Dancers at the Berkeley Veterans' Building, 1930 Center Street, Berkeley (between Grove & Milvia) on November 8, 1980 at 2:00-4:30 PM. Teaching this workshop will be Marcus Holt.

The Workshop will be followed by a Fun Night at the same place. Kolos will be at 7:30 PM and General Folk Dancing at 8:00 PM. The price for the workshop is \$2.50 and for the Fun Night Party - \$1.50. Come and ENJOY!!!!



kolo kalander

APTOS

FRI 7:30 PM Cabrillo Collegé Gym, 6500 Soquel Dr., A Daoud.

BERKELEY

SUN 8 PM, Hillel Center, 2736 Bancroft Way; Israeli
TUE 8 PM, Ashkenaz, 1317 San Pablo; Balkan Guest teachers
TUE 8 PM, Hillel Center, 2736 Bancroft Way; Israeli
WED 8 PM, Ashkenaz, 1317 San Pablo, Israeli, Ruth Browns
FRI 7:30-9:30, Ashkenaz, back studio; Turkish-Mary Wallace.
FRI 8 PM, "I" House, Temp closed for repair.

CARMEL

TUE 8:00-10:00 PM Carmel High School. A Daoud-Sandpiper Gr.

DAVIS

TUE University of California, location to be announced.

LOS ALTOS

MON 7:30, Foothill College, 12345 Moody Rd; Marcel Vinokur
THU 8 PM, Balkan Village, 4898 El Camino; Greek-A Efstatiou

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

PALO ALTO

MON 8 PM, Masonic Temple, 461 Florence; S Isaacs, B Fraley
WED 7-9:50 PM, Jewish Com. Ctr, 830 E. Meadow; Stan Isaacs
THU 7:30- PM, Jewish Com, Ctr; Israeli-Helen Weinstein
FRI 7:30-12:00 PM, Masonic Temple; Mary Jenkins, Balkan

SAN FRANCISCO

SUN 8 PM, Mandala (Ave. Ballroom) 603 Taraval; Isr. - Rikudom
TUE 8 PM, 1st Unitarian Church, 1187 Franklin, G. Kirschner
TUE 12:00 U.C.S.F., Parnasus Ave., Dean Linscott-Line dances
WED 8 PM, Jewish Com. Ctr., 3200 California, Gary Kirschner
THU 8 PM, Lincoln School, 1250 Quintara, Israeli-Ruth Browns
THU 8 PM, Mandala (Ave. Ballroom), 603 Taraval; Neal Sandler
FRI 8 PM, Mandala (Ave. Ballroom), 603 Taraval; Neal Sandler
Alix Cordray, Kamal Gidhwani.

SAN JOSE

THU 8 PM, Jewish Com. Ctr., 2300 Canoas Rd.; Israeli
FRI 8 PM, California State University, 7th & San Carlos.

SAN MATEO

MON 8 PM, Temple Beth-El, 1700 Alameda de las Pulgas; Israeli
TUE 7:15-9:30 PM, Beresford Recreation Center; Joyce Uggla

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SAN RAFAEL

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

SANTA CRUZ

TUE 7:30-12:00 PM, Pan's Restaurant, 303 Potrero (In Old Sash Mill), Kent Bailey.

SANTA ROSA

MON 6:45-10 PM, Santa Rosa Jr High, College & E Sts; M. Smith

THU 6:45-10 PM, Presbyterian Ch., Pacific Ave., Marilyn Smith

SARATOGA

Folk Dance Weekends with Marcel Vinokur, all request teaching and dancing; food, beverages and overnight accommodations provided. December 6-7. Call (415) 327-0759 (evenings)

STANFORD

SUN 7 PM, Roble Gym, Debbie Weissman; Israeli

MON 7:30 PM, Bechtel I-Center; Joyce Ugglä

THU 7:15-10 PM, Old Club House; John Nicoara

THU 7:30-10 PM, Roble Gym, S. Rockwell, B. Harvie; Hungarian

FRI 7:30-12 PM, Tresidder Deck, Stanford Folk Dancers.

