

APRIL 1963



DANCING IN MEXICO

*Photo: Courtesy of Mexican Government
Tourism Department*

Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING

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MAGAZINE OF FOLK AND SQUARE DANCING

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ON OUR COVER



DANCING IN MEXICO

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THE MEXICAN PEOPLE, THEIR RACE, DANCE AND COSTUMES

It has been said that Mexico has already forgotten when it started dancing. Later the dance became an art and also a pleasure in spite of the fact that originally it was meant to honor the gods, to ask for rain, for success in war, etc. The ancient Mexicans believed that the sun died every night, and must be appeased and fed so that it would live and come up again on the following day. Therefore, there were sacrifices and also dancing.

Ritual dancing was taught to boys and girls at school, where they also learned to sing and to play musical instruments. On important feast days entire towns danced. On religious days there must always be a group of dancers outside the church. They dance all day and many times all night. If the festivities are to continue for a week, the dancing goes on just the same, a group relieving another as they fall on their feet. Dancing, for these people, is a most serious business, and no one is allowed on the grounds who should not be there for a specific purpose. Sometimes they don't even allow visitors to take photos.

East part of the country has its special dancers. The Yaquis of the Northwest do the Deer Dance and the Pascola. They wear Deer horns on their heads and large rattles tied around their ankles. They beat a tune with their bare feet and the rattles.

Jalisco offers the Sonajeros, another type of rattler, made out of hollow wooden sticks carved in clever bass relief. The Paixties wear voluminous costumes of grey moss with masks over their faces. A hand with a small rattle, beating a rhythm of one-two, one-two, may be seen protruding from between the folds of the enveloping costumes.

Michoacan may be said to offer many dances, but we find that the Viejitos Dance is the more typical of the region. "Viejitos" means "Little Old Man", and that is exactly what the dancers dress like. Of course, they are young men, with wigs, masks and the native dress, protected by a heavy cloth. The Viejitos form a circle and dance around a pretty girl.



THE VIEJITOS DANCE . . . (Photographer unknown)

The state of Oaxaca is famous for its spectacular feather dance. The dancers wear beautiful and colorful dresses, in addition to their imposing headgear made out of thousands of feathers, tinted in bright colors.

The different races that peopled Mexico offer their own characteristics, customs, dances and standard of living. When the Spaniards came to this land there were three tribes in the Northern part of the Baja California Peninsula, the Cochimies, the Guanicuras and the Paricues, who knew very little about each other. These people still lead a very primitive life. They dress very simply in a white shirt and denim pants. They also like to wear felt hats, and their dancing, in some of their villages, is very primitive. They dance to the tune of a few empty cans full of pebbles, but some of them, closer to the American border, have taken to the portable phonograph and recorded music. These tribes are of the **Yumana Family**.

There are no more than two hundred left of the **Seriana Family**, who make their home on the coast of Mexico (Pacific Side). They stand taller than most of the other races and have well developed bodies. They dress with whatever comes into their hands. The women like to wear the rattles from rattlesnakes made into a string with human hair. They still preserve an ancient custom of dancing in honor of a girl who reaches marriageable age. The girl stands in the center of a circle of dancers, who keep dancing for the entire day and the following night. Their musical instruments are violins with a single string, usually played by a woman.

Of the **Pimana Family** there are the Papagos, who are backward, due to the distant settlements where they make their home. Their inclination for intoxicating beverages makes them unwilling to work. In spite of this handicap, they seem to have a perfect domestic life and they get along with their women. They are usually clad in a simple shirt and denim pants, with a straw hat to top it all. They have learned to wear shoes, and their women wear long skirts and a "Rebozo". Their dancing is done during harvest time, but while dancing they hold in their hands strands of human hair, perhaps as a leftover from the times when they danced before entering the battlefield.

The Opatas, another tribe of the Pimana group, have learned to till the land, and they also work ceramics. Their women are adept at cloth weaving, so they manufacture all of their clothing.

The Pimas, also of this group, are tall men, but their women are short and fat. They cultivate the land and they are especially adept and clever in irrigation. They dress like many other tribes with a simple shirt and pants of denim. They cover their heads with a straw hat and their feet with traditional "Huaraches". In addition, they like to tie a triangle of cloth to their middle, allowing the longer part of the triangle to hang behind their backs from the waist down. They do not enjoy dances of their own, but they join in ceremonial dances.

The Huicholes, of the **Nahuatlan Family**, make their home in Northern Jalisco state, and their origin is not known. They are fancy dressers, and their shirts are richly embroidered. Ribbons hang from the edge of their hat brims, and there are feathers on the crown. For additional effect they like to hang several leather bags from their shoulders. These bags are richly carved, and some of the men wear as many as a dozen when they attend some celebration.

The Huichol lady is also proud of her garments, which are usually three. A short, simple shirt, underneath, and a blouse on top. The blouse is designed in such a way so that a triangle hangs in front and another in the back. The skirt is plain enough and is tied to the waist with a narrow ribbon. Like as not she may wear sandals; but she must have the proper ornament for the head. Several narrow ribbons twist around her head, and she is overloaded with earrings and white and blue bead collars.

The **Tarascan Family** live in the state of Michoacan. The man's dress is simple, consisting of a shirt and pants of the same material, a short serape that comes to the waist, and his head is covered with a straw hat.

The lady from this family has a special feature to her garments. Aside from her "Huipil" or shirt, which she takes time to embroider, she wears the most amazing skirt. It is really a very long strip of heavy woolen cloth, generally blue, that she pleats patiently around the waist. It is generally known that when a Tarascan girl takes off her skirt the whole family can have a warm bed cover.

DANCERS IN COSTUMES OF TEHUANTEPEC



Photo: Courtesy of Mexican Government Tourism Department

The **Mixtec-Zapotec Family** are clever people in the manufacturing of garments. They also seem to be clever designers, for their women wear the fanciest clothes.

The Mixtec women favor a pleated blue skirt made from a handwoven cloth. The blouse is always hand embroidered. Several of their costumes are made from cloth from hand operated looms. They wear a rebozo, or native shawl, and also a large kerchief folded in a triangle. Their hair is worn in tresses hanging down their back, and the ends are embellished by large bows of fancy ribbon.

The Zapotec man wears a long shirt that falls over the pants. The pants are tied to the waist by a red band, and they top it all with a "cupulina", a sort of jacket made from pliable leather, probably kid, with three-quarter length sleeves, the ends of which are cut in frills. Older men like to wear a kerchief on top of the head, just under the hat with a wide crown and very short brim.

THE MEXICAN PEOPLE (continued)

The Zapotec girl dresses in a simple blouse, often made from cheap material. The skirt is fashioned from several strips of cloth united together by laborious stitching in colored thread. She likes to wear Huaraches, with a strip of leather parting the big toe to reach the ankle, where it fastens. She also wears a "rebozo", and this is where she shows a certain feminine originality. She likes to turn the rebozo ends upward and then cross them over her head, so the frills at the right end fall over the left ear, and vice versa. This is supposed to be a protection from the sun, but habit makes it a constant practice. This woman is most devoted to her trinkets, which she likes to wear in considerable number. Her hair is tied with colorful ribbons.

There is not much to say for the Tepehua men's attire in the Totonac Family, but the girls can be identified by a "Quexquemilt" or tunic with two colorful stripes that feature many embroidered figures. They also bind their blouse to the body by a wide band, also embroidered. The Totonacs wear wide pants and a sort of Mother Hubbard, sometimes striped in black and white. In tropical weather they don a light shirt made from cotton cloth. The hats have peculiarly low crowns and wide brims. The ladies wear a blouse and skirt, with a wide embroidered tunic on top. They used to wear flowers in their hair, but modern industry has substituted these for colorful ribbons.

In the southwest of Mexico, where the Maya-Quiche Tribe lives (mainly the states of Campeche and Yucatan), a good Saturday night social event is celebrated at a Vaqueria. No one would think of attending a Vaqueria without being properly dressed, and this means the beautiful mestiza costume. At first sight the mestiza costume may seem a little plain in line, for it seems to fall straight from the shoulders with a square cut neck. The neck and hem of these dresses are always decorated with hand embroidered flowers of vivid colors, but one must look closer to notice that the outer garment falls loose, while underneath this silken cover the mestiza uses other parts of the dress that cling closely to her waist, thus marking the hip lines.

The Vaqueria is, properly speaking, a collective dance. Attending girls, with large silken bows on their jet black knotted hair, sit around the dance hall until they are asked to rise by the Master of Ceremonies. This man collects them by pairs, one on each arm, and walks them to the middle of the hall, forming a line as long as the place will bear. Boys immediately step forward and form another line parallel to the girls, each man being careful to stand in front of the girl he wants to dance with. As the music starts with a curious rapid rhythm, it is the boys that start beating the floor with their sandaled feet. The girls are free to join in the dance, with little mincing steps at first. By this time the boys are dancing in circles around the girls, as if asking them to join with them. Boys and girls never touch each other during the Vaqueria. The actual fiesta is called Vaqueria, but the rhythm they dance is really a Jarana, and there are several ways to execute this lively rhythm.

