



dance notes

PORTLAND COUNTRY DANCE COMMUNITY

March/April 1986

March brings a continuing flurry of activity, as our busy winter season slides into spring. Ski-dance and Wannadance have provided weekend escapes, and the coming of spring promises more special activities and excitement.

Special events

PCDC First Friday Dances. Don't miss the First Friday dance in March. Brad Foster will be our caller and with Laurie Andres and John Culhane will provide music as well. Brad is the national director of CDSS, and the evening promises to be a good one. The April dance will feature the calling of Jana Rygas, whose efforts have prospered the Salem country dance community.

Alistair Brown on Tour. Alistair Brown, a member of the Friends of Fiddlers Green, will be touring Portland and Seattle the second week in March. Alistair is an accomplished singer, musician and dancer, and has a radio show heard on KBOO Tuesdays at noon, called *Off She Goes*. His repertoire includes many traditional and frequently humorous songs, and his personality is delightfully entertaining. In Portland he will be doing a house concert and a Morris dance workshop, and will also perform during the second annual open house at Columbia River Brewing. See the calendar for more details.

Larry B. Smith will be in town on the last weekend in March for a special dance.

Singtime Frolics. A second annual singing weekend is scheduled at Camp Howard for the weekend of March 21, sponsored this year by the Portland Folklore Society. Last year's affair was a big hit, with workshops ranging from Scottish Ballads to Madrigals, from Advanced Rounds to Shape Note Singing to Baudy Songs. The cost is \$30 for adults, \$15 for children, payable to PFS, Singtime

Frolics, P.O. Box 8154, Portland, OR 97207.

PCDC Spring Weekend. Over the weekend of April 10th, PCDC will host a spring weekend at Camp Kiwanilong, near Astoria. Workshops will focus on French country dance, Irish dance, contras and instrumental music for dance, with dance parties and music sessions each night. Staff includes Cour de Miracles, White Hart (including Mike Saunders & Dale Russ), Vickie Yancy, and Joan and Danny Hathaway. Festivities begin Thursday night and run through Sunday.

Scholarship Applications for spring and summer dance camps are due by May 1st. Please send them to PCDC (see the back page for the address).

Playford Ball. The regular May English Country dance will be a special Playford ball. Costumes are encouraged but not necessary. There will be a workshop on the dances for the evening at Fulton Park from 1 to 4 that afternoon. More details will be forthcoming.

Lady of the Lake Dance and Music Week. The Spokane Folklore Society have arranged for the last week of June (22-28), a dance and music camp at Coeur d'Alene, Idaho. Among the staff will be Ted Sannella, Jim Morrison, Rodney Miller, Sandy Bradley, Greg and Jere Canote, Penn Fix and Laurie Andres. Cost is \$190 for the week of contras, squares, clogging and couples dances. For more information, contact SFS, PO Box 141, Spokane, WA 99210.

Synopsis of regular dances

Unless otherwise noted, these dances are open to everyone—experienced or not. Partners are not necessary, all dances are taught, and children are admitted without charge.

PCDC First Friday Dance. This a contra dance at the Multnomah Art Center which showcases a collection of local and regional callers and dance bands. Cost is \$3 for seniors and PCDC members, others \$4. If you are interested in calling or booking a band for this dance, please contact PCDC. Extra musicians are welcome to sit in with the invited band.

PCDC English Country Dance. English country dancing is alive and well in Portland. Come experience the form and grace of dancing which provided a root for modern square and contra dance style. This First Saturday of the month dance is held at Fulton Community

Center, starts at 7:30pm and features live music and several callers. For more information, contact Kate MacMillan, 255-2228. Cost is \$2.

Stumptown Cloggers' Barn Dance. On the second Friday of the month the Stumptown Cloggers sponsor a dance of mostly squares and a few contras in the old roller rink at Oaks Park. It is a large room with a good floor, and usually features a Stumptown performance as an intermission event. Cost \$3.50.

Second Saturday Contra Dance. This is the longest continuously running contra dance in the state. For over seven years, Craig Shinn and Carl Wester have been introducing Portlanders to New England Contra Dancing. The location and bands have changed, but the dance goes on, currently in Multnomah Art Center. Cost is \$3 for seniors and PCDC members, others \$4.

Portland Ceili Dance. In Irish, *ceili* means loosely "a gathering of friends." Lively Irish music, sometimes played by world famous musicians, very aerobic dancing in a warm company of friends and a full bar are only a few of the notable features of this Third Friday of the month dance. The basic steps are taught usually from 8 to 8:30, then dances are called until 11. The band plays until around 1am. Because of the bar, you must be 21 or older to enter. Cost is \$3.50 for members of the Portland Ceili Society, \$4.50 for others.