SUNNYVALE

MON 7:00-10 PM, Hollenbeck School, 1185 Hollenbeck.

TURLOCK

SAT 8 PM, Broadway Center, 250 N. Broadway; Turlock Folk Dance Co-op.

For additions and/or corrections to the Kolo Kalander, Phone Jim Emdy (415) 857-1198 evenings, or write Rev. Hiram Pierce, Church of Planina, 3498 South Court, Palo Alto, CA 94306.



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Council Clips

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Sacramento Council of Folk Dance Clubs will sponsor two workshops during the month of November, which will be held at Theodore Judah School on Friday evenings, the 7th and 14th, at 8:00 PM. Dances and teachers will be announced later, but will be popular dances of general interest. Any out-of-the-area dancers in town on those evenings are more than welcome to join us.

Nancy Myers

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The San Francisco folk dancers, and many others, join in mourning the death of Harlan Beard after a long illness which he tried valiantly to conquer. He was a good leader and truly believed in the recreational value of folk dancing. We all send our heartfelt sympathy to his wife, Rita.

The Gateswingers have an interesting teaching program which you should take advantage of. The teaching is interspersed with general dancing with the enthusiastic members. The first Thursday, squares are taught. These are the new and advanced figures to keep everyone up to date. The second and third Thursdays, folk and round dances are taught. In November two French dances from the 1980 Stockton Folk Dance Camp will be taught. The fourth or last Thursday is Party Night, no teaching. No party in November because of Thanksgiving, but the Gateswingers are having a potluck supper, Saturday, November 8th. It will be great! Call President Milly Zappettini (415-585-0107) for information. We should do more visiting to other clubs. The Gateswingers as a group are visiting the Redwood City Folk Dancers on November 14th. Why doesn't your club try it?

Here is a great idea for a party theme. Changs held a Waltz Night, which was nostalgia for folk dancers of long standing and fun for everyone. Bee Drescher did some fine research of the pattern waltzes from the huge repertoire which folk dance groups have developed through the years. Several of these were taught at meetings before the party so all could remember and enjoy them. Bee also taught some lovely exhibition waltzes to a group for the program. Changs will not have a November 28th class in order to allow members and friends to attend the Kolo Festival.

The Fun Club's Party, November 1st, is a Chuck Wagon complete with bandanas, cowboy boots, and "chuck wagon fare" for refreshments. Under the able leadership of Virginia Hardenbrook and Florence Wright, a good time is promised all folk dancers.

The Cayuga Twirlers met the emergency of Harlan's absence at the October Mid-Indian Summer Festival by ably managing the

program. San Francisco's Indian Summer had not arrived by the festival date, and it was a foggy day which kept many people away. But those who attended said it was a warm, though overcast day, and that the dancing was great under the emceeing of Joe Kopp, Cayuga Twirlers President. Cayuga Twirlers November Party is on the 8th at 8:30 PM.

Grace Nicholes

FRESNO FOLK DANCE COUNCIL

We are hoping that the pleasant weather holds and that we can continue meeting in the Park until after our festival on October 18-19. We are looking forward to seeing you all then, at Holmes Playground, where all events will be held. Do not forget to come in time for the Saturday picnic. It is a pleasant relaxation before the institution.

We searched high and low for a caller for the Chamarita, but when our program went to press, we did not yet have a firm commitment--and then we found unknown talent in our own back yard, so to speak, and I can assure you that Saturday night's program will commence with the Chamarita dance, called by none other than that good Portuguese native, Mr. Bev Wilder-igues.

The Smurthwaites, newcomers to our ranks this summer, presented a program at their church's International potluck party that I am told was enthusiastically received. With eight children in the family, they have their own full team. The baby in the stroller does not really dance but she claps a lot and everybody else from four year old Dean, up is really in there pitching.