There is one small but significant feature of the Jarana dance that has made it very popular in the whole country, in spite of the fact that the dance, itself, is practiced in Yucatan and Campeche only. This small feature is a halt, quite unexpected, called by the MC, and which, conventionally, means

the only chance that the male dancers get to speak to their lady friends. The MC may cry "BOMBA" at any time, and the orchestra stops playing and the dancers stand in two lines, males in front of their girls. The boy that has anything to say to his girl is supposed to grab the chance, but he must do so with a short poem most suited for the occasion. He is taking a chance to be booed for his clumsiness, but he can also carry the house with a loud applause. These four line poems are popularly known as "Bombas", meaning, literally, bombs. Boys who are supposed to be courting a girl cannot afford to miss a single bomba to tell their lady love what they think of her.



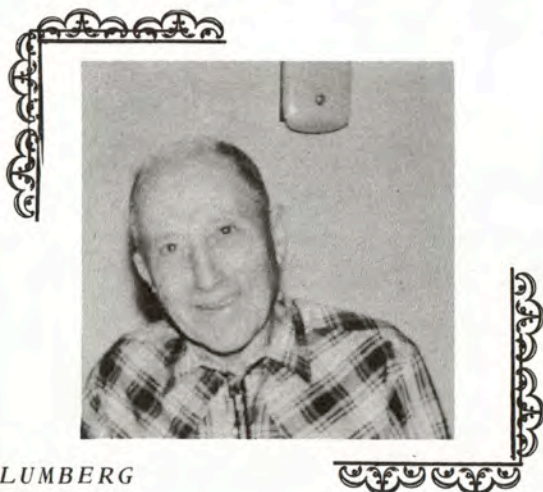
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People Worth Knowing

By . . . Eve Meyer and Daudee Douglas



CHARLES BLUMBERG

(Photo taken in 1962)

"Folk dancing keeps you young", says Charles Blumberg, and Charlie ought to know, he is 86. He began folk dancing at the Jewish Community Center about fifteen years ago.

For several years he was a member of the Fun Club. When they had to drop some of their dancing nights, Charlie, after *shopping around*, joined Carrousel.

High point of Charlie's dancing life was a three month Folk-Lore Tour of Europe conducted by Vern and Millie von Konsky in 1952. Millie and Vern say the tour was much more fun because Charlie was along. He participated in all the activities, was always cheerful and ready to go, and always had real fun-ideas to share. On shipboard, he began the folk dance programs by taking a lady from the audience and doing the Viennese Waltz.

While in Europe he bought two paintings; copies of Van Gogh's Self Portrait and the Mona Lisa, which he refers to as "My Lady". When the tour started home, he went on to Israel to visit relatives for a month.

Charlie was born in Latvia and came to San Francisco about 1897. He married in 1901. Going through the Earthquake and Fire of 1906 was too much, though, and he moved to Sacramento, where he changed his profession from tailor and went into business for himself cleaning and blocking hats.

He and his wife raised five children, and busy as he was, he made it a point to play handball at the YMCA and to hike as much as possible. When it was time for the children to go to college, the family moved to Berkeley.

Charlie has outlived his wife and one son. The other son, Al, is a high school teacher in Sacramento. One daughter, Sadelle, teaches grade school in Berkeley. Another daughter, Gertrude Resnick of Kentfield, is an artist.

And the other, Esther Jacobs of Oakland, is a licensed pilot and ardent square dancer.

Charlie takes complete care of himself and his apartment. Both are immaculate. He's more or less vegetarian in his cooking. He's always busy but never rushes. At home he listens to good music and reads. His children have tried to give him a television but he won't have one, *waste of time*, he says.

He swims every day at the Jewish Community Center and suns himself while helping with the gardening. He loves to putter in his Kentfield daughter's garden too. And every day he walks, "Now that President Kennedy has started the fifty-mile hikes, I'm not such a freak anymore".

In addition, Charlie folk dances at Carrousel Fridays, at other clubs' parties, attends all the local festivals if he's in town, and never misses the Camellia Festival in Sacramento or the Woodminster performance in Oakland . . . all this by a man who broke his back in 1934!

Charlie likes the friendly people who folk dance, and he likes the music; he likes "Let's Dance", he's been a reader and subscriber for many years. And he is so happy that he still can dance.

Carrousel's members are very proud of Charlie, and now that they can no longer surprise him on his birthday, he's been put in charge of giving his own party. Charlie asks you, "Please come to my birthday party next year, January 3, 1964".

Charles Blumberg - on Folk-Lore Tour in Europe



*Charlie on Tour in 1952
(Partner unknown)*



On Shipboard 1952 Tour

UNIVERSITY OF SOUTHERN CALIFORNIA

IDYLLWILD ARTS FOUNDATION



FEDERATION AND UNIVERSITY OF SOUTHERN CALIFORNIA
OFFER SUMMER FOLK DANCE COURSE FOR FUN OR CREDIT

Early this year Dr. Max T. Krone, Director of the Idyllwild Arts Foundation announced that the mountain facility has been formally affiliated with the University of Southern California and has a new name - **The Idyllwild Campus of the University of Southern California**. The entire educational program, including the summer Folk Dance week now has become a function of the University and carries with it one unit of USC credit in either PE 217 or PE 417 for the week's work. The Folk Dance Workshop will be held the week of July 7 to 12 with a separate week-end institute, covering additional material, on the week-end of July 12 to 14.

Of special interest to teachers and advanced students is the Integrated Workshop offered for the two weeks of June 30 to July 12. This course offers 2 units of upper division Mus. Ed. credit and includes both Folk Music and Folkdance and is concerned with the folklore, customs and traditions of the countries being studied.

The Folk Dance Faculty includes such well known leaders as Vyts Beliajus, wide traveling teacher and Editor of *Viltis*, a national folk magazine; Madelynne Greene famous for her interpretive dancing and original research, who has just returned from an extended European study tour; Millie von Kinsky, Oakland leader, with an inexhaustible supply of material especially known for her work with Bay Area teacher training programs and the Woodminster show; Grace Nicholes who will specialize this year in dances of the latin americas; Yovan Zwol, musician and Israeli specialist and Gordon Engler, distinguished Southern California authority and teacher of Balkan lore and dance, who will be one of the featured Weekend Institute instructors. Lee Snow will offer a class in Folk Embroidery during the week. Nate Moore, Elma McFarland and Vivian Woll of the Idyllwild Committee of the Federation will round out the staff.

The village of Idyllwild and the campus are beautifully situated in a mile high forest often called "the loveliest spot in California". It consists of 300 acres of lush meadow and virgin forest. Its modern buildings are so designed that they blend into the landscape and make it difficult to distinguish where the outdoors ends and the indoors begins.

In the 12 years since Dr. Krone discovered this valley while on a week end outing and secured the sponsorship and aid of such people as the late philanthropist Atwater Kent, "Music Man" Meredith Wilson, Jose Iturbi and others the campus has grown from an idea on paper to a unique educational complex of 38 buildings and is still growing. Included are the Bowman Center a combination auditorium - administration building where evening folkdance and folklore programs are presented, an outdoor dancing pavilion, an olympic size swimming pool, a spacious cafeteria and new in 1963 - the Conference Hall with 3500 square feet of hardwood dance floor and two new Residence Halls with wall to wall carpeting, private baths and infra-red heating.

Living accomodations have increased from 40 in 1950 to 250 in 1963. These accomodations range from country club living afforded by the new residence halls through cabins for four at Troy in Idyllwild, dormitories near the Bowman Center, Bluebird Hill Lodge and other cabins owned by the Foundation in and around Idyllwild and plentiful camping and trailer facilities located not only on campus but also at the Riverside County Park and the California State Park.

Housing facilities at Idyllwild can meet every budget and taste. One can spend as little as 50¢ a night at the Riverside County Park to \$4.75 per day at the Residence Hall and a weekly meal ticket can be purchased at a reduced rate. There is also a snack bar on campus and a complete grocery and shopping center in the village.

Tuition for the Folk Dance Workshop July 7-12 is \$32.00. The Weekend Institute is an additional \$7.50 for students registered for the week and \$12.50 for those attending the Weekend Institute only.

The Folk Dance Workshop Week is administered under the auspices of the University of Southern California and co-sponsored by the Folk Dance Federation of California, South through the Idyllwild Committee under the chairmanship of Nate Moore and includes Elma McFarland, executive secretary and Kenny Kingsbury, Bertie Lieberman, Bev Lyon, and Vivian Woll.

Unique among all Folk Dance Camps is the Children's program offered at Idyllwild. Supervised by accredited teachers and assisted by specialists from the regular faculty in music, art, drama and dance, a program for every age level is scheduled to coincide with the adult program so that dancing parents may relax and learn free of worry and enjoy a true family vacation in the mountains.

