

NOVEMBER 1963



Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING

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Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING

NOVEMBER, 1963

Volume 20 No. 9

Official Publication of the

Folk Dance Federation of California, Inc.

EDITOR Vi Dexheimer
ASSO. EDITOR Liesl Barnett
BUSINESS MANAGER Walt Dexheimer
ART Hilda Sachs
PHOTOGRAPHY Henry Bloom
RESEARCH Dorothy Tamburini

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OFFICES

EDITORIAL - Circulation - Subscription
Advertising & Promotion
Vi Dexheimer - 1604 Felton Street
San Francisco 24, Calif.

GENERAL OFFICES

Folk Dance Federation of California, Inc.
1095 Market Street, Room 213 - HE 1-8717
San Francisco 3, California

PUBLICATION INFORMATION

"Let's Dance" is published monthly by the
Folk Dance Federation of California, Inc.,
from October through May and Bi-monthly
from June through September.

SUBSCRIPTION PRICE: \$3.00 PER YEAR
(Foreign) \$4.00 PER YEAR

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ON OUR COVER TREASURER'S BALL



Bill D'Alvy, Treasurer, Folk Dance Federation of California, Inc., cordially invites you to the TREASURER'S BALL, at Kezar Pavilion, November 17, 1963.

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GREEK DANCERS

Photo: Robert Chevalier



RANDOM THOUGHTS ABOUT GREECE

By . . . Liesl Bamett

It is not easy to compress the story, folk lore and customs of Greece into the narrow confines of a short article. Her recorded history and culture are among the oldest known to man and have directly affected and influenced almost every known country and civilization, and some of her customs have been adopted by other nationalities in a past so dim as to be now almost forgotten. Much of Greece is rocky and barren and her people labor to eke out even a meager living. Yet her people are proud, gay and unbelievably hospitable to strangers. And in many a modern Greek lives the creative spark of his forebears which has endured through the ages. Due to this strong and close tie with the past, many Greek religious festivals and customs are old pagan events with the church festival superimposed on the more ancient pagan rite. There are hundreds of Greek dances, some going back to the days when Homer was a child watching his elders enjoying the sociability of dancing. In this country we have not even begun to scrape the surface of the wealth of Greek folk dances. There are as many versions of the popular Hasapiko as there are villages and towns in Greece. Hasapiko is a man's dance, the dance of the butcher and the Greek women do not participate in it. This goes for many of the warrior's dances and trade dances - women have no part in them other than to line up behind the men's line, sway gently to the music and look decorative. The woman is the boss of the household, but the man, even today, is the undisputed master in the outside world and the head of the family.

Many Greek dances, to non-Greek, are dull and repetitious, but even the trance-point by the haunting tunes and rhythms of Greek folk music. As in most rural societies, a trip to market becomes more than just that - it becomes a social event, an excuse for dancing and merrymaking. As in the days of ancient Greece, so in modern-day Greece do friends meet at the markets to exchange news, gossip and wares, finishing off the day with a trip to the taverna and dancing.

Many of the movements and stylings of these dances are being taken for granted here. No one ever asks questions - the instructor tells his or her class that the leader in a Greek dance holds two handkerchiefs. The one binds him to the next person in line, the other is waved aloft to signal variations in the steps. But there is a deeper meaning to this. The cloth waved aloft represented the flag of Greece while the country was under Turkish rule and to openly show a flag was synonymous to inviting a death sentence. The other kerchief was not designed to keep sweaty palms apart - it represents the sword, carefully hidden by nationalistic, freedom loving Greeks who were plotting the overthrow of Turkish rule over 100 years ago.

Christmas does not have as much emphasis placed on it in Greece as in other lands. Here, among the Greek Orthodox people, Easter is the most important festival on the religious calendar. Even this goes back to the days of ancient Greece when the coming of Spring was cause for many festivals, sacrifices and rituals.