Why don't the rest of you let me know what you have been doing?

Vera Jones

REDWOOD COUNCIL OF FOLK DANCE CLUBS

We were especially pleased with Fiesta de Sonoma 1980 attendance. We are glad you all came, and we enjoyed the happiness in dancing that radiated in spite of the rather hot weather.

We wonder if our Frank Bacher is first to be three Presidents at the same time. In addition to being President of the Federation, he is President of Redwood Council and Petaluma International Folkdancers.

Lewis Parke has surprised us with a talent we did not know he had. He recently starred in Sonoma County in a "Showboat" production. Those who attended reported that he is a "tremendous actor" and had "memorized his lines perfectly." Also reported that his also-talented wife Lu was a splendid can-can dancer in the same production.

Mona Verzi

GREATER EAST BAY FOLK DANCE COUNCIL

The GEBFDC will have a Fifth Saturday Party in November. Date is November 29th. However, it will be held at Bancroft Jr.

High School- our old place- Bancroft & Estudillo in San Leandro. The Council will give scholarships in 1981 and are preparing all the information needed. If you know anyone, over 16 years of age who is qualified, contact a member of your Council for blanks to be filled out. We should know by the end of February in order to ensure a place at camp.

That Sunday night class that Berkeley Folk Dancers have been trying to have, has finally materialized. Classes began October 5th, thanks to Bob Motta. Pat and Hugo Pressnall taught the first two meetings -Polish dances, Swir-Swir Mazur and Od Wloclawek. Also as planned for some time, the Berkeley Folk Dancers will present a Balkan Workshop with Marcus Holt on Saturday, November 8th from 2:00-4:30 PM at the Veterans' Memorial Bldg. at 1930 Center Street, Berkeley. Cost is \$2.50.

The Third Saturday Party will continue in the Bay Area. It will be sponsored jointly by Richmond-San Pablo Folk Dancers who gave up their 1st Saturday of the month party due to the exorbitant cost and San Leandro Circle Up. Hope to see you there because only your presence will cause this party to continue.

Everyone has a duty to perform for the big event-International Folk Dance Festival and Concert. Burt Scholin, Federation Vice President and member of the GEBFDC has taken on a mighty big job. Sunday, November 9th you will be able to view a wonderful concert, have a good Souper Bowl dinner and dance to your heart's content. All at the Skyline High School - - - See you there.

Genevieve Pereira



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ROYAL SCOTTISH COUNTRY DANCE SOCIETY - LOS ANGELES BRANCH

Congratulations to our newly elected officers! Our Chairman is Gordon Stephen. Two Examiners will be coming from Scotland this year. Any prospective candidates for preliminary certificate or full certificate should contact Isabel Sanderson, 531 Silvera Avenue, Long Beach, California 90803.

Thank you to our visiting guests and all the Los Angeles Branch who made the Santa Maria Institute a great success.

SOLVANG - 1981. Looking ahead to 1981, May 23, 24, 25, we have approximately 107 rooms reserved in Solvang. The Veterans' Hall with two large halls and one smaller hall is also reserved for scheduled classes. Between now and Solvang '81, the Institute Chairman and Committee will be negotiating with the Solvang Superintendent of Schools, securing the most convenient and suitable facilities for your complete enjoyment and comfort at this big event.

From the Gillie Callum

OUR HAWAIIAN FRIENDS

We spent a wonderful evening with David and Mary Brandon at, of all places, The Mad Greek, owned by Ted Bratakos who was formerly associated with Dani Dassa in Los Angeles. We had a delicious dinner and wine, danced Greek dances and had a most enjoyable time. We also attended Mary and David's classes in Scottish Country Dancing and visited the Honolulu Folk Dancers. This is a very large and friendly group and we enjoyed dancing with them. Ruth Hunter, Patty Iwamoto and Jeri Kalahele had attended San Diego Folk Dance Conference and Jeri was busy teaching the dances that Ching Shan Chang and Feng Chich Chang had taught them the week before. The Changs were on their way home to Taiwan with a stopover in Hawaii.

