

AUGUST
SEPTEMBER 1959



Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING

35¢

Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING • AUGUST - SEPTEMBER 1959

VOL. 16 - NO. 7

Official Publication of The Folk Dance Federation of California, Inc.

Editor - VI DEXHEIMER
 Assoc. Editor - WALT DEXHEIMER
 Business Mgr. - GEORGE KIESLICH
 Art - HILDA SACHS
 Research - DOROTHY TAMBURINI

EXECUTIVE STAFF

North

President - Millie von Kinsky
 2008 Warner Ave., Oakland
 Co-Ordinating Vice Pres. - Ren Baculo
 Publications V.P. - Robert Chevalier
 V.P. & Treasurer - Lawrence J. Jerue
 Corresponding Sec. - Gladys Schwartz
 3427 Irving Street, San Francisco
 Recording Sec. - Phyllis Martine
 Dir. of Extension - Robert Baker
 Dir. of Publicity - Rafael Spring
 Historian - Bee Mitchell

South

President - Valerie Staigh
 3918 Second Avenue, Los Angeles 8
 Vice President - Ralph Miller
 Treasurer - Ed Feldman
 Corresponding Sec. - Pat Eagle
 4076 Heidi Road, Riverside
 Recording Sec. - Lilly Lee
 Dir. of Publicity - Charles Dimmick
 Dir. of Extension - Josephine Civello
 Historian - Elizabeth Avery

OFFICES

Advertising, Circulation and Subscriptions

George Kieslich, 5720 Morse Dr.
 Oakland

Editorial
 Vi Dexheimer, 1604 Felton St.
 San Francisco

Research
 Dorothy Tamburini, Box 554,
 San Carlos

General Office
 Folk Dance Federation of California
 150 Powell St., Room 302
 San Francisco - Sutter 1-8334
 Gladys Schwartz, Secretary
 Hours: 11:30 a.m. to 3:30 p.m.

PUBLICATION INFORMATION

Let's Dance is published monthly by the Folk Dance Federation of California from October through May and Bi-monthly from June through September.
 Subscription Price: \$3.00 per year
 Foreign: \$4.00 per year

TABLE OF CONTENTS

"Dancers' World" in Pictures	1
Your September Host (Walnut Creek)..	3
People Worth Knowing	4
Practical Ukrainian Costumes	6
Dance in Education	8
Folk Dancing in Utah	9
Miriam Lidster Travels.....	10
Classified Ads	11
Dance Description - Kamarinskya...	14
Walnut Festival Program	16
Southern Federation News.....	22
Russian Inspiration	23
Party Places	24
Happy Valley School, Ojai	29
Council Clips	30
Editor's Corner	32
Calendar of Events (Back Inside Cover)	



ON OUR COVER

BEE and ERNEST DRESCHER
 in RUSSIAN COSTUMES

Photo by George Posner

Second Class Postage paid at San Francisco, California. All rights reserved. Any material contained herein may be reproduced with the written consent, and with due credit given to the Folk Dance Federation of California, Inc., as long as said material is not reprinted for monetary gain. LET'S DANCE is published monthly by the Folk Dance Federation of California, with the exception of June-July and August-September issues, which are released within each 2-month period.

JUST A FEW OF THE EXHIBITION GROUPS YOU WILL SEE IN
"DANCERS' WORLD"

WOODMINSTER — SEPTEMBER 5, 1959 — 8:30 P.M.
Joaquin Miller Park, Oakland



CHORAL DANCE GROUP — Anatol Joukowsky, Director
Costumes of India Photo by George Posner



OAKLAND RECREATION DANCE ARTS — Millie von Konsky, Director
Ukrainian Costumes Photo by George Posner



PANTALETTES — Dolly Schiwal, Director
Costumes of Mexico — Photo by George Posner



SAN PABLO FOLK DANCERS — Lorraine & Jack Pinto, Directors
Costumes of Mexico Photo by George Posner



TERPSICHOEANS — Grace Nicholes, Director
Mexican Costumes Photo by George Posner



YOUR SEPTEMBER HOST (WALNUT CREEK)

Plans are well under way by the Diablo Council for a bang-up Federation Festival on Sunday, September 13, at the Walnut Creek City Park. First order of business is the Federation Meeting to be held at the Recreation Center, followed by an afternoon of enjoyable folk and square dancing. The evening program will begin at 7:00 P.M. and continue until 10:00 P.M. We are eliminating the KOLO HOUR this year, but program chairmen Reva Ward and Stan McGlaulin promise to include the popular Balkan dances on the program.

There will be exhibition dances by some of the leading groups in the Bay Area, and for square dance callers we have engaged the services of Sue Lemmon, Randy Randolph and Vic Wintheiser — plus some of our local gals and guys. As is customary at the Walnut Festival, we provide the best in sound systems. Harold Lindsay will again be with us to make your dancing even more enjoyable.

We might as well confess that it will probably be warm in Walnut Creek that day, so bring a sun hat, or better yet, an umbrella to provide some shade.

You'll have time between the afternoon and evening programs to eat a leisurely dinner at one of the several fine local restaurants — patronize the ones who've advertised in this issue of "Let's Dance", and let them know you saw their ad! Or take advantage of the picnic tables and bar-b-que facilities in the park for your supper, and spend a delightfully cool evening dancing under the stars.

We'll look for you in Walnut Creek on Sunday, September 13 — don't get lost on the new freeway construction!

Virginia Wilder

People Worth Knowing

REVA and GLENN WARD

by Marge and Bob Underwood

When folk dancing is mentioned in the Diablo Council area, one's thoughts go to the "Mr. and Mrs. Teaching Team" — Reva and Glenn Ward. The enthusiasm and ability of this couple, as shown through the years, certainly marks them as "People Worth Knowing!"

Their introduction to folk dancing came in 1945 when they started the Beginners' Class with Dave Boyce, in Albany, and within a short time they were taking several classes each week. After a concentrated two years of instruction, this couple started teaching both folk and square dancing in several classes and clubs in the Berkeley area and in the Contra Costa School Districts.

Glenn and Reva were instrumental in organizing the Whirlaways, in Albany, in 1947, and three years later, in 1950, the Dancin' Dudes, a square dance club in the Walnut Creek area. At the same time they helped form Suburban Swingers, also of Walnut Creek, and they still are the Directors of its exhibition group. They both do the square calling for their clubs and classes and they have served as instructors of the Do-Ce-Do Club continuously since 1947, and it now is the oldest club in the Diablo Council.

Singly, or together, they have been President of many of the clubs in both the Berkeley and Walnut Creek areas. Glenn was one of the earlier Presidents of the Diablo Council, and Reva was Secretary just last year. One or the other, or both, has been a delegate from some club almost continuously since 1950. Glenn served as Chairman of our September Festival one year and has been on one or several committees every year. Reva has participated in Federation work when she was first a member, and then Chairman of the Teachers' Institute Committee in 1952, and she has served on the Research Committee since 1953. In 1952 she was Chairman of the Committee to compile the Volume A of Beginners' Dances.

In spite of his very busy folk dancing schedule, Glenn has managed to squeeze in a position as a Cost Accountant with Foremost Dairies, Inc., in the San Francisco Office, and he has recently been honored with a 25 year award. Reva is equally active with her sewing, and occasional dressmaking, and bridge, as time permits. Her hours in research, combined with her dressmaking talents, have evidenced themselves in some of the most beautiful and authentic folk dance costumes in our area.

Reva and Glenn met at Fresno State College where they were each studying for their teaching credentials. It was a happy meeting, for they will be celebrating their 25th Wedding Anniversary this year. Last June their son, Jeff, received his degree from Contra Costa College, and now plans to go on further with his education.

We could go on mentioning many more contributions that Reva and Glenn have made to folk dancing, but by far the most important is the lasting spirit of good fellowship which they have imparted to many of us through their continued interest and devotion.



(Photo by George Posner)

Reva and Glenn Ward in
Italian Costumes

PRACTICAL UKRAINIAN

FOR THE WOMAN - - - -

In the Ukraine there are many different costumes. Of these, the costume which is recognized most readily is from the center of the Ukraine. This is the costume most often worn by Ukrainians in their folk dance exhibitions and adaptations of it are seen in the Ukrainian ballet. The woman's costume is one of the most figure-flattering, according to modern style, of all peasant costumes.