When one hears a mention of Greek dancing it immediately conjures up before the mind's eye one of two pictures: classical Greek dances as seen at the ancient plays and line dances a La Miserlou. Nothing is farther from reality. Have you ever seen Miserlou as real Greeks dance it? It can be a line dance or a most erotic looking dance of courtship, which loses all of its monotonous aspects. Zagorissios, from the Greek portion of Macedonia, is strictly a man's dance with vigorous solos. Some of the Greek dances require such agility from the leader, at any rate, that one can see why Spartans placed such emphasis on body-building. This trend among non-Greek folk dancers, to lump all Greek dances into a common mold, carries over into their costumes. Really, there is so much more to the costumes of this nation than the *standards* seen at most festivals: Cretan and the Fustanella and Queen Amalia versions. Some of these costumes are extremely ornate and elegant, explaining why woman's part in Greek dances is so restricted; other costumes are gay light and show the influences of the many other culture which came in contact with that of Greece by way of her seaman and travelers.

To do Greece, her dances and customs and costumes justice one would have to write a book - a thick book. It cannot be done in a short article. But I hope this will serve to awaken the interest of folk dancers to the point that they will go to their libraries and/or bookstores and start to delve into the fascinating paradox of old and new that is Greece.



GREEK PALACE GUARDS

Photo: Courtesy of Trans World Airlines

COSTUMES

Photo: Courtesy Greek Tourist Bureau, New York.



A MAID OF ATHENS — The silk skirt is made of rich brocade woven with gold or silver. The "kondogouni" or "zimboundi" (bolero) clings closely to the girl's figure, emphasizing her suppleness and grace. The fez is embroidered with pearls and ends in two golden tassels.

PUBLIC SERVICE PROJECTS FOR FOLK DANCERS

By . . . Dorothy Kvalnes

The more folk dancers we meet, the more we realize that folk dancers are *among the best people*. The spirit engendered by their activity of dancing brings closer ties of friendship, a cloud-nine feeling, a special exuberance found nowhere else. In some clubs this spirit has over-flowed into a desire to do something constructive for others.

One such club is the Berkeley Folk Dancers which is one of the oldest clubs in the Federation, and is sponsored by the Berkeley Recreation Department. This Club's public service interest began some twenty years ago with a program of recreational therapy at Oak Knoll Hospital's Psychiatric Ward. The Club continued this service for about fifteen years; then replaced it with a similar program at Herrick Hospital in Berkeley. The Oak Knoll program has since been continued by other clubs in that area. During the last ten years, the Berkeley Folk Dancers, with very little individual effort and with small donations from those who cared to do so — have participated in many welfare activities. Some have been a once-a-year project, but several have had a continuous flow year after year, creating a snow-balling effect of goodwill both to those helped and to those who give. Single projects have been — dancing for the School of the Deaf in Berkeley and for the Mexican Club of Oakland, sending sewing materials to the girls at the Sonoma Home, sending cast-off folk dance skirts to the women of the Napa Hospital, sending warm clothing to the Korean orphans, and sending money to needy American Indians.

Continuous projects include — dancing at Herrick Hospital, collecting eye-glasses for New Eyes For the Needy, Inc., and the adoption of a little Greek girl. A small group of dancers go one night a month for an hour and a half to dance simple folk and square dances with the psychiatric patients. The nurses sometimes dance also, to help urge the patients to participate. Square callers and teachers from the club donate their services in directing the dancing, bringing records and sound equipment. After the dancing there is always a little get-together for refreshments at the home of a member. The club has received letters of commendation from the hospital, recognizing the good results of their work in patient rehabilitation and recreation. This project not only brightens the lives of the patients, but the folk dancers also find it most rewarding.

New Eyes For the Needy, Inc., (founded in 1932) is a non-profit, non-sectarian organization in New Jersey. Its sole purpose is to help provide vision for those who cannot afford to buy glasses. Metal-framed glasses are sold to a refinery and the redeemed cash is used to purchase new prescription glasses. Unbroken plastic-framed glasses are tested and sent

abroad to medical missions and charitable agencies. New Eyes is unique in that it has never solicited money, yet it has helped nearly a quarter of a million people by converting items useless to the owner into vital sight for others. Club-member, Al Cembura, with the help of Berkeley Folk Dancer members, has collected over three hundred pairs. A box is placed on the table every dance night.