STATEWIDE - SANTA MARIA - FESTA '81 - FESTA '81 - FESTA '81

Mark your calendar and make plans now for Statewide in the lovely city of Santa Maria in 1981. The dates are May 22, 23, and 24, the Memorial Day weekend. Santa Maria is located about half-way between San Francisco and San Diego, on Route 101 in Northern Santa Barbara County. The Freeways in both directions provide beautiful scenic drives and upon arriving you will find cool, clean, smog-free breezes sweeping in from the nearby Pacific Ocean. We will be dancing on wooden floors at Hancock College and the Veterans' Hall. There will be parties, festivals, the famous Santa Maria Style Bar-b-que and an institute. GET READY-come to Santa Maria - Festa '81. We will be looking for you.

SAN DIEGO AREA NEWS

The Octoberfest presented by Cabrillo International Folk Dance Club at Balboa Park Club honored Elizabeth Ullrich, director of the Folklaenders of Chula Vista, who held the first Octoberfest in 1956. The Octoberfest also honored the 33rd anniversary of the San Diego Folk Dancers. It was a very busy, significant weekend because it also said a reluctant farewell to the Cygany Dancers who disbanded after 24 years of presenting beautiful exhibitions far and wide. John and Juaketa Hancock, directors, have decided to extend their energies in other directions. Many former dancers with the group returned to San Diego to join the group in their last appearance as the Cygany Dancers.

The San Diego International Folk Dance Club celebrated their 33rd Anniversary with a banquet and dance at the beautiful Casa Del Prado, in Balboa Park. There was a delicious dinner, dancing, entertainment, prizes and meeting old friends. The next event on the San Diego International Folk Dance Clubs agenda is their Camp Weekend at CUYAMACA. This event is to take place November 7, 8, and 9th, Friday evening to Sunday afternoon. There are to be outdoor games, indoor games, hiking, folk dancing, an auction sale, etc. Fifty miles to fun and fresh air. Cost: Two nights lodging and five meals, SDIFDC members, \$26.50; non-members, \$29.50. Reservations: Alice or Archie Stirling, 647 W. Manor Drive, Chula Vista, Ca. 92010 (714) 422-5540.

1981

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COSTUME

CALENDAR



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HAYWARD, CALIFORNIA 94541

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Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Phyllis Olson, 24013 Fairlands Rd., Hayward, California 94541.

NOV. 1, Sat., SACRAMENTO Associate Membership Ball, Theodore Judah School, 39th Street & McKinley Blvd. 8:00-11:30 PM.
Hosts: Sacramento Council of Folk Dance Clubs.

NOV. 1, Sat., OAKLAND Piedmonters Party Night Piedmont Ave. School.

NOV. 8, Sat., BERKELEY Fun Night Party & Balkan Workshop featuring the teaching of Marcus Holt. Workshop-2:00-4:30 PM Party 7:30 - ? Cost \$2.50 - workshop. \$1.50 - Party. Location: Berkeley Veterans' Memorial Bldg., 1930 Center Street, (between Grove & Milvia Sts.) Hosts: Berkeley Folk Dancers.

NOV. 9, Sun., OAKLAND International Folk Dance Concert and Festival. Performance by superb exhibition groups. Starts at 2:00 PM, followed by dinner and General Folk Dancing at 7 PM. At Skyline High School, 12250 Skyline Blvd. Ticket donations Concert \$5.00; Dinner \$5.00; Dance 2.50; Package 3/\$10.00.

NOV. 14, Fri., SACRAMENTO Beginners Party Theodore Judah School, 39th & McKinley Blvd. 8:00 - 11:30 PM.