Fourth Friday Square and Swing Dance. Rich Kuras and Ned Leager call squares and contras intermixed with swing and cajun dances at the St. John's Eagles Hall, on John street between Lombard and Ivanhoe. Cost is \$3.50.

Portland country dance locations

The acronyms used for representing dance locations listed in the calendar are explained below.

EAT	East Avenue Tavern	727 E. Burnside
EH	Eagles' Hall	8401 N Ivanhoe (in St. Johns)
FCC	Fulton Community Center	68 SW Miles (off Barbur, East of Terwilliger)
MAC	Multnomah Art Center	7688 SW Capitol Hwy (corner of 31st)
OAKS	Oaks Park	Near the west end of SE Spokane
PPAA	Portland Police Athletic Association	618 SE Alder

March

- 1st (Sa) PCDC English Country Dance.** 7:30pm at FCC.
- 2nd (Su) PCDC Board Meeting.** A 10am potluck brunch meeting at Jim Howe's (5746 N Haight, 283-2688).
- 7th (Fr) PCDC First Friday Dance.** 8pm at MAC. Calling by Brad Foster. Music by Brad, plus Laurie Andres and John Culhane.
- 8th (Sa) PCDC Second Saturday Contradance.** 8pm at MAC. Calling by Carl Wester and Craig Shinn. Music by Edith Farrar and others.
- 9th (Su) Fieldtown Morris Workshop** with Alistair Brown at 2pm. (contact Edith, 235-5023).
- 9th (Su) Alistair Brown House Concert.** 8pm at 3910 SE 31st, Portland. (235-5023), \$4.
- 14th (Fr) Stumptown Cloggers Barn Dance.** 7:30-11pm at OAKS. Calling by Bob Nisbet. Music by the square roots (✓Bill and Nancy Martin, ✓Jim Bolland and ✓Kevin Healey.)
- 15th (Sa) Columbia River Brewing Open House** features Alistair Brown and the Portland Morris, at 1313 NW Marshall (241-7179)
- 21st (Fr) Portland Ceili Society Dance.** 8pm-1am at the PPAA.
- 21-23rd (Fr-Su) Sing Time Frolics,** a weekend of singing at Camp Howard.
- 22nd (Sa) English and Scottish Spring Ball** at the Jacksonville Hotel Ballroom, Jacksonville OR. Call Glenda Rackleff, 482-9858.
- 28th (Fr) Fourth Friday Square & Swing Dance.** 8pm at EH. Rich Kuras and Ned Leager calling. Music by the Rustic Brothers.
- 29th (Sa) Special contra dance.** 8pm at FCC. Larry B. Smith (from La Grande) will be calling. Music by Edith Farrar, George Penk, Heather Pinney and Pablo Izquierdo.

April

- 4th (Fr) PCDC First Friday Dance.** 8pm at MAC. Calling by Jana Rygas (from Salem). Music by George Penk, Heather Pinney, Dennis Rothrock and Jocelyn Goodell (also from Salem).
- 5th (Sa) PCDC English Country Dance.** 7:30pm at FCC.
- 6th (Su) PCDC Board Meeting.** 5pm at Jim Howe's
- 10-13th (Th-Su) Camp Kiwanilong.** The PCDC spring weekend on the coast features Contra, French country and Irish dances.
- 11th (Fr) Stumptown Cloggers Barn Dance.** 7:30-11pm at OAKS. Calling by Pete Segal (from Cannon Beach).
- 12th (Sa) PCDC Second Saturday Contradance.** 8pm at MAC. Calling by Carl Wester and Craig Shinn.
- 18th (Fr) Portland Ceili Society Dance.** 8pm-1am at the PPAA.
- 25th (Fr) Fourth Friday Square & Swing Dance.** 8pm at EH. Rich Kuras and Ned Leager calling. Music by the Rustic Brothers.

May

- 1st (Th) Portland Morris dance in the May** at dawn, in the compass at Council Crest.
- 3rd (Sa) PCDC Playford Ball.** 7:30pm at FCC.

On a weekly basis...