The basis of the costume is a shirt extending to the hemline and consisting of blouse and skirt in one piece. Old country costumes were made of homespun linen (the more linen in the shirt and sleeves, the richer was the owner) and modern dress linen is good to use. A good and inexpensive substitute is our old friend Indian Head cotton.

The blouse is generally gathered at the neck or has a very small standup collar. The sleeves must be full and may be either set-in or raglan types. The sleeves may be wristlength or the cuff may be worn just below the elbow. Embroidery must be on the cuff and the upper sleeve, and the latter is where the women showed off their skill and imagination with the needle.

Ukrainian blouses with embroidery on the front are frequently seen now-a-days, but in former

days Ukrainian women considered this highly improper. The embroidery is usually in geometric designs done in cross stitch and in combinations of red and black, or more often true colors of red, green, blue, yellow and black. Manufactured tape may be used but care should be taken to select a good design (geometric or cross stitch flowers) in proper colors (no pink,



COSTUMES FOR A COUPLE

By LINDY LANDAUER

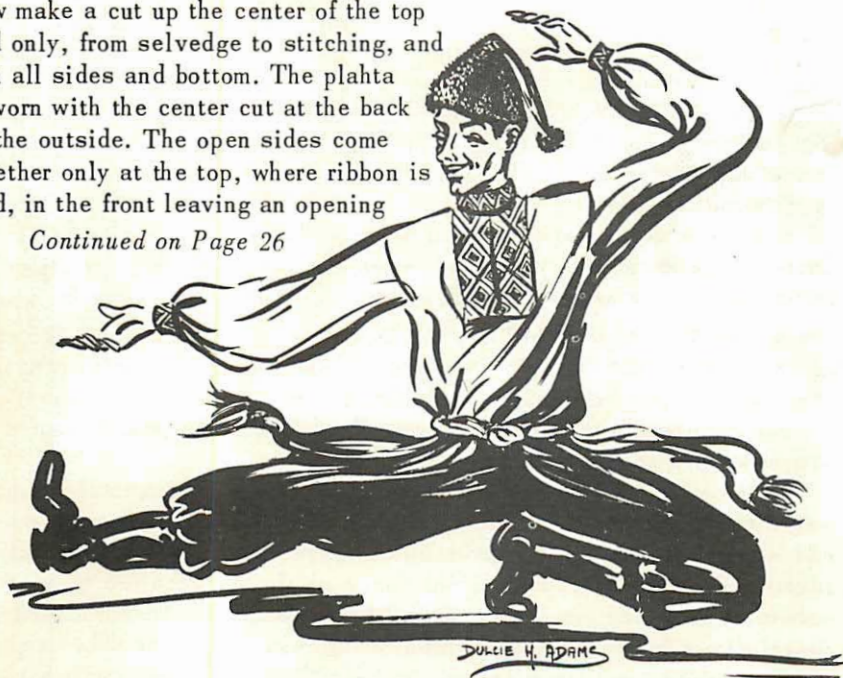
turquoise or other colors that are never seen in authentic Ukrainian costumes).

The bottom of the shirt comes below the knee and should touch the boot-top. There is a narrow band of embroidery about one inch from the bottom edge. The bottom of the shirt should be about $1\frac{1}{2}$ yards around (depending on the size of the girl) thereby serving as the only petticoat needed with this costume. Any petticoats underneath this slim skirt would tend to spoil the lines of the costume.

Over the skirt is worn the "plahta". This is a double overskirt that is just enough shorter than the bottom of the shirt to show the embroidery. The Ukrainian plahta was made of homespun wool squares. However, a sensible substitute for folk dancers to use would be opaque, unshiny materials such as combinations of wool and rayon, rayon gabardine, etc. A design that is small squares or plaid with red as its basic color would come the closest to a homespun plahta.

To make the plahta, start with about $1\frac{1}{2}$ to 2 yards (again depending on your size) of 36-inch-wide material folded lengthwise. Stitch across about one-inch down from the length-wise fold and pull a ribbon through. Now make a cut up the center of the top fold only, from selvedge to stitching, and hem all sides and bottom. The plahta is worn with the center cut at the back on the outside. The open sides come together only at the top, where ribbon is tied, in the front leaving an opening

Continued on Page 26



DANCE IN EDUCATION

By Caryl Cuddeback
(State Dance Chairman, CAHPER)

Folk Dancers need no introduction to dance nor do they need to be told of what dance has to offer to the individual. The joy, exhilaration, release, fun, and social benefits that are inherent in the "doing" of dance are experiences familiar to those who participate in folk and square dance. But what do educators believe about dance and its function in helping a child to develop to maturity? How is dance used in educative process?

In education, dance is a term used to designate all of the rhythmic and dance skills as well as the various dance forms, i.e., creative movement, folk and square dance, ballroom dance, and modern dance. Dance, by this concept, is not the learning of dances. Dance is body movement that has a rhythmic structure a definite special form, and a logical succession of movements that are welded into a meaningful form. The value of dance lies in the development of the relationship between the imaginative, mental and emotional life and its externalization in body movement.

The young child starts his dance education by first exploring the many ways of which his body is capable of moving in space and through space. This exploration is called creative movement. In early childhood, during the first three grades, the child discovers for himself those "fundamentals of movement" that we, as adults, take for granted. As he improvises or explores, he tries out his own ideas, as well as those suggested by his neighbor. During this phase, the child chooses large, vigorous, free movements as he attempts to fill the space in which he finds himself. He learns to walk, run, leap, hop, jump. He dodges, crumples, stretches, strikes swings, and reaches as he accommodates to the space that is constantly changing due to the movement of other children in that same space.

This creative experience of early childhood is fundamental to all dance forms. In middle childhood, when the child is ready for organized group activity, he grows into folk dance. Folk dance steps are built upon the movement fundamentals and the movement vocabulary that the child discovered in creative movement. The schottische, polka, waltz, mazurka, etc., are simply combinations of the fundamentals of locomotion. The rhythmic patterns, step patterns, and floor formations of folk dance are just new ways of doing the familiar things.

Social or ballroom dance is also based on the fundamentals of movement, and is appropriate to boys and girls as they are beginning to grow-up and look forward to social affairs. If they have been accustomed to dancing together in folk dance, the social dance skills are acquired in an atmosphere of ease and fun. About the only new element to be introduced with social dance is the skill of leading or following a partner. The step patterns and dance positions are all "old stuff" The student can move with

confidence in creating dance patterns from the basic steps. The understanding of style and taste is carried over from folk dance.

In Junior and Senior High School, the girls, particularly, are given an opportunity to participate in still another dance form, modern dance. Modern dance is the use of movement as a communicative art form. The young dancer has developed a body capable of expressing emotion, ideas, and feeling through rhythmic movement, utilizing space with understanding, and placing movement into meaningful organization. The discipline of an art form is used purposefully and with understanding.

Dance in education moves through a complete cycle. There is a definite progression of physical activities, mental understandings and social experiences graded to the needs and abilities of each age group. The progression starts with creative movement for the young developing body, moves to the folk, square and social dance for their social relationships, and closes the circle with modern dance that stresses creative movement as a means of communication. It is important that all parts of the progression be present if the dance education is to be a complete and balanced fare.

★ ★ ★ ★ ★

UTAH LAENDLERS PARTICIPATE IN OUTSTANDING FOLK DANCE EVENTS

By Leonard C. Hadley

Some 300 Salt Lake City people have found that folk dancing can be a new, refreshing type of fun. They performed at the annual dance festival sponsored by the University of Utah Physical Education Department and Extension Division on May 19th. Wilford Marwedel, General Chairman of the free-to-public affair, drilled the dancers since the first of the year. Twenty-five different dances were presented.

During the MIA Dance Festival, June 12th and 13th, more than 5000 dancers pleased approximately 37,000 spectators as they performed in colorful costumes at "The President's Ball", in the U. of U. Stadium. This event was the bi-yearly All-Church Dance Festival presented under direction of the Dance Committee of the Mutual Improvement Association, Church of Jesus Christ of Latter Day Saints.

We have enjoyed immensely both the M.I.A. Dance Festival and the United Nations Dance Festival. We were also very fortunate to be able to attend the Workshop which Millie von Konsky conducted at Provo, Utah, from June 22 through June 27th.