Folk dancers who are also singers will have the opportunity to participate with and to know such personalities as Sam Hinton, Pete Seeger, Bess Hawes, Marais and Miranda and many others, all of whom have earned a legendary fame for their recordings, concerts and television work.

In the course of a typical day classes are scheduled at hour intervals from breakfast to noontime. An effort is made to schedule no more than two classes in every hour and repeat all classes at staggered intervals to the end that all may have an opportunity to review or to get material which might otherwise be missed. After lunch there is free time for workshops, swimming or sleeping.

In mid-afternoon classes resume in the outdoor pavilions or new conference hall with its glass wall pushed by to let in the piney air. After dinner there is a "Let's Dance It Again" review session. This is followed by a folklore or folk music program presented by the world travelers on the faculty.

(continued on page 34)



GRACE NICHOLLES



YO VAN ZWOL



VYTS BELIAJUS



THE VON KONSKYS IN THE WOODS



COTTAGES FOR 4



DANCE FLOOR - NEW CONFERENCE HALL



MADLYNNE GREEN LISTENS TO ALPHORN SOLO BY DR. KRONE



DORMITORY



DANCE CLASS

S Q U A R E V I E W

"Fresco" Cain

"Square Through – Good! Let's get back to Folk Dancing". Have you ever heard this before? For some reason this call seems to confuse many dancers.

I was lucky enough to be in San Jose for the Winter Star Festival last January. When Ace Smith called "Love Ya", a singing call with a medium fast Square Through, and Harlan Beard called the patter at the end of this column, confusion reigned. Whose fault is this? The Square Through was taught thoroughly three and four years ago, and now all of our teachers (with a few exceptions, of course) seem to feel that everyone knows it. Beyond this, dancers almost never stop to ask a caller to go over a particular call, but wait until it is called, when a little uncertainty costs the set an entire figure. Callers are glad to help, but they need to know before the square. When squares are formed at a party or festival, it is too late.

The Square Through is first and foremost a *square* movement. It starts with a right hand to your opposite, pull by, turn to face your original partner, give her a left hand, and pull her by. At this point you have completed a Half Square Through. Then turn, face your opposite, join right hands and pull by. Now you have done a Square Through Three-Quarters Round. Now turn and face your partner, give a left hand to her and pull by. This completes the movement. There is no courtesy turn. At no point in the figure *will anyone go under another person's arm.*

You now have a new partner, the girl who was your opposite at the beginning of the Square Through. Your original partner is directly behind you, and facing away from you. If you started from your home position, you are now facing your corner.

Remember – when doing a full Square Through, or any of its fractions, the last thing you do is pull by, not turn. Thus, it's right, left, right, left, pull by and STOP!

From here, things can and will go anywhere. For instance: do a Half Sashay, and then a Square Through. This is a spot where everyone feels a bit uncomfortable because you are turning the wrong way. If you are in two lines of four, there is a temptation to join the couples Squaring Through (Square Throughing??) beside your own foursome. The Square Through, like the Right and Left Through, is a two couple movement. The two "lines of four Square Through" also is a bit disconcerting because the center four ends facing in, or facing each other, while the outside four will be facing out. However, take heart, for it is the Caller's job to get you out of it. Johnny Eskenazi, of the Gateswingers, in San Francisco, uses a figure like this in which the outside four (facing out, remember) are men, and

(continued to page 24)

TURNING SYRTO

(continued)

per meas. These turns can be substituted for the action of meas 2 and the first ct of meas 3, or meas 6 and first ct of meas 7, but at no other time in the dance, thus

RIGHT TURNS

- 2 Cross L in front of R, release hands, begin a CW turn (cts 1,&); completing turn, step R to R (ct 2); step L in front of R to begin another CW turn (ct &).
- 3 Step R, completing turn (ct 1, &); cross L in front of R, leaving R in place (ct 2); step on R in place (ct &). Continue to flow in LOD during meas 2 and (ct.1, & of meas 3.
- Repeat action of meas 4-5 as in original description, rejoining hands during meas 4.

LEFT TURNS

- 6 Cross L behind R, release hands, begin a CCW turn (ct 1, &); step R in LOD (ct 2); cross L behind R beginning another CCW turn (ct &).
- 7 Step R to R, completing turn (cts 1, &); cross L behind R, leaving R in pos (ct 2); step R in place ct &).

Repeat meas 8 as in original description, rejoining hands.

Note: The leader may signal turns by raising his outstretched R arm above head, sometimes accompanied by shout or whistle. The signal must precede the turn by at least 1 meas. Turns in both directions need not be executed in one phrase of 8 meas. Sometimes the Right Turns are done during meas 2-3, and other times the Left Turns are done during meas 6-7.

TURNING SYRTO

GREECE

This variation of the Syrto (sear-toe) was introduced by Sonny Newman, New York City, at the 1962 University of the Pacific Folk Dance Camp. The turns in the dance are a natural outgrowth of the swinging movement of the body, and although they are not basic to the dance, they do make an interesting variation. They should be done *only* at the leader's indication. The costume worn by the women who did this dance included large silver ornaments on their wide belts. These ornaments reflected the sun as the dancers swung from side to side.

Record: Olympia 24-13 "Picnic in Greece," Side 2, band 4,
"Nesiotiko Syrto" - slow the tempo somewhat.

Festival F-3511

The original specific music for this dance is not available, but any smooth flowing, fairly fast melodic syrto is acceptable. The rhythm may be most easily counted "Slow (cts 1, &), quick (ct &)"

FORMATION: Open circle, facing ctr. Hands are joined at shoulder level, elbows bent. The leader is at R end with R arm extended at shoulder level, palm fwd. Dancer at L end usually carries hand on hip.

STEPS AND STYLING: Grapevine, walking turn.

The dance moves swiftly and smoothly with the shoulder leading the body into an even, regular swing from L to R.

MUSIC 2/4

PATTERN

Measures

- &, 2, & INTRODUCTION - No action. Leader may begin on ct 1 of any meas.
- 1 Step R to R, body swings to L (cts 1, &); cross L behind R, body still swings L (ct 2); step R to R, body swings to R (ct &).
 - 2 Cross L in front of R, body still swings to R (ct 1, &); step R to R, body swings to L (ct 2); cross L behind R, body swings to L (ct &).
- Note: The first 2 meas are a grapevine in slow, quick, quick rhythm. The body swings in even cadence to L on cts 1, &, 2, to R on cts &, 1, &, to L on cts 2, &.
- 3 Step R to R, body swings to R (cts 1, &), cross L in front of R, leaving R in last pos (ct 2); step on R in place (ct &).
 - 4 Step L to L, body swings to L (cts 1, &), cross R in front of L, leaving L in last pos (ct 2); step L in place (ct &).
- Note: To this point the dance is the usual syrto with the addition of an extra body swing in meas 2
- 5 Step R to R, body swings to R (ct 1, &); cross L in front of R, body still swings to R (ct 2); step R to R, body swings to L (ct &).
 - 6 Cross L behind R, body swings to L (ct 1, &); step R to R, body swings to R (ct 2); cross L in front of R, body still swings to R (ct &).
 - 7 Step R to R, body swings to L (ct 1, &); cross L behind R, leaving R in place (ct 2); step R in place (ct &).
 - 8 Step L to L, body swings to R, (ct 1, &); cross R behind L, leaving L in place (ct 2); step L in place (ct &).

Repeat meas 1-8 to end of music.

TURNING VARIATIONS

Double turns travelling in LOD can be initiated by the leader by giving a signal before the pro-
(continued on page 13)

SCHOTTIS PARA DOS PAREJAS

(continued)

- 5-8 Ptrs rejoin hands to repeat action of meas 1-4; reverse ftwork and direction, M beginning R, W-L; move away from opp cpl. End in original pos.

III. DIAMOND AND SCHOTTIS COMBINATION

- B 1-8 Repeat action of Fig I, meas 1-8.
9-16 Repeat action of Fig II, meas 1-8.

IV. HALF DIAMOND - SCHOTTIS FWD, STAMP

- A 1-2 Repeat action of Fig I, meas 1-2, to face directly twd ctr of diamond.
3 Schottis swd twd opp cpl.
4 With 3 heavy stamping steps (hold on ct 4), move directly away from opp cpl. Hands remain joined and outstretched.
5-8 Repeat action of meas 1-4 to complete diamond. End in original pos.

V. THE CROSS - CHANGING PATTERNS

- C 1-3 Repeat action of Fig II, meas 1-3. Drop ptrs hands on ct 4 of meas 3.
4 M take hands of opp W, cpl make 1/4 turn R and schottis away from opp cpl. Dancers have now covered 1/4 of the cross.
5-16 Repeat action of meas 1-4 three more times, to complete cross and end in original pos. Drop hands.