Operation Greece, as it is called, started several years ago when B.F.D.'rs decided to skip Christmas cards to each other and give the money saved to charity. In cooperation with the Save The Children Federation, they decided to adopt a Greek child, Sophie Delethis, who is a member of a family of five. She was five years old at the time of the first gift of money, clothing, and toys. The first Christmas, the club collected enough to keep her for a year, plus extras for special holidays. At Greek Easter, they sent hand-knitted sweaters, dresses, shoes, ball point pens, etc. Each succeeding year the club has voted to continue the project. Sophie writes her thanks through her older brother, who often sends pictures. "Before" and "After" pictures show the difference in the expression of her face as well as the improved appearance of her clothing. She and her family are the victims of critical conditions resulting from the last war. The amount of money earned by the family is far too small to meet the simplest human needs.

Members of the Berkeley Folk Dancers Welfare Committee are: Kay and Frank Lorenz, Norma and George Jelton, Beverly Marz, and ex-officio member Bill Landstra, who is president of the club. The results of these activities are closer ties of friendship within the club, and a magnificent club spirit. Bill Landstra calls them a *congenial, cooperative, friendly, and enthusiastic group*. Clubs which have not tried public service projects yet, will find the time well spent in helping to combine a sort of mental therapy with the physical therapy of dancing.



GREEK COSTUMES

ALL PHOTOGRAPHS APPEARING ON THIS PAGE BY
COURTESY OF GREEK TOURIST BUREAU
NEW YORK, NEW YORK



DEMONSTRATING

A

GREEK FOLK

DANCE



METAXADES from Thrace. Dark, heavy costume of the mountain people, with beautiful embroidery—the "sailango"—on the bodice and hem. A cloak known as the "anderi" completes the ensemble.



KARAGOUNES Two cotton, multi-pleated dresses, the double "sayas", are worn over the petticoat. The linen sleeves have unusual embroidery which ends in tassels. A skirt of thick cloth with silken cords, completes the rather heavy appearance.



MEET "MR. FOLK DANCING" . . . VYTAUTAS FINADAR BELIAJUS

By . . Liesl Barnett



VYTS BELIAJUS – IN A BURMESE DANCE

The small gentleman with the big name really needs no introduction to most folk dancers in the United States and Canada – after all, who does not know Vyts? And there are uncounted numbers of people who, though they are not personally acquainted with him, have benefited by Vyts' talents and his research.

Vyts was born in Pakumprys, Lithuania, a small farming community, where people lived in log cabins with thatched roofs and dirt floors. They

raised their own food, spun flax into linen for their clothing, and used the oil with which to fry food. There was little money, and there were no luxuries. They wore wooden shoes, known as klumps, and their spoons and forks also were of wood. The dishes were made of clay from their own land. Schools, churches and movie theaters were in the nearest town - 8 kilometers away - Prieanai. Thus people in Pakrumprys generally also furnished their own entertainment, consisting of "talkas". Talkas are the Lithuanian equivalent of the American quilting bee. Women get together to join in the cabbage shredding, quartering potatoes for planting, pulling, tedding and breaking flax by hand, rye gleanings, and other chores. These chores, which required many long days of activity, were happy occasions. What kept the labors with such primitive tools from becoming tedious and boring was the Lithuanians' love for song. For while there was some exchanging of gossip and news, it was the singing which made these talkas memorable occasions and lightened the burden.

Vyts' mother, who had an almost unlimited repertoire of songs in many languages (such as Lithuanian, Russian, Polish, German and Tartar), was usually the leader of the talkas. She would sing the first word or words of a song and the others would join in. Vyts says that it is a mystery to him to this day how his mother always seemed to know the latest songs, almost before they had "come off the presses". He claims that she sang a popular song of the era, "Kur Bėga Šešupė" as soon as Mairionis had composed it. Thus, it would seem that singing was second nature not only to Lithuanians in general, but to the Beliajus clan in particular.