NOV. 15, Sat., MILL VALLEY Scandia Workshop & Party, Park School, 360 E. Blithedale; Workshop 7:30-9:00 PM; teaching by Dean & Nancy Linscott, Alix Cordray & Ken Seeman; Party 9:15 - Midnight.

NOV. 21, Fri., MILL VALLEY Kopachka Birthday Party & Concert Following the Concert there will be refreshments and a dance party with the Kopachka Band: Park School - 8:00 PM

NOV. 27-29, Thu-Sat., SAN FRANCISCO Annual Kolo Festival City College of San Francisco. Three days of dancing with Excellent Teachers and Orchestras.

NOV. 29, Sat., SAN LEANDRO Fifth Saturday Party Bancroft Junior High School, Bancroft & Estudillo. 8:00-11:30 PM.

NOV. 29, Sat., PENINSULA NO Fifth Saturday Party.

DEC. 7, Sun., PLEASANT HILL TREASURER'S BALL Pleasant Hill High School Gym., Santa Barbara Avenue west of Freeway 680. Dancing - 1:30 - 5:30 PM.



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



Calendar of Events

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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

NOV. 8, Sat., Federation Institute Afternoon Treasurer's
Ball Evening. 10:00-11:45 AM-Advanced Styling Workshop-\$3.00
12:00-1:30 PM-Federation Council Meeting. 2:00-5:00 PM-Insti-
tute-\$3.00. 7:30-11:00 PM Treasurer's Ball - \$2.50.

NOV. 22-23, Sat-Sun., Ethnic Express Institute, Las Vegas

DEC. 6, Sat., Beginners Festival, afternoon. (Tentative)

1981

JAN 25, Sun., Pasadena Festival, Glendale Civic Auditorium,
1:30-5:30 PM. \$1.00. No lunch is planned for Council.

FEB. 13-15, Fri., Laguna Folkdancers 7:00 - ???
Sat., Institute and Festival
Sun., Council Meeting, lunch \$2.00
Festival - 1:30 - 5:30 PM

MAR. 21, China Lake Desert Dancers (Tentative)

APR. 25, Federation Institute

MAY 22-25, STATEWIDE FESTIVAL - Santa Maria

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

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH FOLK DANCE SCENE

Lists Special Events, Items of Interest, Beginner
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Classified Ads

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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

ED KREMERS' FOLK SHOWPLACE, 161 Turk, SF. 94102 (415)775-3434
Folk & Square dance advice and assistance; records, supplies.

HELENS' FOLK DESIGNS - Clothing for the Folk Dancer. Casual
wear in stock, and costumes made to order - Mon.- Fri. 9-5 or
by appointment. 1214 Milvia Street, Berkeley, CA. 94709
Helen Sommers-(415) 526-7326 or Helen Dickey-(415) 524-2112.

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 - Josetta Dance Studio, 3280 El Camino, Santa
Clara. Folkdancing, Wed. 7:30 PM; Latin - Ballroom - Disco,
Mon. & Fri. 7:30 PM; Studio Party-Tues, 8:30 PM. Jo Buttitta

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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Do It Now!



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including LET'S DANCE SUBSCRIPTION

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Name: _____

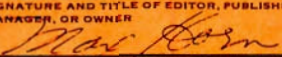
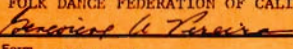
Address: _____

(Zip) _____

Membership Dues (\$8.00) enclosed herewith.
Subscription to LET'S DANCE only (\$5.00) enclosed.
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Folk Dance Federation of California, Inc.
1275 "A" Street, Room 111, Hayward, California 94541

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(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. 29, 1980	
3. FREQUENCY OF ISSUE Monthly except bi-mo. May-June and July-August		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 County					
5. LOCATION OF THE HEADQUARTERS OR GENERAL BUSINESS OFFICES OF THE PUBLISHERS (Not printers) 1275 "A" St., Room 111, Hayward, CA 94541 Alameda County					
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					
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