MIRIAM LIDSTER TRAVELS, STUDIES AND TEACHES ABROAD

An unusual traveling experience was planned by Miriam Lidster, whom we all recognize as one of the foremost folk dance instructors in California, when she left in April of this year on a trip which is taking her around the world. Mrs. Charles K. Lidster is Associate Professor of Physical Education and Education at Stanford University. During her trip she is engaging in study, research, teaching and renewing acquaintances.

She was invited to teach American Folk Dance in many universities and to Folk Dance Clubs and Societies. Her main teaching efforts were in Japan, where she spent three weeks, and in India, where she stayed a month and a half.

Israel provided her main area of research. During her month there she investigated a new style of Modern Folk Dance. She was the guest of Rivka Sturman in Ain Harod. Rivka Sturman is Israel's leading dance choreographer.

In July Miriam met her husband in Athens, then flew to Venice and traveled by car through Yugoslavia, to Greece. Mr. and Mrs. Lidster attended various Festivals throughout their travels for a study of stylization of European Folk Art, principally in Music and Dance, as well as for enjoyment.

Their trip took them back through Yugoslavia to Northern Italy, through Switzerland, Austria and Southern Germany, North to Scandinavia, down through the Netherlands, Belgium and France, then to the British Isles.

The Lidsters will fly home from London on or about September 25th. Mrs. Lidster will resume her duties at Stanford immediately after she arrives at her home in Palo Alto.

ANNOUNCING

For the first time a book that simplifies
teaching and reading Folk Dances

TIPS ON TEACHING FOLK DANCES

By Florence E. Freehof

The material in this book was drawn from tested syllabi of the past seven years at Folk Dance Teacher Training Institutes, originated by the author at Camp Saratoga, Calif. Copies can be purchased at:

THE FESTIVAL FOLKSHOP • 161 Turk St. • San Francisco
PRospect 5-3434

LETTER PRESS... LITHOGRAPHY
COMMERCIAL... OFFICE FORMS
STATIONARY... ANNOUNCEMENTS

FOLK DANCERS NEEDS

2535 55TH AVE.

TELEPHONE
KELLOS 3-8244
OAKLAND, CALIF.

BUS. ANDOVER 1-0885
RES. LOCKHAVEN 8-8172

PAINTING CONTRACTORS
J. S. EVANS CO.

5735 AVENAL AVE. OAKLAND, CALIF.



CLASSIFIED ADS

RICHMOND CIRCLE UP FOLK DANCERS – Classes, Monday-Beginning; Friday-Intermediate and Advanced. Downer Junior High School Gym 18th Street and Wilcox Ave., Richmond. Party Nite: 1st Saturdays.

SAN PABLO FOLK DANCERS – Jack and Lorraine Pinto, Instructors. Party Night: 4th Saturday every month
S/B Downer School Gym, 18th & Wilcox Ave., in San Pablo

THE SAN LEANDRO FOLK DANCERS

*Welcomes all folk dancers and their friends
to Oakland*

Regular Monday meetings 8 p.m.
at Laurel School, 3820 Kansas St., Oakland

Millie and Vern von Kinsky, instructors

MILLIE & VON SAY . . . "Dance With Us"

Classes: Monday Intermediate Advanced – 3820 Kansas St., Oakland
Friday Beginner – 1925 East 28th St., Oakland

FOLK AND SQUARE DANCE CLASSES – Every Night except Sunday
Class for Teen-agers. Private Instruction. For information contact –
PEARL PRESTON MO 4-2341 or BA 1-7538.

Dance With
Friday 9:00 p.m.
Members and Guests
1630 Stockton Street

CHANGS INTERNATIONAL FOLK DANCERS

Class Nights 8:30 p.m. 60¢
Advanced – Wednesday
Beginners – Mon. & Wed.



RECORD SHOPS

LOS ANGELES

- Paul Erfer's Folk Arts Bazaar
3173 Wilshire Blvd.
DU 8-5265

SAN FRANCISCO

- THE FESTIVAL FOLK SHOP
(John Filcich & Ed Kremers)
161 Turk Street, S. F. 2
PR 5-3434
- WHITNEY'S
For All School Music Needs
150 Powell Street
San Francisco

OAKLAND

- Phil Maron's Folk Shop
1531 Clay Street
TWinoaks 3-7541

- SLAV ART MUSIC
3511 East 14th Street
KE 4-4246

PORTLAND

- Art & Metha's Record Chest
730 N.W. 21st Avenue

Walnut Festival

TWELFTH ANNUAL FOLK DANCE FESTIVAL

Presented By

DIABLO COUNCIL OF FOLK DANCE AND SQUARE DANCE CLUBS

SUNDAY, SEPTEMBER 13, 1959

Sponsored by the FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Afternoon 1:30 - 5:30

Amanor Waltz	Dr. Gsatslig
Mecklenburg Mazurka	Rhuno
Korabushka (Prog.)	Macedonka
Anniversary Two Step (Prog.)	Square Tango
Blue Pacific Waltz	Misirlou
Polka Mazurka	Zillertaler Laendler
Beautiful Ohio	Oklahoma Mixer (Prog.)
Czardas Z Kosickych Hamrov	Copri Square
To Tur (Prog.)	Corrido
Hambo	Ranchera
Waltz of the Bells	Italian Quadrille
Caballito Blanco	Zabarka Kolo
Grosser Achterrum (Prog.)	Milondita Tango
Ersko Kolo	Polyanka
Marklander	Rumunjsko Kolo
Sauerlaender Quadrille	Neopolitan Tarantella
Cha Vidrio (Prog.)	La Suriana
Lech Lamidbar (Plus Squares and Exhibitions)	

Evening 7:00 - 10:00

Down the Lane	St. Bernard Waltz
Vienna Two Step (Prog.)	Baile Da Camacha
Gerakina	Makazice - Bela Rada
Boston Two Step	Daudlebska Polka (Prog.)
Silencia Tango	Hambo
Polish Mazur	Elizabeth Quadrille
Seljancica Kola	Cacok
Oslo Waltz (Prog.)	Las Virginias
Vrtielko	Milanova Kolo
Der Walgaster	Teton Mountain Stomp (Prog.)
Nights of Gladness	Champagne Time
Schuhplatler Laendler	Royal Empress Tango
Salty Dog Rag	Santa Barbara Contra
Canadian Barn Dance (Prog.)	(Plus Squares)

Emil Villa's
Original Barbecue Pit

1495 SO. MAIN STREET
 WALNUT CREEK
 Yellowstone 5-7450



"World Famous BARBECUED SPARERIBS"

"PORK FROM PIGS THAT MADE HOGS OF THEMSELVES"

**BURMA ROAD
 RESTAURANT**

THE FINEST OF CHINESE FOOD
 ALSO
 ORDERS TO TAKE HOME

1990 No. MAIN ST. YE 4-0866
 WALNUT CREEK, CALIFORNIA

WAGON - HO

For the Best
CHUCK WAGON DINNERS
 1280 So. Main St. • Walnut Creek
 DINNERS 4:30 - 10:30

MONARCH SUPPLY CO.

PICNIC AND BARBECUE SUPPLIES
 SWIMMING POOL SUPPLIES

1267 Arroyo Way • Walnut Creek

Yellowstone 4-7070

Marty's GOURMET HOUSE
house of unusual foods

Imported Delicacies and Domestic Food • Catering

William J. Diefenbach
 Louise E. Diefenbach

1544 Locust St.
 Walnut Creek, California

IT'S TIME FOR



MILK

5307 TELEGRAPH AVE.

Phone: OL 2-3000

Imported Portuguese Costumes
 from
 Minho Province

DOROTHY GODFREY

1521 EUCLID AVE • BERKELEY 8
 ASHBERRY 3-2161

DANCE FOOTWEAR

LADIES AND MEN'S FOLK AND
 SQUARE DANCE APPAREL

IN STOCK OR MADE TO ORDER
PROMENADE SHOP

173 W. JUANA • SAN LEANDRO
 PHONE NE 8-8862

KAMARINSKAYA

(Russian)

Kamarinskaya (Ka-mar-in-sky-a) was arranged by Sergei Temoff and was performed as an exhibition by Chang's International Folk Dancers in 1946. It was presented by Madelynn Greene at the 1959 College of the Pacific Folk Dance Camp in Stockton, California.

MUSIC: Record: National 456 - "Topsy Gypsy" (45)
Continental 1296 - "Topsy Gypsy" (slow considerably)

FORMATION: Ptrs facing in lines about 8 ft apart. Lines should be formed so that when ptrs assume ballroom pos cpls can dance into a circle moving LOD (CCW). Usually 2 lines of cpls (1 line on each side of room), M on inside with backs twd M in opp line, W on outside facing ptr.