Traditions, bound up in religion, were of the utmost importance in the life of the village. Dancing was not as popular as singing, for it interfered with the work. But when joyous occasions permitted interruption of labors, such as weddings, baptisms, name days and May festivals (gegužines), there was dancing as well as singing. When Vyts was three or four years old he danced his first Suktinis at his mother's second wedding. As he was small his partner, an adult, lifted him off the floor and spun him round and round. "It was such fun", says Vyts in reflection.

When Vyts began to attend school in Prieanai there were many chances for dancing. This was done mostly to the accompaniment of their own voices and the dances were mainly the popular dances of that day. (Vyts never really mentioned his age, so use your own conjectures, readers, as when "that day" was. However, some of the popular dances were what we now call folk dances. Pas d'Espan, Krakowiak, Alexandrovski, Korobuska, etc. They were predominantly of Russian origin, but there were also several simple German dances, which were much in favor with young people. Vyts was between 7 and 9 years old when he did these dances.

The matriarch of Vyts' family, his 85 year-old grandmother, decided

that she wanted to see some of the 11 children she had raised before her death. They were living in Chicago and Denver, only Vyts' mother, of those who were living, had remained in Lithuania. The old lady had not seen some of her children in over 35 years; others had left home some 50 years ago. The family, while sympathetic to her wish to see her children once more, did not feel that anyone 85 years old should undertake such a long trip alone. Vyts, 11 at that time, was chosen to accompany his grandmother as interpreter or what-have-you. She knew no language other than Lithuanian; could neither read nor write, and the young Vyts was to assist her in all these areas. However, it seems grandmother ended up by looking after Vyts, for his curiosity caused him forever to wander off, and, in looking back, Vyts is still wondering how he ever got back home, as he never knew the names or addresses of the hotels where they were staying.

Vyts remained in Chicago where there was a large concentration of Lithuanians. There were many choirs and there was much social dancing, and among some of the church groups, the old Lithuanian dances were in favor, but there were no folk dance groups as we know them now. During his early days in the windy city, Vyts happened to read Jules Verne's "Trip Around the World in 80 Days" and credits this work with awakening in him an interest in the arts and peoples of the Orient. As soon as he learned to speak some English, Vyts made friends with some Arabs and Hindus, spending week ends among them and learning their dances. Most folk dancers are unaware that Vyts is quite an authority on Hindu dances and customs. During the anniversary of the birth of Sri Ramakrishna, founder of the Vendanta, he was asked to arrange a one hour program of Hindu dances. Accepting, Vyts trained a group of dancers, choreographing a program, telling a story through Hindu dances. The Chicago Press was lavish with its praise for the young immigrant from Lithuania, bestowing a supreme compliment on him, likening him to Uday Shan Kar, a comparison Vyts still treasures. It is not a daily occurrence to compare a non-Hindu with the foremost exponent of Hindu dancing.

The Lithuanian families in Chicago wanted their children to learn some Old Country dances, but the only instructor was a Russian, who taught Ukrainian and Russian dances to Lithuanian tunes, and the mothers objected to the "Russianization" of their youngsters. In 1928 Vyts appeared on the scene, dancing at an anniversary concert of "Naujienos", the Lithuanian daily newspaper. He had trained his partner, Irene Juozaitis, and together they danced Oriental and Lithuanian dances. These were the first Lithuanian dances some of the audiences had seen since coming to America and after the program they approached Vyts with requests to teach these dances to their children. So, early in 1929 Vyts opened his first dance studio in what was then the Lithuanian section of Chicago. Soon he was choreographing dances for the stage presentations of various Lithuanian

groups and choirs, especially one known as "Pirmyn". They were ambitious in their programming, choosing plays by the great classic writers, operettas by Gilbert and Sullivan and once even presenting "Carmen". In 1933, when Chicago was host city to the World's Fair, Vyts was appointed to train a group to present a program for Lithuanian Day. It was an appointment he enjoyed tremendously and the teenagers he had trained were the hit of the Fair. The dancers, too, had enjoyed their "work" and they decided to form a permanent Lithuanian folk dance club. Thus, in Chicago, in 1933, was born the Lithuanian Youth Society, the first Lithuanian folk dance group in the World. Not even Lithuania had such a group, as yet! This new group was soon in great demand for appearances at Fairs, ethnic festivities and celebrations of all kinds. The happy people, who so obviously loved what they were doing, the colorful yet simple costumes and the distinctive style of the songs and dances they performed, made them the favorites of any program on which they were scheduled. A most interested spectator at one of their appearances was Dorothea Nelson, a member of the Chicago Park District Recreational Activities Council. She approached Vyts with an offer to teach folk dancing as part of the park programs. Vyts, thinking this was a new kind of flattery, said, "sure" to humor the lady, not expecting to hear anything further about this matter. However, three days later, to Vyts' complete amazement, a letter arrived, repeating the offer, and inviting him to the Park Board office to discuss the position!