VI. STEP HOP - TURN AWAY

- D 1-2 With 2 step-hops swd twd opp cpl (M-L, R; W-R, L) complete one turn L, W-R; face ptr, step-hop, tap hop in place.

- 3-4 Repeat action of meas 1-2; reverse direction and ftwork. End in original pos.

- 5-16 Repeat action of meas 1-4 three more times.

VII. STEP CLOSE AND TAP

- E 1 In closed pos, with two step-close-steps, M begin L, W-R, move swd first corner of diamond; M pass back to back.
2 M step swd L and tap R toe twice beside L, no wt; W opp ftwork.
3-4 Repeat action of meas 1-2; reverse direction and ftwork (M begin R, W-L). End in original pos.
5-6 Repeat action of meas 1-2, moving in small CCW circle. M back around.
7-8 Repeat action of meas 5-6; reverse direction and ftwork. End in original pos.
9-16 Repeat action of meas 1-8

VIII. THE HALF CROSS

- C 1-8 Repeat action of Fig V, meas 1-4 twice. Travel half way around the cross. End opp original pos with own ptr.

XI. DIAMOND AND SCHOTTIS COMBINATION

- A 1-8 Repeat action of Fig I, meas 1-8 (Schottis and Step-hops).
B 9-16 Repeat action of Fig II, meas 1-8 (Schottis combination).

X. FINALE - (HALF DIAMOND)

- A 1-8 Repeat action of Fig IV, meas 1-8; on last 3 stamps, M place hands behind back, W hold skirt to side, face each other as music ends.

NOTE: Cpls will end in opp place from starting pos, with own ptr.

SCHOTTIS PARA DOS PAREJAS

(SCOTTIS FOR TWO COUPLES)

MEXICO

Scottis Para Dos Parejas (Pa-ra Dos Pa-ray-has) was learned in Mexico from Rafael Chessal, Mexican dancer, artist, and schoolteacher, by Henry "Buzz" Glass, who introduced it at University of the Pacific Folk Dance Camp, Stockton, California, 1961.

It's component parts are reminiscent of the schottis danced in Mexico at the turn of the century. The dance may still be seen at fiestas and holiday celebrations. It is unaffected in its stylization, using a basic Mexican Schottis with its hearty, earthy quality. Although the schottis was an importation, it soon was marked by those characteristics and qualities which stamp it unmistakably Mexican, including body posturing and quality of movement.

MUSIC: Record: ASP 120 A, "El Barretero"

FORMATION: Performed in units of two cpls (dos parejas) placed informally about the floor. Ptrs face, joined hands outstretched to the side about chest height. Cpls stand about six feet apart, M with L shoulder twd opp W. During the figures, cpls dance around each other, twd each other, to and away from each other, or on a diag.

STEPS AND STYLING: Basic Mexican Schottis: Move to M L, lift L ft about six inches from floor with toe pointed downward (ct &), step L to L side (ct 1), step R across L (ct 2), step L to L side (ct 3), hop on L (ct 4). Knees are kept slightly bent on the schottis; there is almost a feeling of a chug on the step-hop, with a slight pulling of the hips. Lower lead hands over lead ft. W dance counterpart. Step-hop* (During step-hops, M clasp hands behind back, W hold skirt, wrists turned slightly fwd). Step close*

* Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 150 Powell Street, San Francisco 2, California.

MUSIC 4/4

PATTERN

Measures No Introduction

I. DIAMOND - SCHOTTIS & STEP HOPS

- A 1 Cpls start on opp corners of diamond. Lower lead hands; with one schottis step move CCW to first corner of diamond, M pass back to back. On step-hop (ct 4), make 1/2 turn CW to proceed along second side of diamond. (M is now on outside, W on inside).
- 2 Repeat action of meas 1 to second corner of diamond; reverse ftwork (M begin R, W L) and hand pos.
- 3-4 Repeat action of meas 1-2 to end in original pos. Drop joined hands.
- Note: There is one schottis step to each side of diamond, with a change of direction on ct 4 (step-hop).
M clasp joined hands behind back, W hold skirt. Bend fwd slightly from waist.
- 5-6 M turn L, W-R in place with 3 step-hops and a tap-hop. (Step L (ct 1), hop L (ct 2), step R (ct 3), hop R (ct 4); step L (ct 1) hop L (ct 2), tap R lightly (ct 3), hop L (ct 4).
- 7-8 Repeat action of meas 5-6; reverse direction and ftwork (M begin R, turn R, WL, turn L).

II. SCOTTIS COMBINATION

Ptrs join hands outstretched, chest height.

- 1 Schottis swd twd opposite cpl, meet in ctr of diamond.
- 2 Schottis swd away from opposite cpl.
- 3 Repeat action of meas 1.
- 4 Ptrs drop hands; with 2 step-hops make one turn away from each other (M-R, L, W-L, R) to end in original pos.

(continued on page 15)





CALIFORNIA FIRST IN FOLK DANCING

By *Walter Grothe*

In these days the headlines of California being now or in the near future the first State of the Union, populationwise, it may be interesting to examine how we stand in that respect in our Folk Dance activity. There is no question that in numbers we are first in the Union. No other State has so many activities and functions in the Folk Dance Field to offer, and, although many have Federations similar to ours, none is as well integrated and covers such large territory as the Folk Dance Federation of California, North and South.

However, it is not the purpose of this article to pat ourselves on the back in self admiration and sit back and rest on our glory, but rather to examine whether we take advantage of this fortunate situation and whether there is not room for improvement. It took many years of hard work and struggle in the early days to build up the Folk Dance movement. We had defeats, but our enthusiasm carried us on, and the organization we now have is the result of great devotion and unselfish effort of many individuals. People who have entered the Folk Dance world in the last few years often do not realize this, and take all that is being offered to them for granted.

There is in our Folk Dance movement today, without question, a certain apathy and a lack of willingness to help and work. This we must overcome. We must again take the attitude of "How can I help". We must support those efforts that need support in order to continue and increase the Folk Dance movements such as our Classes, Clubs, Festivals, Institutes, Folk Dance Camps, "Let's Dance" Magazine, etc. We must try to improve the quality of our dancing and not take the attitude that the best way to learn a dance is to follow the couple in front of you at a Festival. There is more to this Folk Dance movement than just learning steps. The culture of many countries and civilization are behind it and each dance has a meaning and a value besides just being fun and good recreation.

It is my sincere opinion that we have in our Folk Dance movement a treasure that is not fully appreciated. We have a common ground where people of all walks of life meet and forget about their differences, their different status in life, where they enjoy each other's company through the medium of the Folk Dance, and where they learn that people all over the World are basically the same human beings, and that it is possible to get along without destroying and hating each other. In that spirit let's go and support the April Festival in San Francisco.

San Francisco Council
of
Folk Dance Groups

PRESENTS

CALIFORNIA FIRST

AFTERNOON PROGRAM

1:30 to 5:30 P.M.

1. Corrido
2. Ta'am Haman
3. Hofbrau Haus Laendler
4. Alunelul
5. Scandinavian Polka
6. Tant' Hessi
*SQUARES "Pee Wee" Angeli
Joe Angeli*
7. Milondita Tango
8. Hambo
9. Binad Yong
10. Schuhplattler
11. Das Fenster
12. Polish Mazur
13. Alexandrovskia
*SQUARES Ken Stendal
Herb Shelley*
14. Tuljak
15. Misirlou
16. Russian Peasant Dance
17. Caballito Blanco
18. Sauerlander Quadrille No.5
19. Agattanz
20. Ship of Grace
21. Mosaico Mexicano
*SQUARES Bill D'Alvy
Edith Thompson*
22. Silencio Tango
23. Vrtielka
24. Quadriglia Di Aviano
25. Doudlebska Polka
26. Hambo
27. Amanor Waltz
28. Las Altenitas
*SQUARES Harry Ahlborn
Stan Valentine*
29. Zillertaler Laendler
30. Fandango Espana
31. Dr Gsatzlig
32. El Caballero
33. Marklaender
34. Waltz