Unless otherwise indicated, M fists on hips and W free hand on hip, palm out. W hold handkerchief always in R until Fig VI, when it is tucked into her belt for the rest of the dance.

STEPS Russian polka (no hop)*, walk*, hop*, heel-brush step, push step*, skip*, toe-heel toe-toe-kick-step, Pas de Basque*

AND

STYLING:

W knee-Bend: Keep ft on floor, in place. Small bend of R knee fwd, L knee straight (ct 1), small bend of L knee fwd as R knee is straightened (ct 2). During this step W keep R hand above head level (arm rounded) and wave handkerchief with circular motion of wrist as she watches ptr. Action is subtle.

* *Prysiādkā*: Assume squatting pos (sit over heels) with knees turned out, back erect. Fists may remain on hips or hands may drop between knees (ct 1). Rise as indicated in description of dance (ct 2). These steps are executed with vigor.

Dancers have erect, proud bearing. Ptrs dance for each other, the W in a feminine manner, the man to show his strength and vigor. Show interest in ptr.

* Described in "Folk Dances From Near and Far" Vols I-VIII.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

8 M stand with fists on hips and keep time with small bend of R knee, straightening knee on ct 1 of each meas as he watches ptr. W turn L shoulder twd M and stand watching him as she does knee-bend.

I. HEEL-BRUSH, KNEE-BEND AND PUSH (W)

M continue keeping time in place during this Fig.

1 a. W progress twd ptr on this pattern. Face ptr and touch R heel diag fwd R, turning body slightly twd active ft and dipping handkerchief low (ct 1); brush R ft back diag across L, as upsweep of handkerchief begins (ct 2).

2 As body is straightened, move fwd twd ptr with small steps R L R (ct 1 & 2).

3-4 Beginning L, repeat action of meas 1-2, again dipping handkerchief with R.

5-8 Repeat action of meas 1-4.

9-12 b. With L shoulder twd ptr, W dance knee-bend 4 times.

1-4 c. W move away from ptr with 8 push steps to R, R hand high.

5-8 Make a quick ½ turn L (CCW) and with R shoulder twd ptr, L hand high and R on hip, continue away from ptr with 8 push steps. W should now be in original place.

- 9-12 W turn to R (CW) in place with 8 push steps, R hand high.
- 13-16 W turn to L (CCW) in place with 7 push steps, L hand high. Finish with pose to ptr, bringing L to hip and extending R hand and R toe twd ptr.

II. PRYSIADKA, POLKA AND TOE-HEEL (M)

With L shoulder twd M, W dance knee-bend throughout this Fig as she watches ptr.

- 1 M prysiadka rising with wt on L, R toe (on floor) extended twd ptr, R shoulder leading. As toe is extended, matching hand is extended twd ptr (shoulder leading), other hand high.
- 2 Bringing hands to hips, polka twd ptr, beginning R.
- 3-4 Prysiadka, extending L ft twd ptr with L shoulder leading and polka twd ptr, beginning L.
- 5-8 Repeat action of meas 1-4 (Fig II). Finish facing ptr.
- 9-10 With fists on hips, M move bwd away from ptr. With slight hop on L ft touch R toe down diag fwd R, heel up and knee turned in (ct 1); with slight hop on L, place R heel on floor, toe up and knee turned out (ct 2). Repeat beginning with hop on R.
- 11-16 Repeat action of meas 9-10 three times more, except that on meas 16 close R ft to L (ct 1) and stamp R ft fwd, R arm extended twd ptr, L arm high, to end in pose (ct 2). Finish in original place.

III. TOE-TOE-KICK-STEP AND SKIP (W)

During this Fig, M repeat action of Introduction.

- 1 W move fwd twd ptr. With slight hop on L, point R toe down diag fwd twd R, heel up and knee turned in, dipping handkerchief low (ct 1); with slight hop on L, point R toe in same place, heel up and knee turned out (ct 2). There is slight turn of body twd pointing ft.
- 2 With slight hop on L, kick R fwd diag R, knee straight, bringing handkerchief overhead (ct 1); step fwd R (ct 2).

Note: This is not a high kick.

- 3-4 Beginning with hop on R and pointing L toe, repeat action of meas 1-2 (Fig III).
- 5-12 Repeat action of meas 1-4 (Fig III) two more times. Finish with both hands on hips.
- 13-15 Beginning R, move bwd to original place with 6 skipping steps, gradually bringing hands to open pos.
- 16 Close R ft to L, no wt (ct 1); pose to ptr as at end of Fig I (ct 2).

IV. POLKA, PRYSIADKA AND SKIP (M)

With L shoulder twd M, W dance knee-bend throughout this Fig as she watches ptr.

- 1-2 Beginning R, M move fwd twd ptr with 2 polka steps. Fists on hips.
- 3 Prysiadka, rising with R toe (on floor) twd ptr, R shoulder leading with arm extended twd ptr, L high.
- 4 Prysiadka, rising with L ft pointed twd ptr, L arm extended, R arm high.
- 5-8 Beginning L, repeat action of meas 1-4 (Fig IV).
- 9-12 Beginning R, return bwd to place with 8 skipping steps.
- 13-15 Facing ptr, prysiadka 3 times, rising to stride pos on both heels, toes up.
- 16 Prysiadka, rising with stamp R twd ptr, R arm extended, L high.

V. WOMAN CIRCLE PARTNER

During this Fig M repeat action of Introduction.

- 1-8 Beginning R, with 8 polka steps W dance fwd CW around ptr (passing R shoulders) to finish in front of him with L shoulder twd him. R hand is extended from shoulder and handkerchief is gently waved.
- 9-12 W dance knee-bend, flirting with ptr.

VI. SKIP AND PRYSIADKA (M)

W continue knee-bend during this Fig.

- 1-3 Beginning R, M move bwd away from ptr with 6 skipping steps.
 4 Prysiadka, rising on both heels, arms extended outward.
 5-8 Moving fwd to place, repeat action of meas 1-4 (Fig VI).
 9-16 Repeat action of meas 1-8 (Fig VI), except that on meas 16 omit the prysiadka and assume ballroom pos with ptr.

VII. CIRCLE POLKA AND WOMAN TURN

- 1-4 In ballroom pos, cpls turning CW dance into a circle moving LOD (CCW) with 4 polka steps.
 5-8 Retain joined hands (ML-WR). Beginning L, M walk 8 steps fwd LOD. With accent on L (ct 1) on each meas, while W makes 4 turns CW under raised joined hands, stepping R L for each turn.
 9-16 Repeat action of meas 1-8 (Fig VII).

VIII. SLIDING STEP AND WOMAN TURN

- 1-3 In ballroom pos (M with L shoulder leading) continue LOD with 6 sliding steps.
 4 M walk L R (LOD) while W turns once (CW) under joined raised hands (ML-WR) as she steps R L.
 5-8 Repeat action of meas 1-4 (Fig VIII).

IX. HALF-SQUAT AND PIVOT

- Ptrs facing, M back to ctr; both with hands on hips. Action for both M and W.
 1-2 Beginning R, repeat footwork of Fig III, meas 1-2.
 3-4 With slight hop on R, touch L toe down, heel up (ct 1); half squat both ft flat on floor (ct 2); rise and pivot R on R (ct 1) stamp L beside R, to stop facing ptr (ct 2).
 5-8 Repeat action of meas 1-4 (Fig IX).

X. SKIP AWAY AND TOGETHER

- 1-3 Ptrs facing, hands on hips, M back to ctr. Both beginning R, move bwd from ptr with 6 skipping steps.
 4 Point R toe fwd twd ptr and, bending body slightly fwd, clap 3 times (cts 1 & 2).
 5-8 With 5 skipping steps return to ptr and on last 3 cts, in shoulder waist pos, M lift W high (meas 7, ct 2, prepare; meas 8, ct 1, up; ct 2, down GENTLY).
 9-16 Repeat action of meas 1-8 (Fig X).