While dancing at the World's Fair Vyts became acquainted with young people from other nationality groups and became fascinated and enchanted with the dances of other nations. He visited their groups - Czechs, Danes, Mexicans, Swedes, Yugoslavs and others - and began to attend the classes conducted by Paul and Gretel Dunsing, who have since become favorites of many folk dance camps. Vyts also at this time became associated with Vasil Avramenko (mentioned in November 1962: Meet the Evanchuks) and his Ukrainian dancers, and several Zionist Youth groups. Thus, when he was called to the Park office he was already prepared with some diversified material, though he felt, not nearly enough. The Park Board, as Vyts puts it, "subdivided" him among the many ethnic groups and locations.

In 1939 Chicago presented the first large-scale, international folk dance festival at the tremendous Soldier's Field, home of many huge sports events. Vyts Beliajus's contributions were as usual his Lithuanians, a Polish group and the first Jewish group (they were not yet "Israelis"). Also at this time Vyts ventured into the publishing field, by publishing a magazine called "Folk Lore" for the Park District. He opened the first folk dance house, called "Folk Dancers' Nook", where a different nationality was featured each weekend, national food specialties were served and the dances and songs of these nationalities were featured on the programs. The Nook received considerable mentioning in the press, and was

successful in the beginning. Unfortunately, for the venture, the neighborhood changed and people refused to come to it. Thus, reluctantly, Vyts closed the Nook. He soon bounced back and organized the first Kolo group. His young Lithuanian dancers and his Kolo group were the first dancers to appear with the Duquesne "Tammies". When Matt Gouze first organized his Tamburitza group they were - around 1938 - a strictly instrumental body. When they attended one of Sarah Gertrude Knott's National Folk Festivals in Washington, D.C., she wanted dancers as well as musicians. The Tammies had no dancers, so Vyts and his young dancers, who by then had become quite familiar with Kolos, appeared on stage with the orchestra, dancing Seljancica, Zikino, Malo and other Kolos in their Lithuanian costumes.

While directing one of the finest Polish dance groups in Chicago, Vyts came to the attention of the University of Chicago. Some board members had attended one of the programs at the Settlement House of Northwestern University, where Vyts and his Polish dancers were presenting a program of Polish songs, dances and customs. This led to his engagement, in 1937, as folk dance teacher at the International House of the University of Chicago. This became the first place in the U.S.A. where people got together for international folk dancing on a purely recreational basis, much as we do it now all over the country. Here Vyts began to introduce the first Kolos and Greek dances, which were to become favorites with most folk dancers before long. He organized the first presentations of huge St. John's Day festivals in Lithuanian style, an event attended and enjoyed by many thousands of dancers and spectators. For the Park District, Vyts organized virtually hundreds of local park festivals.

Due to his appearance at the National Folk Festivals presented by Sarah Gertrude Knott, in Chicago, in 1936, and subsequently, in 1937, in Washington, D. C., Vyts was in great demand by the Physical Education Departments of several universities; the YMCA-YWCA, directed by Frances Helen Mains and Sandy Beach Hunt, who also "adopted" Vyts. He says: "Although I never attended any University, I have to my credit hundreds of teaching sessions at several of them. I never attended them - I only went through them and taught in them".

No man can go through a life that is but an extended pastoral idyll. So into Vyt's life the rain clouds began to appear. They came first in the form of Pearl Harbor. All the young men from his LYS and most of the youths from his Polish group were soon gone. Vyts, too, left Chicago, for Fairhope, Alabama, and the School of Organic Education, all the dances were of British tradition and origin. Here Vyts introduced the international flavor and soon the first large International Folk Dance Festival was held in the Deep South, in Fairhope, in 1943.

