

Circa 1974-76
or earlier

AN INVITATION

To You

From THE MIAMI VALLEY FOLK DANCERS
To Join Their Group

in enjoying an old form of recreation of world-wide popularity only now being discovered by Americans.

WE MEET—Thursdays, 8 to 11.

Community
Golf Club (Hills and Dales) dance pavilion.

WHO MAY JOIN—Anyone: couples, single women, single men (men are most, most welcome), teenagers. The wide variety of dances (line, circle, two-somes, threesomes, quadrilles, contras) at each session assure plenty of dancing for all.

BEGINNERS—A 12-week class is conducted occasionally when there are enough interested persons to warrant it. This easily is the best way to be introduced to folk dancing. Only the ability to walk is a prerequisite. Patterns and steps are carefully selected

so that all learners may quickly become at ease with them. Remarkable progress has been made by some former class members who combined home practice with the class sessions. All dances are to records. Many can be borrowed or bought for home use.

The alternate method of learning folk dancing is to attend our weekly sessions, when special detailed instruction is given for beginners during the first hour. This way to break in is much more arduous than the class method and requires increased determination and persistence, but many of our present members joined the group in this manner.

EXPERIENCE—None needed; but any dancing background is helpful. A knowledge of music seems to be of benefit also.

CLOTHES—Women: low-heeled shoes, full skirt, pantalettes, blouse. Men: lightweight shoes, sport shirt.

ATTENDANCE—An enjoyable proficiency is gained only by dancing every week. This should be planned for.

COST—50 cents a person each of the first 3 sessions; thereafter \$1 a month.

SPONSOR—City of Dayton, Bureau of Recreation, Division of Parks and Recreation, Department of Public Welfare.

FURTHER INFORMATION—

City of Dayton, Bureau of
Recreation - 225-5189

this country among thousands and thousands of Americans in recent years (Dayton has a couple dozen clubs—some large) has gone an increasing interest in the dances of other countries. Their appeal lies in the distinctive flavors of the music of the many countries and the traditional manners of their dancing.

It seems only natural for us to "play the field" in folk dancing, since nationality groups have brought their native dances when they settled here. But the great impetus to interest came when folk dance leaders began to visit other countries with the purpose of learning the true native music and step patterns, and to check on the usual clothes worn while dancing. And folk dance clubs in this country have spent sizable sums of money to import native teachers of recognized reputation to teach the true steps, patterns, styling, and music of their home lands. The Miami Valley Folk Dancers have engaged teachers of dances of Scotland, England, Yugoslavia, Switzerland, Germany, Spain, Sweden, Mexico, Israel, Lithuania, and others.

When such special teachers have come to Dayton, for a weekend, a festival affair is made of it, with hall decoration motif and a Saturday night dinner planned to remind us of the country whose dances are being emphasized.

It has been found that many countries have even hundreds of dances each. Our problem has been to choose those having the most appeal to most American dancers. This nearly unlimited variety in music and pattern assures plenty of material to satisfy any preference in taste.

Many folk dancers add to their enjoyment of folk dancing by either buying authentic costumes or making their own. However, this can be a formidable project, for many costumes, worn as a matter of course in their own countries, sometimes are intricate indeed, but when the last stitch is in the owner has a real showpiece.

You do, you, know something about folk dancing

Quite likely you have had a taste, at least, of square dancing. If so, you have enjoyed a popular, distinctively American form of folk dancing.

Or maybe at a party sometime you were one in a set for the Virginia Reel—still another folk dance.

Or, if you have lived in or visited New England, maybe you became familiar with Contras (longways, like the Virginia Reel)—more folk dances.

And certainly you have had glimpses of folk dances on TV—those leaping, whirling Russian things; fast Irish solos, Hawaiian hip-swingers, and other nationality exhibition dances.

Folk dancing over the world is done in many patterns, in fast and slow rhythms, with simple

and intricate footwork; by couples, singly, or in lines, circles, squares; by threesomes; by all men, all women, or mixed but not paired—inventions (most of them) of long ago persons who obeyed the natural inclination of every virile human being to dance.

These dances have been so contrived and so fitted to music or music fitted to them that for years, even centuries, they have been danced by all peoples of the world for one main purpose: TO HAVE FUN. Their appeal has been to young and old, men, women, boys and girls, married and single; to the nobility sometimes, but at all times to people in general who wanted to enjoy themselves when opportunities came without having to dig very deep to pay the fiddler.

Along with the growth of square dancing in

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