XI. PAS DE BASQUE AND WOMAN TURN

- Assume Varsovienne pos, W hands head high.
 1-2 Moving fwd LOD, both Pas de Basque R L.
 3 Retaining hand hold, M step R L in place as W turns R (CW) under their raised joined hands, stepping R L. Finish with hands crossed in front, L on top.
 4-5 Repeat action of meas 1-2 (Fig XI).
 6 Repeat action of meas 3 (Fig XI), with W turning L (CCW) under their raised joined hands.
 7-12 Repeat action of meas 1-6 (Fig XI).

XII. BACKWARD SKIP AND CIRCLE POLKA

- Retain Varsovienne pos, hands high.
 1-8 Both beginning R, skip bwd (RLOD) with 16 steps. CAUTION: M should glance over his shoulder to keep spacing so that ptrs do not trample cpl behind them.
 9-16 In ballroom pos, progress LOD, turning CW, with 8 polka steps.
 Chords Retaining joined hands (ML-WR), W turn CW under joined hands and both finish in pose, free hands high.

THE "MECCA" OF ALL WHO DANCE
Lew Serbin's Fabulous

Dance Art Co.

SINCE 1926

WORLD FAMED THEATRICAL BAZAAR
 Lowest Prices — Helpful Personal Service

171 O'FARRELL ST. (Opp. Macy's)

FOLK DANCERS — *Come see our*

SPECIAL SHOWING
 FOLK DOLLS OF
 RUSSIA, POLAND
 HUNGARY — FRANCE
 SCANDINAVIA — SPAIN
 CZECHOSLOVAKIA
 DUTCH WOOD SABOTS

INTERNATIONAL FABRICS
 TRIMMING — NOVELTIES
 MUSICAL INSTRUMENTS
 EXOTIC JEWELRY
 BALALAIKAS — MANDOLINS
 ZITHERS — BAGPIPES
 SPANISH COMBS — FANS

DRUMS — BELLS — GONGS — TAMBOURINES

C. P. BANNON MORTUARY
 6800 E. 14th STREET — OAKLAND
 TR 2-1011

W. Harding Burwell — Member

Compliments from

HERB'S HARDWARE

1539 MAIN STREET
 Walnut Creek

STEADMAN & POWELL, INC.
 Contractors

SPECIALISTS IN CONCRETE

PATIOS WALLS DRIVE WAYS
 WALKS BASEMENTS STEPS
 HAYWARD OAKLAND
 LUCERNE 2-0941 ANDOVER 1-0883

LO 9-9155 **SOUND SYSTEMS**

WHOLESALE DISTRIBUTORS

Engineered or Standard Systems
 to meet all Dance Club requirements

SOUND EQUIPMENT COMPANY

14087 E. 14TH STREET
 SAN LEANDRO, CALIFORNIA

VINSON'S
WESTERN WEAR

1338 N. Main St. Walnut Creek
 Yellowstone 5-0858

- SQUARE DANCE DRESSES
- MATCHING SHIRTS
- SQUAW DRESSES
- BOOTS and MOCCASINS
- WESTERN PANTS and SHIRTS
- BALLERINA SHOES

IF WE DON'T HAVE IT
 WE WILL GET IT!

COCKERTON'S SHELL SERVICE

Locust & Bonanza Sts.
 Walnut Creek

BATTERIES — LUBRICATION — TIRES

Complete Supply of Shell Products

Open Sundays — All day

"SERVICE IS OUR BUSINESS"

Southern Federation News —

By Charles Dimmick

EXHIBITIONS AT FESTIVALS came in for some spirited discussion at the Evaluation Breakfast following the Statewide Festival at Bakersfield. How much program time should be devoted to exhibitions? How should this time be spaced? These two questions formed the main topic at the breakfast and are subjects you will hear more about as plans are made for the 1960 Statewide at Long Beach.

Marion Wilson, 2534 Washington Street, Long Beach 10, California, Chairman for the 1960 Statewide, would like to have you tell her how much time you want in exhibitions and how you would like them spaced on the program. Write her at the above address. Do it soon — it is later than you think.

Valerie Staigh was re-elected President of the Folk Dance Federation of California, South. Valerie is known to most of our members as an excellent dancer and a charming person. Many members may not know she is also an able executive, who devotes many hours to the affairs of the Federation: Ralph Miller, Vice-President; Lilly Lee, Recording Secretary; Pat Eagle, Corresponding Secretary; Ed Feldman, Treasurer; Elizabeth Avery, Historian; Josephine Civello, Director of Extension, and Charles Dimmick (this writer), Director of Publicity.



1959-60 Officers Folk Dance Federation, South
(Chuck Dimmick, Director of Publicity, Missing)
L. to R. — Pat Eagle, Lilly Lee, Ed Feldman, Josephine Civello,
Elizabeth Avery, Ralph Miller and Valerie Staigh.

Photo by Charles Thompson

RUSSIAN INSPIRATION

By Madelynnne Greene

One of the finest things that could happen to the American Folk Dance scene is the recent extensive tours of such great companies as we've seen from Russia in the past year. These Folk Ballets touring to our own cities, bringing their traditional dance styles, customs, music, instruments and costumes have been a tremendous inspiration to us.

After the concerts it was a most usual experience to see folk dancers dashing home excitedly to try a remembered new prysiadka or to try to reproduce a high leap that had dazzled the audience. But what about all the smooth delicate or subtle movements which were ever present in these beautiful dances? These, in most cases, were not so remembered or discussed and, unfortunately, I haven't seen a great effort to faithfully copy this aspect of the dance at our own festivals.

It would be well to remember that when a Company selects a program for vast audiences the most brilliant dancers and choreographers are brought together and spectacular results are achieved. For the most part the dancers have trained all of their lives for many, many hours each day, to gain such control and strength. Even while on tour the exacting rehearsals and lessons continue.

So, when we come back to our own immediate picture, we have here in California many groups of dancers, some interested in simple folk dances and others who would rather work very hard and practice often to belong to an exhibition group. Naturally, more challenging dances appeal to these people who have the interest and stamina to work towards more spectacular dances. But what about the vast group of dancers who really are the Folk Dance Federation? This group of dancers are the ones who should carry on the real style and elegance of the simple and beautiful dances.

No dances, in this category, are more beautiful than our Alexandrovskaya, Tzganotchka, Espan, Pas de Espan, Kohanotchka, Lez Ginka and others. If we would visualize ourselves in very elegant attire at a very stately affair, with smooth, shining floors to glide over, men dressed in smart uniforms and women in long flowing gowns, I doubt that we'd clown up and distort these beautiful old world dances. It is pure lack of imagination which sends us hurtling through space, flinging our arms wildly and stamping awkwardly and loudly while dancing these dignified old Russian Dances.

If we would dance our beautiful, simple dances with as much imagination as we exercise at a dance concert, visualizing ourselves as great Caucasians or Cossacks, we would profit tremendously as dancers and folklorists. We would then have really gained more from our exciting experience in seeing great dancing.

PARTY PLACES

- BAKERSFIELD:** Every Tuesday — 8:00 to 10:30. — Circle 8 Folk Dance Club, Gardiner Annex, 14th & F Streets.
- BERKELEY:** 3rd Saturday each month — 8:00 to 12:00. Garfield Folk Dancers, Le Conte School, Russell & Ellsworth
- BURLINGAME:** Alternate 2nd Saturday — 8:00 to 12:00, Bustle and Beaux Club, Burlingame Recreation Center.
- DANVILLE:** 2nd Saturday each month — 8:00 to 12:00 M. Acalanes Folk Dancers, Veterans' Memorial Building, Danville, Calif.
- EL CERRITO:** 4th Saturday each month — 8:00 to 12:00 p.m. Folk Dance Guild — El Cerrito High School Cafetorium
- FRESNO:** Every Sunday — 8:30 to 12:00 P.M. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite and Voorman Streets
- LONG BEACH:** 2nd Thursday each month — 7:30 to 10:30 P.M. — Long Beach Folk Dance Co-operative, Women's Gym. L.B.C.C. — 4901 E. Carson Street.
- MARIN:** 4th Wednesday each month — 8:15 to 12:00 (During Summer). Marin-Whirlaways — Marin Art & Garden Center, Ross
- MERCED:** Last Tuesday each month — 8:00 to 12:00 — Romany Ring Folk Dancers — Rendevous Hall, 355 W. 17th Street.
- MONTEREY:** Every Friday — 8:00 to 11:00 P.M. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O., Webster & El Estero
- OAKLAND:** 5th Thursdays — 9:30 to 11:30 A.M. East Bay Women's Dance Circle, Dimond Roller Rink, 3245 Fruitvale Ave.
4th Friday each month — 8:00 to 11:30 p.m. Seminary Swingers 8000 Birch Street.
- PALO ALTO:** 1st Saturday each month — 8:15 to 12:00. Barronaders — Barron Park School, Barron Avenue, South Palo Alto.
- PENGROVE:** 2nd Saturday — each month except August. 8:00 'til ??? Petaluma International Folk Dancers, Pengrove Club House.
- POMONA:** 1st Friday each month — 8:00 to 11:00 P.M. Pomona Folkartees, Washington Park Clubhouse, Grand and Towne Avenue
- REDDING:** 1st Saturday each month — 8:00 p.m., Redding Recreation Folk Dance Club, Sequoia School.