APRIL 21, 1963

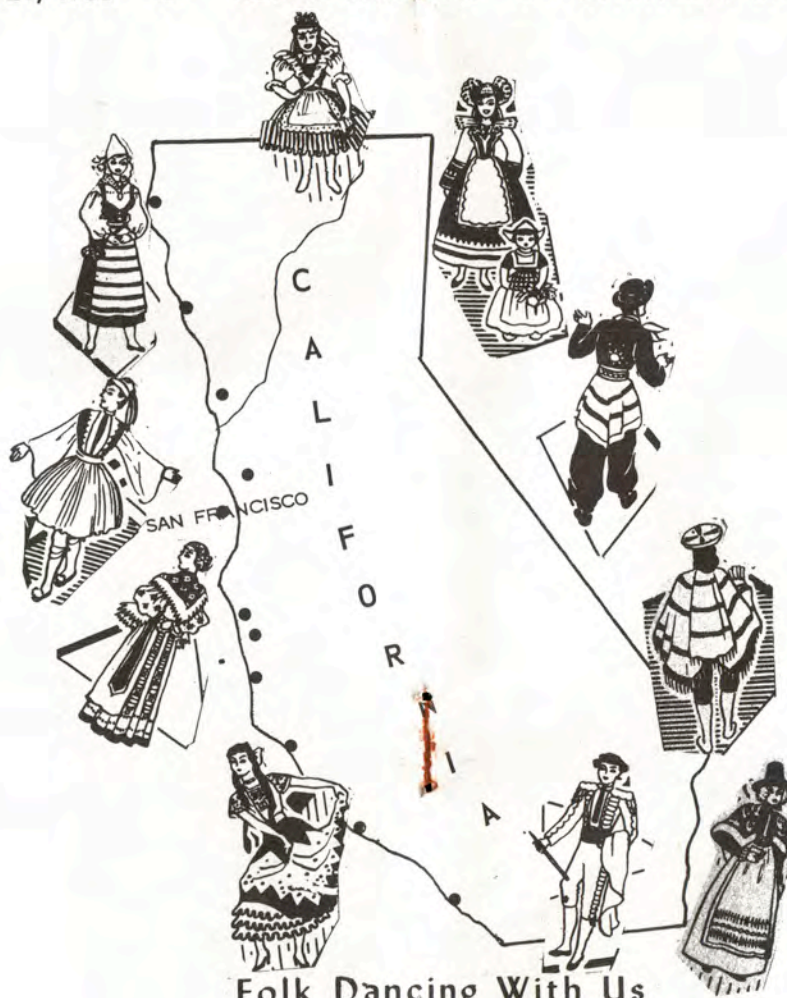
KEZAR PAVILION

STANYAN & WALLER STREETS

EVENING PROGRAM

7:30 to 10:30 P.M.

1. Square Tango
2. Der Stampfer
3. Neapolitan Tarantella
4. Ranchera
5. Hambo
6. Marschier Polka
7. Senftenberger
8. Shepards Crook
*SQUARES Frank Emery
Tom Wall*
9. At The Inn
10. Pazzo Pazzo
11. Baile Da Camacha
12. Ve David
13. Sweets of May
14. Polka Mazurka
15. La Joaquinita
16. Las Dulcitas Tango
*SQUARES Clarence Crooks
Harlan Beard*
17. St. Bernard's Waltz
18. Schrittwaltzer
19. Orlavskaya
20. Hasapiko (For Couples)
21. Siamsa Beirte
22. Polka Sa Nayon
23. Haplik
*SQUARES Pete Lydon
Gary Kirschner*
24. Kreuz Koenig
25. El Llanero
26. Blue Bell Waltz
27. Hambo
28. Raksi Jaak
29. Polyanka
30. Tsyganochka
*SQUARES Jim Wright
Fresco Cain*
31. Laces and Graces
32. Las Virginias
33. Kohanotchka
34. Mexican Schottisch
35. Shuddle Bux
36. Waltz



Folk Dancing With Us

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS



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WE ARE PROUD OF OUR —

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CLASSES 8:30 p.m. — 10:30 p.m. . . . 60¢

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THURSDAYS . Basic Beginners, Virgil Morton

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CHANGS INTERNATIONAL FOLK DANCERS

1630 Stockton Street . San Francisco . GA 1-9320

FIRST IN FOLK DANCING!

SQUAREVIEW

(continued)

finished off with a happy yell of "Swing that girl behind you". Also, a Square Through, unlike a Right and Left Through, does not take a man and woman facing a man and woman to work. To the contrary, we have figures with two men facing two ladies, all four men working, etc.

Now, in order to make this movement really yours, that is, so that you will never have to stop and think about it when it's called, here are a few hints: (a) Ask your caller to go over the Square Through in detail. (b) Explain Square Through to someone, whether it be your husband, wife, or mirror. The mere act of talking a movement through will make it a part of your dancing knowledge forever. If you don't know the figure thoroughly, you will tangle yourself up quickly and find out exactly where you are unsure of yourself. Good luck!

As of right now, this is it on the Square Through, except that the credit for this mass of confusion goes to Bill Hansen from down South. Bill has been keeping dancers jumping for a long time with his original calls. Thanks, Bill.

Since this is my first column in the *SQUAREVIEW* Series, I would like to invite your questions, comments and suggestions for future articles. My thanks to all of you, and *KEEP DANCING!!!*

P.S. It is my intention to print an original call by one of our local callers at the end of each of my columns each month. The first is by Harlan Beard, of the Alpine Folk Dance School and the San Francisco Folk Dance Carrousel.

□ □ □ □

THE HALF BENDER

NOW ONE AND THREE DO A HALF SASHAY
GO FORWARD UP AND BACK THAT WAY
RIGHT TO THE OPPOSITE, BOX THE GNAT
HANG ON TIGHT FOR A HALF SQUARE THROUGH
DO A RIGHT AND LEFT THROUGH WITH THE OUTSIDE TWO
TURN RIGHT AROUND AND A HALF SQUARE THROUGH
YOU'RE FACING OUT TWO LINES OF FOUR
FORWARD OUT AND BACK ONCE MORE
NOW BEND THE LINE AND BOX THE GNAT
CHANGE HANDS AND BOX THE FLEA
CHANGE GIRLS, BOX THE GNAT
CHANGE HANDS, LEFT ALLEMANDE

ECHOES from the SOUTHLAND

By . . . Leisl Barnett

Congratulations - belated, but sincere, from all Southland folk dancers to Bob Himes of Bakersfield. Bob recently married a non-folk dancer and we hear he is hard at work converting his new bride. *May they dance thru a long and happy life together.*

CABRILLO FOLK DANCERS - What with St. Patrick's Day, beginning of Spring etc., everyone is having parties and Cabrillo is no exception. March 5 provided them with a chance to combine an institute with a gala party in honor of Vyts Beliajus. Vyts is an old and dear friend of many San Diego area folk dancers and a grand reunion was had by all.

BALKAN FESTIVAL - The first Balkan festival to be held in Southern California in many years is now a thing of the past - a lasting, delightful memory. It was a great success and it is hoped that it will become a Southern California folk dance tradition. The "orchids" for this successful affair must be shared: by the hardworking committee (Avis Tarvin, Morrie Gellman and John Skow - your reporter was one of them at first, but had to bow out because of involvement in Statewide work); by the really excellent exhibition groups; (Kitka and Westwinds); by the outstanding caliber of the institutes (taught by Dennis Boxwell, Elsie Dunin and Michael Herman); by the ever-popular Hajduks who provided live music and by everyone who came and attended the dance sessions and institutes. It was great and we must do it again next year!

HOLLYWOOD PEASANTS - Have a group-project and a most worth-while one it is. They entertain at three mental hospitals in Los Angeles County. One of these, New Gateways Hospital needs other groups to fill in the evenings when HP is not there. There are many groups in the L.A. area and anyone interested in participating in this important undertaking should contact: Recreational Therapist, New Gateways Hospital, 1891 Essie Street, L.A. for details.

SAN DIEGO FOLK DANCERS - Among S.D.F.D.'s most interested and loyal spectator friends are Mr. and Mrs. L. Lowrey. They never miss a Sunday in Balboa park. The photo shows them admiring the interesting hobby of another San Diego couple, Claude and Estella Yager. Claude takes photo's, blows them up to about size 37" x 48" and mounts them. Estella then oilpaints them, painstakingly copying colors, detail of costumes and surroundings. Their "Photopainting" has been exhibited at several folk dance gatherings. They plan a series of such folk dance photopaintings, to be displayed at the Chula Vista Festival in October. (photo on page 35)

IN MEMORIAM

Sincere condolences go out to Virginia Anderson, one-time President of the Federation's Southern Section, on the recent death of her mother. Mrs. Hazel Anderson passed away in Los Angeles on January 23, 1963, after a long illness.

Alice Hauserman has earned my lasting esteem: she is one of the very few people who supply me with news on time and is a regular whiz at getting San Diegoans to subscribe to "Let's Dance". Thank you, Alice, I wish there were more people like you!

ANOTHER FEDERATION CLASS - Now, that the Federation-sponsored Beginner's Class at Ardmore Playground is going strong with Carolyn Mitchell as the instructor, the Federation started the second of a projected group of

five beginner's classes. This one began on March 5th, at John Anson Ford Playground in Bell Gardens. Al Vincent, well-known in the area as a teacher and leader is the instructor. More information may be obtained by contacting Art Merkl, Dir. of Extension for the Federation, South, or any other officer of the Southern section.