- Mondays** **Folk Song Circle.** 8:30-11pm at The Horse Brass Pub, 4534 SE Belmont. A varied group who bring a varied mix of English, Irish and American folk songs—and good conviviality besides. No cover charge. For more information, contact Moggy (236-8499)
- Wednesdays** **Morris Dance Practise.** Learn Morris dancing! The only traditional English Morris side in Oregon seeks new members. Weekly practise at Skylark studio from 7-9pm. Requirements: sense of rhythm, sense of humor, physical stamina. For info: call Edith, 235-5023
- Sundays** **Old Time Music and Clogging** 8-12 at East Avenue Tavern. A "sit-in" music session with dancing. This is a good place to hone your skills at playing or calling, or pick up a few new dance steps. Clogging instruction available from 8 to 9.

Christmas and Winter Solstice Celebration: Epilogue

The idea of a Winter Solstice dance had been with us for some time, and with inspiration and ideas from Spokane and elsewhere, our first annual Christmas dance was a success.

Thanks to all who showed early to help decorate the hall. You all did a great job. In particular, we'd like to mention: Carolyn, for the snowflakes; Joe, for lending the bells; the Portland Morris for the Mummer's play; Jim for doing the door; Kate and Mack for the wassail; the Holy Order of Mans for the eggnog and the choir; the Stuckes, plus Nan, Brad, George, Heather, Pablo, Bob, Billy, Nancy, Joan, Molly, Susan and Heidi; those who contributed to the ornament exchange; those who stayed to clean up, and a special thanks to Arthur who always stays; and to the dancers who, with the musicians and callers, are the Portland Country Dance Community.

From the money made at the dance we donated \$100 to the Northwest Folklife Festival, and \$50 each to KBOO and KOAP. Some Christmas books and records were purchased and given as gifts to a few people who had put extra effort into making the event a success: Billy Martin for donating the sound system; Heidi (MAC employee) for always being patient with us when we're late; and the Holy Order of Mans choir. An additional \$50 of the Christmas dance money went to the purchase of copyright free print books for future poster making. These are available to the community. Our 25 foot tree did double duty when we transported it to the Fulton Community Center for a Christmas dance the following night.

Thanks to everyone—we can't wait till next Christmas! If you have any comments about the dance or ideas for next year please let us know.

SLOGGING

Doctor Dolittle Speaks Out

could not describe.

The following reviews the demonstrations given on how not to swing:

The Ups-and-Downs or The Roller-Coaster: This is the dancer who has some ability with the buzz step but tends to pump with one foot or the other—necessarily in time with the music or his/her partner. The end result is an erratic swell like a horse on a Merry-Go-Round. The greatest danger is sea sickness. (The proper style for the buzz step is down on the ball of the right foot forward with the leg relatively straight then up on the ball of the left foot which is always behind the right foot: repeating that in time to the rhythm of the music. The up and down movement is minimalized as much as possible to result in a smooth swing.)

Step-Together-Step or Sashaymee: This describes itself. Instead of swinging this person tries sashaying around you: step to the left with the left foot, slide the right foot beside it, over and over again.

Nail-through-the-Foot:

Some instructors persist in teaching the swing by asking their students to imagine that there is a nail through their right foot into the floor, forcing them to revolve around that point. This is unfortunate for their partners who have to maneuver around the "occupied zone" to avoid being tripped up.

Anteloper: Grabs you and runs around you with the idea that the faster they run and the higher they pick up their feet the more fun the swing(?) is. This ailment is almost always accompanied by a total disregard for the music, and results in a horrible mistreatment of the innocent partner. Music and dance are in our case dependent upon a steady beat, a smooth pulsating rhythm. The swing follows that pulse, which in country dance usually comes in groups of 4. Each swing will take 8 or 16 pulses, depending on the dance. Each pulse is marked in the swing by putting weight on the right foot. Some callers will refer to each of these groups of 4 as a "phrase" or "phase." You can count these phrases out to yourself during a swing: 1 2 3 4 1 2 3 4, or right

right right right right right right right.

The right foot in the buzz-step swing does not come off the floor but lightly slips past a center around which the swing revolves. Neither partner in the swing fully occupies that center which we will refer to as the "Pedophobic Zone", an area where most foot injuries occur. Rubber soled shoes and tennis shoes generally don't have the necessary slickness to achieve this. Leather soled shoes are the best and are the preferred wear of most dancing communities, past and present. Leather soled shoes are also better at protecting the cartilage in the knees, especially the right knee which bears most of the weight and torque in a swing.

Equatorial Inversion:

Slated by the World Health Organization to be stamped out in our lifetime, this rare malady is characterized by a peculiar backward swing; that is, swinging anti-clockwise (or counter-clockwise). Swinging is usually performed clockwise, at least in the northern hemisphere.