REDWOOD CITY: 4th Saturday each month. 8:30 to 12:00, Docey Doe Club, Hoover School.

2nd Saturday each month — 8:00 to 12:00 p.m. Fairmont Folk Dancers, Mira Vista School Auditorium

SAN FRANCISCO:

4th Saturday each month — 8:00 to 12:00. Cayuga Twirlers, Genova Hall, 1074 Valencia Street

Last Wednesday each month — 8:00 to 12:00. Scandinavian Folk Dance Club, 362 Capp Street.

Alternate 3rd Saturday — 8:00 to 12:00. San Francisco Merry Mixers, Mission Y.M.C.A. 4030 Mission Street

4th Saturday each month — 8:30 to 12:00 — Swingsters Folk Dance Club, Lakeshore School, 220 Middlefield

2nd Saturday each month — 8:00 to 12:00 — Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.

2nd Friday each month — 8:30 to 12:00 — San Francisco Carrousel, 1748 Clay Street, San Francisco

SAN LEANDRO: 3rd Saturday each month — 8:00 to 11:00 San Leandro Folk Dancers, Bancroft Jr. High, 1150 Bancroft Ave.

SAN JOSE: 1st Sat. each month — 8:30 to 12:30. So N' So's, Burbank School on West San Carlos

SAN MATEO: Alternate 2nd Saturday — 8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue

SAN PABLO: 4th Saturday each month — 8:00 to 12:00 P.M. San Pablo Folk Dancers. Downer Jr. High, 18th & Wilcox

SANTA CRUZ 2nd Saturday each month — 8:00 to 11:00 — Mission Hill Jr. High School, 425 King Street

SONOMA: 1st Saturday each month — 8:00 to 12:00. Valley of the Moon Swingers, Veterans' Memorial Building

STOCKTON: Last Friday each month — 8:00 P.M. Kalico Kutters, Growers Hall, N. Wilson Way

WHITTIER: Every 5th Saturday — 8:00 to 12:00 p.m. Whittier Co-op Folk Dancers, West Whittier School, Norwalk Blvd.

(Editor's Note: If you want to see your Club's Party Place appear on this page, without charge for one year, assist your Club in securing five (5) new subscriptions to "Let's Dance" Magazine.)

in second-hand stores at a very low cost. Brown boots, if dyed black by a professional, can look every bit as authentic as an expensive pair.

To some, this costume may look confining and complicated, but in reality it is one of the coolest, most comfortable of all peasant costumes for all kinds of folk dancing.

FOR THE MAN - - -

The National Ukrainian costume for men is very familiar to most folk dancers, but it is often mixed and confused with the Russian man's costume. Here are a few of the differences. Ukrainian men always wear white linen shirts, while the Russian shirt is often colored and made of a variety of materials. The Ukrainian shirt is always tucked into the pants with a sash around the waist; the Russian shirt hangs out over the top of the pants and the sash is usually much narrower. The Ukrainian shirt has a large square of embroidery on the front and opens in the center front; the Russian shirt always opens down one side and usually has embroidery only at this opening.

The Ukrainian white shirt has a large rectangle of embroidery down the front which can extend almost to the waist. The embroidery should be done in small cross stitch in red, green, blue, yellow and black. The design should be geometric and should be an all-over pattern, that is, very little of the white material should show through, and the embroidery looks like a piece of woven material.

The collar can be on a drawstring but is most often a stand-up collar about 1½ inches high with the opening, of course, in the center front. A bright red ribbon, about one inch wide, is worn at the neck and is tied in a bow with tails hanging.

The peasants use a homespun white linen for these shirts and the best substitute is regular dress linen, although Indian Head is very good and a very inexpensive substitute. The sleeves are full and gathered at the cuff. There should be embroidery on the cuff and the collar, as well as on the shirt front, and sometimes embroidery is seen on the upper sleeve. Manufactured tape may be used in place of hand embroidery but an effort should be made to buy tape that resembles the Ukrainian embroidery in color and design.

The pants are full and gathered at the waist and bottom of each leg. The pant legs should tuck into high black boots and be full enough to hang over the boot-top several inches. The peasants use a heavy homespun wool for the pants but, for obvious reasons, folk dancers may substitute Indian Head, gabardine, or wool combinations or any other material that is medium-heavy, opaque and has a dull finish. The pants are usually black, but on very festive occasions, bright red, blue or green are also worn.

UKRAINIAN COSTUMES *(Continued from Page 7)*

six to ten inches wide which shows the shirt through. Yarn tassels, usually of a single bright color, may be added to all six corners of the plahta.

The jacket is sleeveless and fitted to the waist. It comes all the way up around the base of the neck. Although this jacket is not often worn open, down the right side there is an opening which is bound in a colorful embroidery tape or braid. From the waist the jacket back flares out and comes just below the hip. It is usually made of velveteen but any smooth, lightweight coat material could be used (women's coats purchased in second hand stores can be cut down for this purpose). Jackets are rarely seen in any colors but black, dark green, dark blue or a very dark red.

The apron is about 18 inches wide and several inches shorter than the plahta. The festive apron is generally made of the same material as the jacket and has a broad band of embroidery across it near the bottom. A more everyday style of apron is white linen with a self-fringe which has, across near the bottom edge, cross-stitch embroidery or a design woven into the material. The apron should be straight and smooth with no gathers in the top.

A sash, about 2 inches wide, is worn wound several times around the waist over the apron and under the jacket. It is woven in a multi-colored design or it may be a solid color, usually red. It should be tied on one side with the two fringed ends hanging just below the hip.

The headdress worn with this costume is familiar to all folk dancers. It is a crown of colored flowers two to three inches high which tapers down toward the ear. The base can be made of a piece of buckram or cardboard covered with black or dark blue material. The artificial flowers are then sewn on the front and back. The headdress may be held on with an elastic band or any other device that is comfortable for the dancer. Across the back, attached to the elastic, a number of long colored ribbons hang down below the waist (one yard long for tall girls is a good length), and may be all the primary colors. Often they are decorated with embroidered flowers.

Many strands of red beads are worn around the neck. Ukrainian women obtained these beads by trading eggs for them in the market and they generally wore all they owned. Sometimes coins or crosses on chains were added.

Boots add the finishing touch to this costume. They may be black or red, only. The Ukrainian women prized their boots so highly that, during the years that this costume was generally worn, they would walk to church and other affairs in their bare feet carrying their boots, and put them on just a few steps from the door. Boots or bare feet are suitable with this costume. No other footwear is proper. Boots may sometimes be purchased

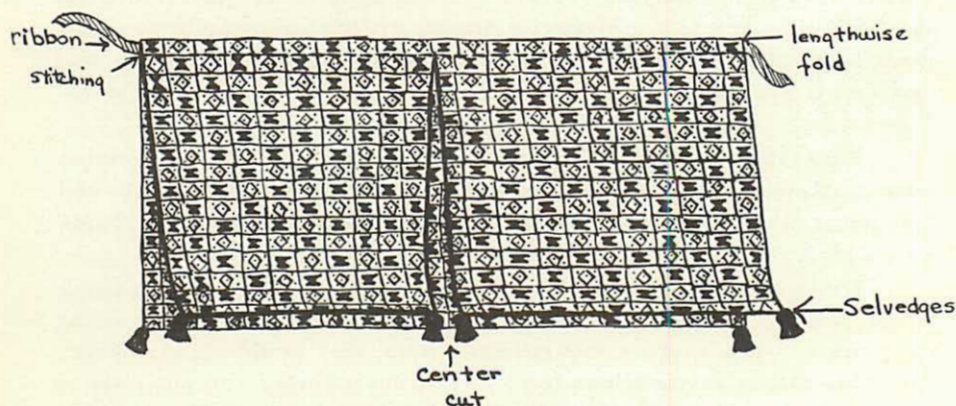
The sash is usually red wool, though other colors are also used. It needs to be five or six inches wide and at least $4\frac{1}{2}$ yards long with black fringe on each end. To tie this long sash several steps must be followed so that, when finished, there is a large knot in the center front and the fringe ends hang down from the waist at each side. Start tie by holding the sash with the center at the waist, center front. Then (1) bring ends around to cross at center back; (2) bring to front and cross one end over the other; (3) tie a knot in center front, and (4) tuck tails in at each side so that they come out over the top of the sash and so that the fringe ends hang down about $1\frac{1}{2}$ feet from the waist. A side knot is permissible for a shorter sash.