WESTWOOD FOLK DANCE CO-OP - Teachers for WW's Friday night workshop will be Ed Feldman for April and Millie Libaw for May. WW's February outing at Idyllwild was a huge success and we are hoping for some photographs of this high jinx. Picture, if you can, Ed Feldman in "Baby Doll" pajamas, topped by baggy Cretan trousers, a sash held together by a huge safety pin and wearing a scottish Tam O'Shanter beret. And that was one of the more conservative *costumes* at their pajama party! Gene Minor drove the chartered bus and as usual kept the gang entertained with his seemingly endless supply of jokes. Over 55 members went on this snow trip (there was even a little snow) and had a real ball. The weather was perfect; they danced, ate, hiked, ate, danced, ate, sang songs into the wee small hours, ate, danced - and fed the beautiful, huge Idyllwild squirrels. On the bus they whiled away the time by trying to drink wine from two Spanish Bota bags - try that on a moving bus sometime! WOW!!

EL SERENO FOLK DANCERS - Returning from a delightful folk dancing weekend in Bakersfield, members "settled down" to a Valentine Party honoring their leader, Jo Civello, as well as Annete Cimring and Madeline Merineau. Valentine decorations, lovely refreshments and a really out-of-this-world punch added to everyone's enjoyment. But the limelight was occupied by the Club's new badges, designed by one of El Sereno's many talented members, Milli Alexander.

SANTA MONICA FOLK DANCERS - Celebrating a combined Valentine's Day and 15th Club birthday, SMFD chose Mrs. Betsy Carufel as their Sweetheart for this year in keeping with one of their more recent traditions. March 9th saw another of the groups infrequent and highly enjoyable Saturday night dances with the unlikely theme of: "An Almost St. Patrick's Day Party". Members furnished refreshments, making for a fascinating array of nationality favorites just oozing flavor and calories. (At such a time, who counts??) The program was in the capable hands of Avis Tarvin and a grand time was had by all. Following their custom of reteaching old favorites and polishing up dance repertoire before festivals, SMFD is putting "Odessa Mazur" on the April Teaching calendar. Anyone wishing to learn this dance is invited to attend Tuesdays, 8-11 p.m., Miles Playhouse, 1130 Lincoln Blvd., Santa Monica.

THIS AND THAT FROM THE SOUTH - Dancers are notorious for getting around a lot. Ed Feldman and Perle Bleadon seem to get about more than a lot of others, though. One recent weekend went something like this Friday: attended an International Institute program of Dutch-Indonesian music and dancing; Saturday: attending a presentation by "Chapa" (?) at the Padua Hills Theater, followed by dinner at the Montezuma Inn. The company of Al Pill, Chuck Thompson, Valerie Staigh, Ed and Marian Wilson and Carolyn

Stefancic and the sound of Mariachi music made this a doubly enjoyable evening; Sunday: dinner at the Turner Hofbrau Inn. This time Al Vincent, Betsy and Maribeth Carufel, Mary Bick, Avis Tarvin and Carolyn Stefancic helped Ed and Perle: enjoy delicious German food, good company and the charming exhibitions of Hanz and Norma Zander, representing the More The Merrier Folk Dancers of Inglewood. Will that do for an international weekend -- until something else comes along? Millie Libaw is now all set to go to Europe. By the time this reaches subscribers, Millie will already be in her native Budapest. For a while it seemed as though Millie might have to cancel her trip, due to the illness of husband, Oscar. But, we are happy to report, Oscar is as good as new again . . . even came to a Santa Monica party recently with everyone happy to see him and fussing over him. We are looking forward to getting Millie's interesting letters, it is almost as good as taking the trip with her.

LONG BEACH HOBBY SHOW - The Annual Hobby Show will be held in the Long Beach Auditorium, 2nd floor, May 9- 12, 1963. There will be folk dancing on the stage and a folk dance booth. Groups wishing to promote their activities - Northern and Southern California - send your literature, flyers, pictures, etc., to be given out at this booth. Join in the fun - there is no admission charge. Send your materials to . . . Arne or Leona Johnson, 440 South Central Ave., E-20, Compton, California (Phone: NE 9-3817).

1963 STATEWIDE FESTIVAL - "SURFSIDE SOUTH"

Plans are well under way and gelling nicely, for making the 1963 Statewide Festival the best yet. Many different features are being planned, and it is hoped, will add to everyone's enjoyment. We are currently pushing pre-registration. This will not only help the committee in making financial commitments, but is to the advantage of dancers as well, saving money and time. We have planned "packages" as follows:

No. 1 Registration	1.00
Brunch	2.15
Institute	<u>1.50</u>
TOTAL	4.65

No. 2 Registration	1.00
Brunch	<u>2.15</u>
TOTAL	3.15

Pre-registration discount price . \$4.00

Pre-registration discount price . \$3.00

No 3 Registration	1.00
Institute	<u>1.50</u>
TOTAL	2.50

Pre-registration discount price . . . \$2.00

No. 4 Registration only - 1.00 (No discount rate)

Make checks payable to - Statewide 1963. Full amount must accompany registrations. Send to - Mrs. Leisl Barnett, 547 - 15th Street, Santa Monica. People who pre-register will pick up their "packages" as ordered when picking up their hotel reservations and won't have to wait in line. Only registered people with badges will be able to dance and attend the After-Parties.

WEST VALLEY FOLK DANCERS - Wishes to express their thanks to their President, Mel Wilson and his wife, Donna for their many months of devotion to the group and its beginners class. In addition to regular Friday night at-

(continued on page 35)

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 1st Saturdays - 8:30 to 12:00. Big Circle Folk Dancers, Burlingame Recreation Center. Alternate 2nd Saturdays - 8:00 to 12:00. Bustle and Beaux Club, Burlingame Recreation Center.
- CHULA VISTA** - Every Friday Night - 7:00 to 10:30 p.m. The Folklanders, Mueller School, 715 I Street.
- COMPTON** - Tuesdays (nearest a Holiday) 7:00 to 10:00 p.m. Compton Co-op Folk Dancers, Lueder's Park, Rosecrans & Temple.
- EL CERRITO** - 4th Saturday each month - 8:00 to 12:00. Folk Dance Guild, El Cerrito High School Cafetorium.
- FRESNO** - Every Sunday - 8:30 to 12:00. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite & Voorman Streets
Every Sat. 8:30, Square Rounders, The Danish Hall, Voorman & Yosemite.
- HUNTINGTON PARK** - Every Thursday - 7:30 to 10:00. Huntington Park Folk Dancers, Huntington Pk. Recrea. Bldg., 3401 E. Florence Ave., H. P. Calif.
- INGLEWOOD** - 3rd Saturday each month - 8 to 12 p.m. Rogers Park Recreation Center, 621 North La Brea Avenue, Inglewood.
- LONG BEACH** - Last Tuesday each month - 8:00 p.m. Silverado Folk Dance Club, Silverado Rec. Pk. Bldg., 31st & Santa Fe Ave. - 2nd Thursday each month - 7:30 to 10:30. Long Beach Folk Dance Co-op., Women's Gym. L.B.C.C. 4901 E. Carson Street.
- LOS BANOS** - Every Wednesday Night - 8:00 to 10:00. The Pacheco Promenaders, Los Banos Recreation Hall.
- LOS ANGELES** - Every Saturday Night - 8:00 to 11:00. Saturday Mix-ers, Boy's Gym, Berendo Jr. High School, 1157 S. Berendo Street, Los Angeles.
Every Wednesday Night - 7:30 to 10:00. El Sereno Folk Dancers, El Sereno.
Fifth Thursdays of the month - 8:00 to 11:00 p.m. Westwood Co-op Folk Dancers Emerson Jr. High School Gym, 1670 Selby Ave., Los Angeles.
- MARIN** - 4th Wednesday each month - 8:15 to 12:00. Marin Whirlaways, Carpenters' Hall, San Rafael, California.
- MONTEREY** - Every Friday - 8:00 to 11:00. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O. Webster and El Estero.
- OAKLAND** - Every Thursday - 9:30 to 11:30 a.m. East Bay Women's Dance Circle, Eagles Hall, 1228 - 36th Avenue, Oakland.
Every Thursday - 8:00 to 10:30. Oakland Folk Dancers (Formerly Fruitvale Folk Dancers) Hawthorne School, E. 17th and 28th Avenue.
4th Friday each month - 8:00 to 11:30. Seminary Swingers, Webster School, 8000 Birch Street.
Four parties a year - 8:00 to 11:00 - Dancers Internationale, Laurel School, 3820 Kansas, Oakland.