Angle-o-mania:

People who assume odd or uncomfortable looking postures and angles during the swing may be showing symptoms of this disease. The body might angle to the left or to the right, or just lean forward. There is also a form where the afflicted has spasms which arch the back, and frequently the neck. In advanced cases, the neck may be extended farther back than seems possible and observers may note the additional malady of closed-eyes.

Sometimes Angle-o-mania may be recognized from the victim's body facing a bit to the left or right, or even to the extreme of putting their right side against the right side of their partner, both facing clockwise. Whatever the angle, it usually results in a spiraling down toward the floor or leaves the more experienced dancer with muscle strain from trying to prevent this downward spiral. This wide bodied spiral may cause clashes in the end, in a fashion similar to that of "Bolo-itis."

Not all Angle-o-mania is considered aberrant behavior, though. In some traditions, the

SLOGGING: A derogatory term used by the Irish Dance Commission to refer to swinging. They considered it a dangerous and unsightly practise.

Reviewing February's first Friday dance with various members of the community revealed a problem posed by my being clock conscious during the short introduction to swinging Don'ts and Do's. I dropped two demonstrations from the list. One ailment which has delivered bruises to several of us is "Gyromania," where two swinging people insure one another are at arms length by using a stiff right arm to each other's right shoulder and clasping left hands underneath. It is a swinging style that can be a lot of fun among mutually concentrating adults, if each maintains their balance and have a lot of space. However, with two extended body weights increasing the centrifugal force and the feet further apart, differences in weight dramatically affect the swing, and couples swinging in this fashion usually do so not in a stationary position but traveling. An alternate name for "Gyromania" is "Bolo-itis". As these counterweights rotate through the dance they do not wrap around unsuspecting small game, but tend to bounce off or collide with other dancers causing bruising and swelling. Additionally, couples aware of the danger compensate by limiting their own swinging to allow for the extra space "Bolo-itis" demands.

The other demonstration I forgot to show by cutting the demonstration short was the most important one—how to swing properly. I was told that during the Alaskan Hornpipe, many dancers were trying all the marvelous new styles of swinging the volunteer couple (Joan Hathaway & John Campbell) had demonstrated. Apparently, more emphasis was needed during the demonstration that "these are examples of how not to swing." If warnings had been attached to each example followed by a demonstration of the proper way to swing, it might have prevented the panic some dancers experienced, "which style of swing am I going to be subjected to now?" One dancer complained that during the dance her partner tried all the various forms of how not to swing as well as a few she

side-by-side swing exists as a walking or running step. (The best form for the buzz-step swing is when the shoulders are parallel and partners sit slightly back. There should be a comfortable balance between partners, compensating for the differences in height and weight.)

Huskyfulloftis: This seems to be a sex-linked disorder, expressing itself primarily among the male population, though not totally. These afflicted suffer from the delusion that swinging pleasure is derived from sweeping their partners literally off their feet by taking weight rather than giving it, thus throwing their partners off balance. Researchers are looking for a virus which seems to attack the self-worth centers of the brain, leaving these poor stricken victims in such a state that the only pleasure they can derive comes from displaying machismo moves using their partners and other dancers like marionettes. They twist you and turn you and force you through any number of supposedly showy moves to prove some unstated point about their delusions of dancing ability. There are numerous symptoms and I have only grazed the surface. (Yes, if you know your partner and they, too, enjoy the extra twiddles, and if it doesn't detract from someone else's enjoyment of the dance or confuse others then extra moves and turns can be fun. But I have yet to hear someone say they enjoyed being lifted up off the floor as if they were a child and then thrown around in what is one of the worst examples of poor swinging. Seek a balance of weight with your swinging partner.)

Wet Noodle Syndrome: A congenital defect found in most newly born country dancers, this condition has a good prognosis with continued physical therapy. The symptom most noticed is the "vestigial arm," extended as if on purpose, but serving no useful purpose in the swing. The usual epithets, "give me some weight!" or "lean back!" usually serve only to confuse this neophyte. What works best is a calm, reasoned explanation and demonstration of the purpose of arms. (Dance with intent, put yourself into it and use your muscles—not to bruise or squeeze fingers off but to give weight to help each other around, so that each movement can flow into the next, and that the swing can be a flowing and exciting experience. So maybe you don't want to swing with that person because they're a lecher or have bad breath. Don't do it for them.

Do it for yourself and the pleasure of the dance, and swing. Give weight and swing...)