The hat worn with this costume is made of fur and is either black or grey. A triangle of dark material, with a bright colored ball tassel hanging from the point, may be attached to the top of the hat where it comes together. This "tail" should be made to hang down one side.

Highly polished black boots are always worn with this costume. Riding boots, if they are comfortable to dance in, are ideal as riding is just what this costume was designed for.

This should be a very comfortable costume for men to dance in, especially if the materials are kept fairly cool. It should be remembered not to confuse the Ukrainian costume with the Russian one.

(Editor's Note: This article is a reprint of one appearing in the September, 1955, Issue of "Let's Dance")



PLAHTA—as it would look spread out flat



"The Boy Who Would Not Dance" Photo by Don Yarrow
Happy Valley School, Ojai, California — Directed by David Young

* * * * *

Happy Valley School, in Ojai, California, is a non-sectarian, independent junior and senior high school, founded in the fall of 1946 with a small group of pupils. It is dedicated to the formation of well-balanced and fully developed personalities by those educational methods, new and old, which prove most effective.

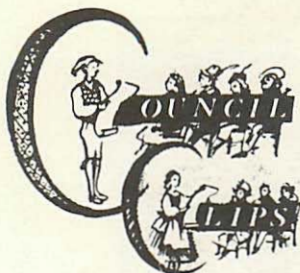
A strong, college-preparatory schedule is balanced by a variety of cultural courses and activities, one of which is folk dancing. As we believe that the music and dancing offered should be carefully selected, folk dancing takes the place of "rock-and-roll". All students participate as part of the physical education and recreation program. It is amazing how much this activity aids in the development of the student.

A most inspiring moment in the school year is just after graduation when many alumni, nostalgic for Happy Valley dancing, join with the new graduates and the present student body in an exhilarating experience together — folk dancing.

The exhibition folk dance group has, for the past nine years, been composing its own dances under teacher guidance. This policy gives the students a most valuable creative experience. From the early discussions when ideas are exchanged, through the arduous and trying task of adjusting these ideas to the music and the limitations of authentic folk dancing, through the tiring and time-sacrificing work of rehearsals, through the emotional tension and unexpected hazards of performances, and finally through the applause and appreciation of the audience, the students learn what it is to create an artistic production, a contribution of benefit to society.

David Young

FRESNOTES



The Fresno Folk Dance Council recently held its traditional installation dinner, at which time its new officers were introduced. They are as follows: FRANCIS RILEY, President; ART BAILEY, Vice-President; LOIS MILLSAP, Treasurer; LUCILLE ADKINS, Secretary; and LOUISE PETERSON, Historian.

The Council's Intermediate Class, the Guild, announced the new members of its governing Committee as KENNETH and EVA WIGHT, Chairmen; JOE and CECILIA DORRIS; FRANK and FRANCES PETERS; LOUISE PETERSON and DEAN BRADBURN.

JACK and CECILIA WISOTSKE are due a vote of thanks for their persistent and enthusiastic efforts which resulted in the formation of a class which is apparently filling a real need here. FRANK and FRANCES PETERS have been volunteering their services to teach the group dances which are so much a part of our repertoire.

Another Club to announce new officers is the Central Valley Dancers: President, WALTER RICHARDSON; Vice-President, WALTER STEIN-HOWER; Secretary, MILDRED SCHROEDER; Treasurer KEITH CULVER; Council Representative, KENNETH WIGHT.

Mary Spring, 2004 Clinton Street, Fresno, California

GREATER EAST BAY FOLK DANCE COUNCIL

The Greater East Bay Folk Dance Council has been holding most of its fifth Saturday parties at Bancroft School, in San Leandro. This past week it was confirmed that this school could not be used. Muir School has been substituted, instead. Therefore, please make special note of the change.

FIFTH SATURDAY COUNCIL PARTY - AUGUST 29, 1959 - 8 to 11 P.M. Moved from Bancroft School to Muir School, 1444 Williams Street, San Leandro. GREATER EAST BAY COUNCIL PARTY hosted by: Seminary Swingers, San Leandro Folk Dancers, East Bay Women's Dance Circle, Skirts & Shirts, and Dimond Dancers.

President, Bill Dinwiddie, hopes that since this is a money raising party for the Council, and it is the last one before Woodminster, there will be a large attendance to help defray expenses.

Dolly Seale Schiwal, 776 Bridge Road, San Leandro, Calif.

REDWOOD FOLK AND SQUARE DANCE COUNCIL

The remaining active members of the defunct Fay-Lou Twirlers have reorganized under the name of THE REDWOOD FOLK DANCERS. Officers of the new Club are EDDIE BARNES, President; DENNIS EVANS, Vice President and JOSEPHINE RITCHIE, Secretary-Treasurer. They hold their monthly parties at the Monroe Neighborhood Clubhouse in Santa Rosa, on the fourth Saturday of the month. The Council extends its best wishes for a very prosperous year to the new Club.

Mildred Highland, 4738 Sunshine Avenue, Santa Rosa, Calif.

SACRAMENTO COUNCIL OF FOLK DANCE GROUPS

Calling all folk dancers to dance at the California State Fair! The dates of the Fair this year are September 2 through September 13. The place, of course, is Sacramento. "Folk Dance Day" will be on the last Sunday, the 13th. We hope all folk dancers coming to see the fair will plan to come on that week-end and wear their most colorful costumes and help us to make this a successful and gala day. Sacramento people in charge of the program are KEN STENDALL, Chairman, JOE DAVIS and BOB ABBOTT, Committee, and WEE STEUBER, Exhibitions.

Plans are shaping up for the Third Annual Harvest Teen Festival, which will be held on November 22, in the Memorial Auditorium, in Sacramento, and not on the 15th as previously announced. This is a Festival for the Teenagers and given by Teenagers. These young people are working with a great deal of zeal and enthusiasm. Keep this date in mind. I'll report more on this later.

Irene Hendricks, 887 - 55th Street, Sacramento 19, Calif.

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Vacation time will soon be over and people will happily return to their cool native San Francisco. Autumn is always our "peak folk dance season", so be sure to have your non-folk-dancing friends check with the FOLK DANCE FEDERATION OF CALIFORNIA as to the whereabouts of new beginners' folk dance classes.

ELIZABETH FULLER, Publicity Chairman for CHANGS INTERNATIONAL FOLK DANCERS, who never fails to give me some news about her Club, is now vacationing in Chicago. CHANGS' new President is EDNA ROSE; Vice President, ROBERT CHEVALIER; Secretary, EDITH DEMRICK; Treasurer, ALLEN PATTERSON.

LLOYD DEMRICK'S foot is coming along fine; they say he is stomping around on the dance floor with a steel heel. Maybe a good name for him would be "Der Stomper".

Best wishes to newly-weds JACK and JUDY MONA. May their troubles all be "little folk dancers".

Gary Kirschner, 1655 - 43rd Ave., San Francisco 22, California

STOCKTON AREA COUNCIL NEWS

New Council Officers were installed at Murphy's Homecoming and Folk Dance Festival on July 19. Those slated to run the Council the coming year are: President, GRACE NOSSEK; Vice-President, LAURENCE ASHLEY; Recording Secretary, ADELE WILDER; Corresponding Secretary, HELEN CONDIT; Treasurer, ISABEL REYNOLDS.

Results of the recent election of Officers of the POLK-Y-DOTS are: President, DICK SPRADLING; Vice-President, WALT DENNY; Treasurer, ED HYMAN; Recording Secretary, EVELYN DIFFENDERFER; Corresponding Secretary, LA VERNE BALK.