PARTY PLACES

- OJAI** - 1st Saturday each month - 8:00 to 12:00 p.m. Ojai Community Art Center, South Montgomery Street, Ojai, California.
- 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** - 2nd Friday each month - 8:00 to 11:00. Pomona Folkarteers, Gymnasium, Trinity Methodist Church, 676 No. Gibbs Street, Pomona
- REDDING** - 1st Saturday each month - 8:00. Redding Recreation Folk Dance Club, Sequoia School.
- REDWOOD CITY** - 4th Saturday each month - 8:30 to 12:00. Docey Doe Club, Hoover School.
- RICHMOND** - 1st Saturday each month - 8:00 to 12:00. Richmond-San Pablo Folk Dancers, Downer Junior High School, 18th & Wilcox.
2nd Saturday each month - 8:00 to 12 p.m. Fairmont Folk Dancers, Mira Vista Auditorium.
- RIVERSIDE** - 4th Friday each month - 8:00 to 11:00. Riverside Folk Dancers, Grant School Auditorium, cr. 14th & Brockton Streets, Riverside, California.
- SACRAMENTO** - 2nd Saturday each month - 8:00 to 12. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Ave. & Stockton Blvd. - 4th Saturday each month - 8:00 to 11:00. Triple S Folk Dance Club. Theodgre Judah School.
- SAN DIEGO** -
San Diego Folk Dancers - every Monday night, 7:30-10 p.m. Food & Beverage Bldg., Balboa Park, San Diego, Louis Denow, Inst.
Cabrillo Folk Dancers - every Tuesday & Thursday night, 7:30-10 p.m., Food & Beverage Bldg., Balboa Park, S.D.
- SAN FERNANDO VALLEY** - Last Friday each month - 8:00 to 11:00. West Valley Dancers, Canoga Park Elem. School, 7438 Topanga Canyon Blvd., Canoga Pk.
- 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.
3rd Saturday in March 1963. (Once a Year Party) San Francisco Merry Mixers.
1st Saturday each month - 8:30 to Midnight. Sunsetters Folk Dance Club, 1641 Taraval Street, San Francisco.
2nd Saturday each month - 8:00 to 12. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.
1st Friday each month - 8:30 to 12:00. San Francisco Carrousel, 1748 Clay Street, San Francisco.
- SAN MATEO** - Alternate 2nd Saturday - 8:30 to 12:00. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue.

PARTY PLACES

- SANTA BARBARA** - "End of the Month Festival" - Last Saturday each month.
Santa Barbara Folk Dance Club - Recreation Center, 100 E. Carrillo Street.
- SANTA CRUZ** - 2nd Saturday each month - 8:00 to 11:00. Mission Hill Junior High School, 425 King Street, Santa Cruz Breakers.
- SANTA MONICA** - 2nd Tuesday every month (except December) - 8:00 to 11:00. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd., Santa Monica.
- SONOMA** - 1st Saturday each month - 8:00 to 12:00. Valley of the Moon Swingers, Community Center, 276 Napa Street.
- STOCKTON** - Last Friday each month - 8:00. Kalico Cutters, Growers Hall, North Wilson Way. - 2nd Saturday each month - 8:00 to 12:00. Stockton Steppers, Lincoln Community Hall, Lincoln Center, Stockton.
- VALLEJO** - 2nd Friday each month - 8:00 to 12:00. Vallejo Folk Dancers, Vallejo Community Center, 225 Amador Street.
- VENTURA** - Last Thursday each month - 8:00. Buena Folk Dancers, Recreation Center, 1266 East Main Street.
- WHITTIER** - Every Fifth Saturday - 8:00 to 12:00. Whittier Co-op Folk Dancers, West Whittier School, Norwalk Boulevard.

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GREATER EAST BAY COUNCIL – The East Bay Women's Dance Circle have been doing castanet work in connection with their study of the dance "El Caballero". You can be sure this women's group keeps up with all the dances, not only the steps but the flavor and technique. They meet at the Eagles Hall in Oakland on Thursday mornings. If you are a woman, you are welcome to join.

The Dimond Dancers will have a theater party on Wednesday May 1. They will attend the Altarena Theater in Alameda to see "Gypsy". If you are interested, call their instructor, Mabel McNemany, AN 1-1058. On April 27th and 28th they will have installation of officers at Alpine, their annual "Lost Weekend".

Swing and Circle had their birthday party at the Hotel Alameda, renting the ballroom for a supper dance with both ballroom and folk dancing. At that time they installed their new prexy, George and Bea Thomas.

For those of you who do not do a Hambo, Edna Spalding, of the Garfield Folk Dancers, is now teaching it to her beginners.

Parties in April – the 2nd Saturday for the San Leandro Circle Up, with Harry Ahlborn calling, and the 3rd Saturday, for the Garfield Folk Dancers.

IN MEMORIUM

Edward G. Christian of the Garfield Folk Dancers

. . . Genevieve Pereira, 1811 Cornell Drive, Alameda

MARIN COUNTY COUNCIL CLIPS – Come and dance with us on April 6th, at the College of Marin Gymnasium, for the President's Ball. Tickets will be \$1.00 each. The program will start at 8:00 p.m. There will be door prizes, and all levels of dancing. Reason for this unprecedented affair? We lost a source of income when we relinquished the Claire de Lune platform at the Art & Garden Center. Bill D'Alvy, DUnlap 8-6924, thought up the idea, so he was rewarded with the Chairmanship. The gym has a wonderful hardwood spring floor. No spectators, as the gym bleacher section has no fire exits! Frankly, we need the dough to help put on our July Festival.

New Officers of the Council – President, J.B. John; Vice President, Jack Hill; Recording Secretary, Audrey Fifield; Lois Kirkendal, Treasurer, and Corresponding Secretary, Gladys Brakovich, up from the Beginner's ranks.

Outgoing President, Leo Sullivan, received a President's pin from his grateful constituents. He in turn presented his wife, Ethel, with a Tambourine for she too, served, though silently. Edna Pixley and Althea Lubersky re-

COUNCIL CLIPS

ceived thank you gifts from the Council, as both gals have held an office for many years. We all have benefited by the loyalty, interest and efforts of these two wonderful ladies.

The WHIRLAWAY'S Scallopini Dinner was a bang-up success, with the Baptista Dancers swinging to live snakes and dancing even with the necks! The STEP-TOGETHERS gave a Corned Beefer, and it was a pleasantly nutty party, in the Irish manner. Virginia Pannier is Chief Wizard nut and one just never knows what she'll cook up.

The HARDLYABLE Party Night has reached capacity. There is an air of gaiete de coeur, and the program is mostly advanced. Bernice Schram teaches all levels of dancing at Marion School, Novato, every Wednesday night. The Beginners' Class, with Joe Angeli, and Marie, too, as the instructors, is a mixture of nonsense, loyalty and good teaching. The Workshop continues, five years old in April, still giving us the dances we request.

A Kolo Class, of line and Balkan dances, has found its way to sleepy Marin. Sandy Clemmer is the enthusiastic instructor, and he's really giving his all to make us happy every Friday night at the College gym. You can look for more line dances on our programs in the future.

Wilma Young has abandoned her post at KTIM only long enough to try her hand at the Nevada Bandits. There is no happy ending to this story.

. . . Claire Tilden, No. 9 San Pedro Road, San Rafael
FROM LOS BANOS - The Pacheco Promenaders are holding a Festival on May 18th. It is their Fourteenth Annual. They would be most happy to see as many folk dancers as possible attend this happy occasion.

. . . Josephine Foletta, 1238 California Street, Los Banos
STOCKTON NEWS - The Kalico Kutters held a "Box Social" in March with the help of Jeanne and Roger Caldwell, Sylvia and Chuck Gibson, Lillian and Herman Marquardt, Bonnie and Walt Noack, and Cookie Mitchell.

A group of the Kutters went to the Camellia Festival in Sacramento. Now the Kalico Kutters are looking forward to the wedding of Cookie Mitchell and Gordon Deeg, in April. We sure hate to lose our little "Cookie" to Sacramento.

. . . Judy Garner, 66 West Sonoma, Stockton
SACRAMENTO COUNCIL CLIPS - I like to keep away from writing these articles in the past tense but this past month an event has been brought to my attention by the President of the Triple S, Harold Kiel, that definitely that should not be overlooked. Recently one of the Triple S members, Frank Andino, had the honor of calling Squares at a concert under the baton of the renowned composer, conductor, Carmen Dragon. The concert was held in Sacramento Memorial Auditorium on February 6th. To find out how this came about, we must begin with a member of Pairs and Squares, namely Adeline Goetz, who sings with the Sacramento Symphony Chorus. When Mr. Dragon asked for a caller to add realism to a portion of his concert "Santa Fe Suite", Addie very generously offered to supply the demand. Result - our Frank came through like a real trouper, in spite of extremely short notice, and did a beautiful job. This is quite an addition to Frank's memoirs of his folk

SACRAMENTO

dancing career, which started in 1949. He was President of the Mill Valley Folk Dancers for two years. President of Triple S Dance Club and Director of Extension of the Sacramento Folk Dance Council. Happy calling, Frank (long hair) Andino!

Thanks are in order to all of the exhibition groups and everyone else who helped make our 39th annual Camellia Festival a success. We hope you will be on hand next year, too, when it will be in International Festival.