(Concluded in the December 1963 issue)



Ed Feldman ▲ *South*

AS I SEE IT



Carolyn B. Riedeman ▲ *North*

"MIGHTY OAKS FROM LITTLE ACORNS GROW" — Last October the proposal was made at the Council meeting in Fresno that the Federation publish a calendar which would list folk dance activities and provide space to record other engagements. Although the idea was enthusiastically received, no action was taken because it was too late to prepare a calendar for 1963. But the seed was sown; this October in Fresno the Federation proudly presented its first **FOLK DANCE COSTUME CALENDAR**, an artistic creation far beyond the original intent. Not only is this a "write-in" calendar which presents folk dance events throughout the state; the reverse side of the pages contains an artistic collection of authentic international costumes, simple enough for the average folk dancer to reproduce. Details, back view, and information about colors and materials put a real costume within everyone's reach.

It is as impossible to estimate the countless hours Marian and Ned Gault spent in research and planning of this calendar as it is to describe the beauty, clarity, and charm of its sketches. Their talent and labor represent and inestimable contribution to folk dancing and folk dancers.

To Vi Dexheimer, our office Secretary who originated the idea and handled all arrangements, and to Ned and Marian Gault, our Vice President and his charming wife who planned and sketched the costumes, the Federation says a heartfelt "Thank you".

. . . Carolyn B. Riedeman



Save the date

1963 NOVEMBER						
S	M	T	W	T	F	S
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30



An Invitation . .

TO THE **Treasurer's Ball**

NOVEMBER 17, 1963



You are invited to join us for a wonderful afternoon and evening of dancing on November 17. This is the Federation's annual Treasurer's Ball at Kezar Pavilion to give the dancers an opportunity to do their part to support the many efforts of the Federation officers and committees.

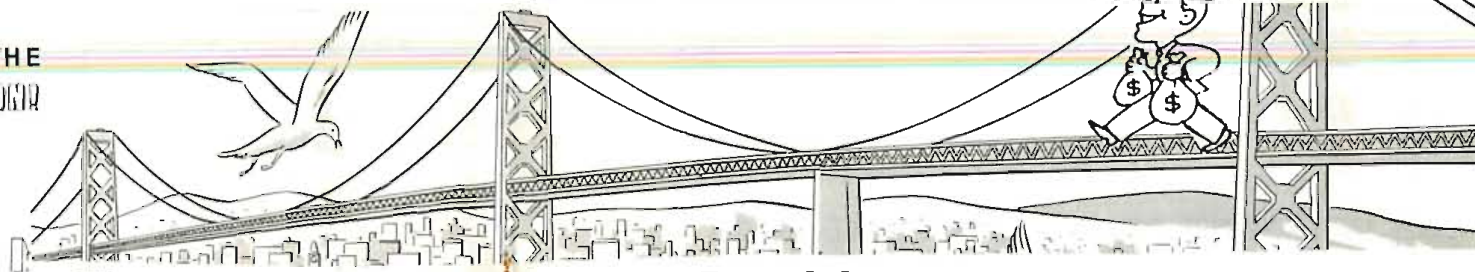
Lillian and Sam Cohen of Changs and the Palomanians have assembled a program of folk dances of all levels of advancement plus line dances and American squares. Harlan Beard is lining up your favorite callers and Grace Nicholes is inviting exhibition groups to perform for both the afternoon and evening. The local Council presidents will again act as MC's.

Door prizes will be given as usual between dances. Everyone purchasing a ticket is eligible—whether or not in attendance. Individuals and clubs are urged to send their donations to *Bill Power, 300 St. Frances Blvd. Daly City*, or *Changs, 1630 Stockton Street, San Francisco*, or *The Federation Office (on Saturdays)*. Tickets are only \$1.00 and are available from each club representative. Once again, the two perpetual trophies will be awarded to the two clubs selling the most tickets.