In dance we have the fortune of attracting people from all areas of life, of all sizes, shapes and interests. Because we are all different, with each person whom we share a dance, we have to compromise differently. The idea isn't to force people to do what you or I want to do but to decide on what is best for those two people dancing. Some people like a nice slow leisurely swing. Some prefer a walk-around swing, which requires skill in giving weight also. Some people can't swing and need some guidance, something more than someone forcing them into something they're uncomfortable with. Out of respect for one another we have to approach each swing as a new opportunity that may have a whole new set of compromises to which we can adjust. That is why swinging is so exciting. With each new partner it is different, but in the end the basics are the same.

Traveling through Europe, living there and living for a time in the Southeastern U.S., I was always amazed and thrilled when I'd walk into a hall filled with older dancers and find that everyone of them was exciting to dance and swing with. As a community they had all achieved a balance with one another that they naturally achieved with any newcomers. For them a swing was as natural as walking. Another gift they had was patience with people less able than themselves.

I would not want someone to use the above examples as dogma to exercise their will over others, nor would I want the terminology bantered about without respect for others. Such practises only take away from the pleasures of the dance as a social event.

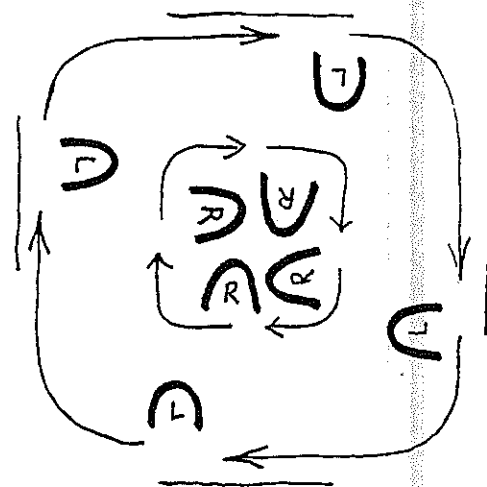
Our ability to dance as a community will continue to improve and hopefully maintain the spirit of friendship and openness that we are famous for. Given the stresses of learning a dance in a hall full of people, many of whom are sharing their first half dozen dance experiences, it is easy to get angry and start pushing people around. The caller may be flustered, or not know the dance as well as they should. It is very easy to blame the caller, and act on the belief that you know more than they. What is much harder for the accomplished dancer is being supportive of both the caller and new dancers, leading without pushing, listening instead of talking,

laughing off mistakes and exercising a lot of patience.

The Portland Dance Community is one of the most pleasant dance communities I have ever had the pleasure of dancing with or calling for; one of the most forgiving and accepting. Some would call that a weakness. I consider it a great strength. The Portland community of dancers readily welcome and help beginners and on the whole have a great sense of humor. When things go rough we can usually make the best of it. For the few who lose their cool in the rough spots, remember please that the beginners in every possible form of pursuit or interest are the lifeblood. They raise the level of excitement and spirit for us all.

For those who hem and haw about the simpler dances, it is the way one executes the simplest move with style that marks the advanced dancer, not speed or complicated figures, not many figured or twisted dances, though occasionally something out of the ordinary is exciting. The better dancer when interacting with the less experienced dancers makes them feel like they're dancing better themselves rather than emphasizing mistakes or chastising. Toward the end of the 1700's as the dancing masters took a greater hold of the country dances of the period and increased their complexity with numerous steps, moves and figures, the introduction of the technically less demanding waltz and polka was welcomed. The country dances began to fall out of favor, being replaced by these livelier couple dances. Most people dance "for the crack," for the fun of it. When that life is taken out of it, they look for something else.

Doctor Dolittle, Podiatrist
The Dance Clinic



PLEASE let us know immediately if your address changes. We get charged a quarter for each newsletter that is returned. And worse yet, you won't get your newsletter. Give your old and new address. Contact Skip Comer, 4551 NE 32nd, Portland, OR 97211, 282-8163.

This newsletter, *Dance Notes*, is published every other month. If you have a dance announcement for the newsletter, please contact the newsletter committee, or send it to PCDC, PO Box 14636, Portland, 97214. Give a concise description of your event, including featured band/callers, date, time, place, cost, and phone number for further info. The DEADLINE for the May-June issue is April 14th.

Special sections in future issues. The following compendiums are planned for upcoming issues: Regular dance classes for the July/August issue; regional dance series for the September/October issue; and a list of dance camps for the next November/December issue. We

are also seeking submissions of letters and articles pertaining to dance and music.