The STOCKTON STEPPERS' new officers include: President, GERALD BAKER; Vice-President, PECK GAAR; Secretary-Treasurer, ROSE RODGERS.

Isabel Reynolds, 724 Loma Drive, Lodi, California

Editor's Corner

Requests have been made from time to time that we reprint articles on costumes that have appeared in previous issues of "Let's Dance" magazine that are out of print. We hope this information will be of value to our new readers and folk dancers.

A costume adds so much spirit and charm to a festival. It is worth all the time and effort required to know and make a costume for yourself, whether it be simple or elaborate. Correct materials and style are important. In many countries peasant costumes are no longer worn except on special festival days. In many instances they are handed down from great grand parents to grand children. At the present time some exist only in museums.

There are many sources of information on peasant costumes to be found in Libraries. National Geographic Magazines are excellent sources for descriptions of materials and proper colors.

Effective with this issue "Let's Dance" magazine will endeavor to bring to you a basic costume description which will not be too elaborate or too expensive to make, with the hope that more costumes will appear on Festival floors.

* * * * *

Due to the fact we allowed more pages than usual in this issue to a costume description, we were unable to print the "Record Finder" as reviewed by Paul Erfer.

There are many new and interesting recordings available, so be sure you read Paul Erfer's comments in the next issue.

* * * * *

We hope you will like the "Center Spread" showing the program of Festival Dances. By removing it one can still have access to the dance description.

To avoid confusion in reading the dance descriptions as they appear in the magazine, may I explain that the descriptions are arranged in the magazine in such a manner that they can be removed from the magazine, by lifting the two staples, and filed in separate binders. We will plan to print copy on the reverse side of the dance descriptions, when a full page is not required for the dance, which will not impair the usefulness of the magazine if the pages are removed.

CALENDAR OF EVENTS

LILLIAN KIESLICH
5720 Morse Drive
Oakland, California

RALPH MILLER
3455 Loma Lada Drive
Los Angeles 65, Calif.

FEDERATION FESTIVALS - NORTH 1959

AUGUST ----- (Open)

SEPTEMBER 13 - Sunday - 1:30 - 10:00
WALNUT CREEK - City Park
Theme: Walnut Festival
Hosts: Diablo Council

OCTOBER 24-25 - Sat. Sun.
FRESNO
Theme: Camp Reunion
Hosts: Fresno Folk Dance Council

NOVEMBER 8 - Sunday
SAN FRANCISCO - Kexar Pavilion
Theme: Treasure's Ball

DECEMBER 5-6 - Sat. Sun.
MERCED
Hosts: Merced Council

1960

JANUARY 9-10 - Sat. Sun.
SAN JOSE
Hosts: Peninsula Folk Dance Council
Institute: January 9

FEBRUARY - Oakland
MARCH - Sacramento
APRIL 23-24 - San Francisco
MAY - STATEWIDE - Long Beach
SANTA ROSA
Hosts: Redwood Council

1961

MAY 26-27-28 - Fri. Sat. Sun.
SAN JOSE
Theme: Statewide

REGIONAL FESTIVALS - NORTH 1959

AUGUST 23 - Sun. - 3:00-6:00 & 7:00-9:00
SAN FRANCISCO
555 Chestnut, San Francisco
Hosts: International Dancers of Mission
High and Valley Twirlers

SEPTEMBER 6 - Sun. - 1:30-5:30
SAN FRANCISCO
Eureka Valley Playground Gymnasium
Hosts: Anasmbi Norodnih Igraca Sokoli

OCTOBER 4 - Sun. - Afternoon & Evening
SANTA CRUZ - Auditorium
Hosts: Santa Cruz Breakers

OCTOBER 11 - Sun. - 1:30-5:30
SAN FRANCISCO - Sunset Playground
Gymnasium
Hosts: Fun Club and First Unitarian
Folk Dancers.

NOVEMBER 22 - Sunday
SACRAMENTO
Theme: Sacramento Teen Festival

DECEMBER 13 - Sunday
SAN FRANCISCO
Funston Field Clubhouse Gymnasium
Hosts: Scandinavian Folk Dance Club of
San Francisco

FOLK DANCE FEDERATION OF CALIF. TEACHER TRAINING PROGRAM - NORTH

1959

SEPTEMBER 26 - Saturday - 9:00 A.M.
OCTOBER 10 - Saturday - 9:30 A.M.
OCTOBER 31 - Saturday - 9:30 A.M.
NOVEMBER 14 - Saturday - 9:30 A.M.
NOVEMBER 21 - Saturday - 9:30 A.M.
DECEMBER 5 - Saturday - 9:30 A.M.
DECEMBER 12 - Saturday - 9:30 A.M.
SACRAMENTO - Location Undetermined
Co-Sponsored by Sacramento State College
(\$15.00-One Unit Upper Division College
Credit. (Should attend 6 out of 7.)

SPECIAL EVENTS - NORTH 1959

AUGUST 16 - Sunday - All Day
OAKLAND
Folk Dance Federation of California Meet-
ing of Executive Board, Council Presidents
and Committee Chairmen

AUGUST 23 - Sun. - 12:30-3:00
SAN FRANCISCO
555 Chestnut, San Francisco
TEENAGE INSTITUTE
(Dance Institute taught by Scholarship
Teenagers)

AUGUST 30 - Sun. - Noon - 10:00 P.M.
GUERNEVILLE, Armstrong Redwood
State Park
14th Annual Potluck Dinner
Hosts: Petaluma Int'l Folk Dancers
Dancing: 1:30-5:30 & 7:00-10:00

SEPTEMBER 5 - Sat. - 8:30 P.M.
OAKLAND - Woodminster Amphitheatre
Theme: "Dancers' World"
After Party: Colombo Club
5321 Claremont Ave., Oakland

SEPTEMBER 6 - Sun. - 1:00-5:30
RODEO - Garrettsen School, Parker Ave.
Hosts: Novato Folk Dancers
Special: Hot Lunch to folk dancers in
costume

SEPTEMBER 27 - Sunday
SONOMA
Theme: Vintage Festival

TEACHERS' INSTITUTE - NORTH

SEPTEMBER 20, 1959 - Sunday
OAKLAND
Oakland High School

FEDERATION FESTIVALS - SOUTH 1959

AUGUST 15 - Sat.
SANTA BARBARA
Hosts: Santa Barbara Folk Dancers

SEPTEMBER
POMONA
Pomona Fair Grounds
Hosts: Jr. Federation

SEPTEMBER 12-13 - Sat. Sun.
CHULA VISTA
Hosts: Folklanders

OCTOBER 25 - Sunday
LONG BEACH
Hosts: Silverado Folk Dancers

NOVEMBER 7 - Saturday
HEMET
Hosts: Hemet Int'l Folk Dancers

REGIONAL FESTIVALS - SOUTH 1959

OCTOBER 3 - Saturday
BAKERSFIELD
Bakersfield Fair Grounds

NOVEMBER 22 - Sunday
HUNTINGTON PARK
Hosts: Huntington Park Folk Dancers

SPECIAL EVENTS - SOUTH 1959

AUGUST 16-22 - Santa Barbara 4th Annual
Folk Dance Conference Santa Barbara
College

AUGUST 22 - Saturday
SANTA BARBARA
Folk Dance Conference Festival

AUGUST 22 - Saturday
BURBANK
U.S. Scottish Memorial Center

OCTOBER 10-11 - Sat.-Sun.
International Institute
435 S. Boyle Street, L.A.

WALNUT CREEK'S Family Restaurants
Famous For Smorgasburgers

TWO LOCATIONS TO SERVE YOU

DOWNTOWN

1532 N. MAIN
YE 4-4501

OAK PARK

3185 N. MAIN
YE 5-7272



"Good Food & Friendly Service"

Oven Fresh Pies
Kountry Fried
Chicken

Breakfast
Lunch
Dinner

WALNUT BOWL

"Bowling Around the Clock"

DIABLO ROOM

Cocktails - Dining

Phone: YE 4-4000
For Reservations

COFFEE SHOP

Breakfast, Lunch, Dinner

"Air Conditioned"

Botelho & Main Streets
WALNUT CREEK



MELS WALNUT DINING ROOM

Cocktails - Lunch - Dinners

JAZZ COMBO

Friday and Saturday Nights
in the Walnut Room

DRIVE IN RESTAURANT

OPEN 24 HOURS

1910 North Main Street
Walnut Creek, California