If you Kolo fans are unhappy about the fact that Bob Steuber's kolo group will be inactive the rest of this season, you might be glad to know that the Tahoe Swingers now devote their first hour of each of their Friday dance nights to Balkan dances. They meet at the Tahoe School, 60th & Broadway starting at 7:30, and everyone interested is invited.

The nominations for Sacramento Council Officers took place at the March meeting and I would like to urge all who are eligible to vote, to look over the candidates and be ready to cast your vote at the May elections.

. . . Barbara Grace, 3668 A Street, North Highlands, Calif.

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS - Maribeth Carufel was a recent visitor to the bay area on mission to publicize the wonderful Statewide Festival that Santa Monica is hosting this May. She even gave up the big Los Angeles Kolo Festival just to come up here. She told me that they have a very full staff of workers and still more who wanted to be on it, but there wasn't room! How's that for enthusiasm? She also left off several beautiful arty posters, one which is hanging at Changs. I have a feeling this is going to be an extremely good festival, so . . . *BETTER GO!!*

The only kind of news from the North seems to be of marriages. I even lost a good partner of mine from an introduction I made. Seems it takes more than good dancing to hold a man, but I don't seem to have whatever it takes!

Stephen and Susan Rodojicic were honored at Kolo with a huge cake on their recent marriage.

James Bifano, formerly of Ventura, made *Elizabeth Schroeder*, a non-dancer, his bride. He is converting her by taking her to classes at Changs.

Yo Van Zwol of Rikudom found his girl at Stanford University, *Nancy Brassington*, and they were wed March 21st.

Many happy dancing years ahead to the lucky couples.

. . . Trelle Hastings, 1928 Cooley Avenue, Palo Alto, Calif.



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IDYLLWILD (continued)

partially request, coupled with a few walk throughs of new dances until – well, . . . just until!!

The Committee has worked long and hard to assure a complete and varied program of useable dances from the entire Folk Dance field with emphasis on new material from Europe and all the Latin Americas. The class schedule will be coded so that the needs of every dancer, from beginner to advanced may be met.

All in all, a summervacation spent enjoying Folk Dancing in the delightful surroundings of the Idyllwild Campus of the University of Southern California can be a richly rewarding experience for the teacher, the Folk Dancer and every member of the family.

Nate Moore, Chairman

IDYLLWILD FACTS

WHO: All Folk Dancers (and their families)

WHAT AND WHEN: Eleventh Annual Folk Dance Workshop Week July 7-12
Weekend Institute July 12-14.

WHERE: At Idyllwild in the San Jacinto Mountains just west of Palm Springs, 102 miles northeast of San Diego and 120 miles southeast of Los Angeles.

HOW: By car, bus or train.

CLOTHING: Sports clothes. Be informal, this is the mountains.
Remember this is a school so no **SHORT SHORT** shorts.

COST: Tuition Workshop Week . . July 7-12 . . . \$32.00
Tuition Institute Weekend July 12-14
. . . . If workshop registrant 7.50
. . . . If weekend only 12.50
Housing - depending on accomodations . . 50¢ to \$4.75 day.



11th Annual FOLK DANCE WORKSHOP July 7 to July 12

FOLK DANCE WEEKEND AND INSTITUTE July 12 to 14

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ECHOES *(continued)*

tendance, Mel and Donna have prepared and taught the Tuesday night group, bringing them up to a 30-dance level. They have sparked attendance by sending post cards to absentee dancers; have attended all Federation meetings; have participated in Institutes, thus enriching the group's repertoire; and have assisted in MC'ing parties. The Wilson's, who originally hail from Salinas, also are active in Scouting and have helped with the attainment of Folk Dance merit badges.

By . . . Leisl Barnett



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Folk Dance Federation of California - South, Inc.

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1963 FESTIVALS

April 27-28 COMPTON
Pre-Festival Party - Berendo Jr. Hi
Hosts: Compton Co-op and the
Saturday Mix-ers
Place: Lueders Park, Compton

May 30, 31- SANTA MONICA
June 1, 2 - STATEWIDE
Headquarters - Hotel Miramar
Festival & Institute - Santa Monica
Auditorium

Don't Forget to Pre-Register!!!!

June 23 - LOS ANGELES
Hosts: Westwood Co-op Folk Dancers
Place: Sportsman's Park, Century Av.
at Western, L.A.

1963 - SPECIAL EVENTS

April 6-7 - IDYLLWILD
Federation Institute
Headquarters - Hillbilly Lodge
Idyllwild, Calif.

1963 - SPECIAL EVENTS

May 18 - LOS ANGELES
Federation Institute
Sportsman's Park - 3 to 6:30 p.m.
Annual Idyllwild Comm. Party

July 8-12 - Idyllwild Workshop, Idyllwild
12-14 Idyllwild Workshop Weekend

August 18 - 24 - GOLETA, CALIF.
Santa Barbara Folk Dance Conference
University of California, Goleta Campus

March 16 . . . Teacher Training Seminar
Rogers Park Aud., L.A.

April 20 . . . (same as above)

May 18 . . . Teachers Training Seminar
Sportsman's Park, L.A.

OTHER 1963 FESTIVALS

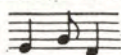
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Aug. Santa Barbara Folk Dance Club
Sept. 22 . . Long Beach Co-op & Silverado
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Oct. 19 & 20 . Chula Vista - Folklaenders
Dec. 8 . . . Santa Monica Folk Dancers



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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

DAUDEE DOUGLAS . . Room 502 . . 821 MARKET STREET, SAN FRANCISCO 3, CALIF.
 DEADLINE for detail - May Events, March 28th - For June/July Events, May 9.

1963 - FEDERATION FESTIVALS	1963 - REGIONAL FESTIVALS
<p>APRIL 21 - Sunday 1:30-5:30 and 7:30-10:30 p.m. San Francisco - Kezar Pavilion Golden Gate Park</p> <p>Theme: California First in Folk Dancing</p> <p>Hosts: S.F. Council of Folk Dance Group</p>	<p>SAN FRANCISCO - Sundays - 1:30 to 5 p.m.</p> <p>Portola Recreation Center Felton & Holyoke Streets</p> <p>May 26 - First Unitarian Folk Dancers and The Fun Club</p> <p>June 9 - CANCELLED!!!!</p>
<p>MAY 19 - SANTA ROSA</p> <p>MAY 30-31 & JUNE 1-2 - SANTA MONICA - STATEWIDE - "SURFSIDE SOUTH"</p> <p>For YOUR pre-registration package DISCOUNT, write Leisl Barnett at: 547 - 15th Street, Santa Monica</p> <p>JUNE . . .??? - July 14 - Kentfield "FUN IN MARIN"</p>	<p>AUG. 11 - GUERNEVILLE Sunday - 12 Noon to 9:30 p.m. The Grove Ballroom, Dancing afternoon and Evening</p> <p>20th ANNUAL POTLUCK PICNIC & DANCE Hosts: Petaluma International Folk Dancers</p> <p>Picnic at Armstrong Grove...Bring food to share and own utensils. Noon!</p>
<p>1963 TEACHERS' & DANCERS' INSTITUTES</p> <p>OAKLAND - Sailboat House Club Room, 568 Bellevue, Lakeside Pk. Sundays - 1:00 to 5:30 p.m.</p> <p>APRIL 28 Tentative Dates for same location: SEPT. 22, NOV. 17</p>	<p>AUGUST 17 - Saturday - 8 to 12 p.m. 13th Annual "MOONLIGHT FESTIVAL" Feather River Family Camp ALL FOLK DANCERS WELCOME!!</p> <p>SEPT. 29 - Sunday Afternoon & Eve.</p> <p>SONOMA - VINTAGE FESTIVAL Plaza in the afternoon Ver's Memorial Bldg. Eve. Hosts: Valley of the Moon Swingers</p>
<p>1963 - FOLK DANCE CAMPS - NORTH</p> <p>July 22nd to Aug. 4th <u>UNIVERSITY OF PACIFIC</u> Stockton, California TWO - ONE-WEEK SESSIONS</p> <p>FEATHER RIVER FAMILY CAMP 5 miles north of Quincy. Call Oakland Rec. Dept. CR 3-3198</p> <p>AUG. 11 to 17 - MOONLIGHT FESTIVAL Saturday, August 17th</p>	<p>SPECIAL EVENTS</p> <p>SEPT. 7 - OAKLAND - Saturday, 8:30 p.m. WOODMINSTER AMPHITHEATER 3300 Joaquin Miller Drive</p> <p><u>ANNUAL WOODMINSTER PERFORMANCE</u></p> <p>Admission by Ticket Stub Only to AFTER PARTY at Colombo Club 5321 Claremont Ave., Oakland</p>

IMPORTANT NOTICE: FOLK DANCE FEDERATION OFFICE
 IS MOVING APRIL 1st. NEW Address: 1095 Market Street, Room 213
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