Portland Country Dance Community: Dancers, musicians and callers promoting country dance and music traditions through regular dances, workshops and other events. Everyone is welcome. Our interests include American, English, Celtic, Scandinavian and related traditions, expressed through live performance and participation. With this newsletter, we hope to exchange information and share concerns about traditional music and dance. We publish the newsletter every other month and distribute it to members of PCDC and other folk organizations in the Pacific Northwest. Membership is \$6.00 a year, which provides a \$1.00 discount at our regular dances and subscription to the newsletter. Subscription alone is \$3.00 a year. Correspondence may be sent to PCDC, P. O. Box 14636, Portland, OR 97214. We are an educational non-profit corporation and also a center of the Country Dance

and Song Society, a national organization whose address is 505 Eighth Avenue, Suite 2500, New York, N.Y. 10018-6506.

The PCDC board is an elected body of volunteers from the community. Meetings are held once a month, and community members are always welcome. Help, ideas and feedback from the community, in whatever form, is necessary to make PCDC events happen. Your contributions of time and support are appreciated. Call any board member for further info. The PCDC board comprises:

Jim Howe	283-2688
Bob Nisbet	241-1130
Ted Remillard	292-1662
Danny Hathaway	(206) 574-7445
Robert Reed	(work) 829-1354
Bill Martin	(206) 695-4361

Newsletter committee:
Danny, Robert, Bill.

First Friday dance committee:
Danny, Jim.

January Board Meeting. Further discussions on dance payment policy resulted in a resolution to keep the current policy, where PCDC divides the shares between musicians and callers. We will be aligning our fiscal year with CDSS to pursue tax exempt status. A blanket insurance policy for all dances seems to be beyond our budget. It was suggested that we produce an annual report.

February Board Meeting. Discussions included the ski/dance weekend, the callers and musicians workshop, a special dance with Larry B. Smith, and the spring weekend. A financial statement for fiscal year 85 has been compiled, but the bylaws may need some cursory improvement before submission to CDSS. We will be placing an ad for PCDC dances in the next two KBOO program guides.

Concern about PCDC's pay policy is felt by all, including the board. In January, PCDC instituted a new pay policy, based on financial records of dances during the last few years. The new policy is to pay a guaranteed minimum of \$45 per person, up to 1 caller's share and 4 musicians, and 1 share of travel expense for distances exceeding 50 miles. When more than the performer's minimum is collected at a dance (after paying other expenses such as the hall and sound system), the band and caller will take 60%, leaving 40% for PCDC. PCDC hires the hall and sound system, provides publicity, and has volunteers to set up and clean up the hall and take money at the door. It also covers losses when the admission doesn't cover guarantees and expenses.

This new policy is our attempt to stabilize the pay of musicians and callers at our dances. We've raised the guarantee and reduced their share; though the large dances will not be so lucrative, the smaller ones will provide better pay than they have. We expect regular musicians and callers to earn about the same, but more evenly distributed throughout the year. Little effect is anticipated on PCDC's budget. This policy change is a sensitive issue, and we will be reviewing it throughout the year. We have no desire to be unfair. Our primary concern is promoting music and dance in the community for the many, not the few.

Notes from First Friday. After one of our recent first Friday dances I was told of two musicians who approached the hired band at different times in the same night, with fiddle cases in hand, and asked if it was o.k. for them to open their cases and sit-in. The answer they got from that particular band was "NO!" Both musicians left—neither returned. One of them, I was told, was someone whom the person relating the story had never seen at our dances before. As a result, a new first Friday contract is being written up which will insist that our policy of encouraging sit-in musicians be followed by any band hired for that regular slot. The microphones are still reserved for the hired band, but when possible we will try to provide a monitor for the sit-ins.

Molly Libby has volunteered to help dancers with basics during the break at first Friday dances. She will help with such important basics as swinging, giving weight, courtesies shown one another, dance formations and terminology, and so forth—with patience and humor. She will try to answer any questions you might have.

PORTLAND COUNTRY DANCE COMMUNITY
P. O. Box 14636
Portland, OR 97214

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PLAYFORD BALL



Saturday, May 3, 7:30 - 11:30 pm

Fulton Park Community Center — \$5

65 S.W. Miles (off Barbur Blvd.)

B. Ball workshop at the Center, May 3, 1-4 pm, \$2

Live music — Refreshments

For information, call 282-1687

English Country Dancing

Come explore the dances of the 16th-18th Centuries

Every first Saturday, 7:30 pm, \$2

Fulton Park Community Center

65 S.W. Miles (off Barbur)