Everyone knows how busy the Federation is publishing "Let's Dance" magazine and the many volumes of dance descriptions, conducting the teacher institutes and providing scholarships for the young people at folk dance camps. This is your opportunity to assist.

BUY THOSE TICKETS . . DONATE THOSE PRIZES . . AND, COME TO ENJOY AN AFTERNOON AND EVENING OF YOUR FAVORITE DANCES!

. . . Bill D'Alvy



AFTERNOON PROGRAM
1:30 to 5:30

Don Field, MC
President, Sacramento Council

SETNJA SERBIAN
BLUE PACIFIC WALTZ AMERICAN
LAS VIRGINIAS MEXICAN
NEAPOLITAN TARANTELLA ITALIAN
KOROBUSHKA RUSSIAN
ITALIAN QUADRILLE ITALIAN
RUSSIAN PEASANT DANCE RUSSIAN
YOVANO YOVANKE MACEDONIAN

SQUARES - Bill D'Alvy

Earl Ecker, MC
President, Stockton Area Council

SLOVENIAN WALTZ SLOVENIAN
SONDERHONING DANISH
POLKA MAZURKA POLISH-AMERICAN
JOTA ARAGONESA SPANISH
VE DAVID ISRAELI
SARAJEVKA
HAMBO SWEDISH
MILONDITA TANGO COMPOSED

SQUARES - Jack Sankey

Rickey Edwards, MC
President, Monterey Peninsula Council

SCANDINAVIAN POLKA SCANDINAVIAN
CZARDAS Z KOSICKYCH HAMROV-SLOVAKIAN
SHUDEL BUX GERMAN
ALEXANDROVSKA RUSSIAN

EXHIBITIONS

MARKLANDER GERMAN
SWEETS OF MAY IRISH
ELENO MOME BULGARIAN
DODI LI ISRAELI

SQUARES - Edith Thompson

Treasurer's Ball

SPONSORED BY
FOLK DANCE FEDERATION OF CALIFORNIA

NOVEMBER 17, 1963
KEZAR PAVILION

SAN FRANCISCO, CALIFORNIA

EVENING PROGRAM
7:30 to 10:30 P.M.

Dave Blakemore, MC
President, Greater East Bay Council

CORRIDO MEXICAN
VO SADU LI RUSSIAN
LA CACHUCHA EARLY CALIFORNIAN
HAMBO SWEDISH
PREKID KOLO SERBIAN
DAS FENSTER GERMAN
ORLOVSKAYA RUSSIAN
COUPLE HASAPIKO GREEK

SQUARES - Peter Lydon

Jack Sankey, MC
President, Peninsula Folk Dance Council

SIAMSA BEIRTE IRISH
KOHANOTCHKA RUSSIAN
ST. BERNARD'S WALTZ SCOTTISH
BIALY MAZUR POLISH
STARO RATARSKO SERBIAN
SQUARE TANGO ENGLISH
KOZACHOK PODILSKY UKRAINIAN
CABALLITO BLANCO MEXICAN

SQUARES - Harry Ahlborn

J. B. John, MC
President, Marin Dance Council

HOFBRAU HAUS LAENDLER GERMAN
SAUERLANDER QUADRILLE GERMAN
LAS DULCITAS COMPOSED
HAMBO SWEDISH
KOSTURSKO ORO MACEDONIAN
DOUDLEBSKA POLKA CZECHOSLOVAKIAN
SHIP OF GRACE SCOTTISH
TULJAK ESTONIAN

SQUARES - Harlan Beard

Bennie Foss, MC
President, Redwood Council

EL CABALLERO EARLY CALIF.
SHERPHERDS CROOK SCOTTISH
LA ENCANTADA COMPOSED
HAMBO SWEDISH
TANT' HESSIE SOUTH AFRICA
MOROVAC
ZILLERTALER LAENDLER AUSTRIAN

SQUARES - Stan Valentine

Nick Thomas, MC
President, Diablo Folk Dance Council

SENFTENBERGER GERMAN
HAPLIK PHILIPPINE
KAMARINSKAYA RUSSIAN
ZAGORITIKO GREEK
POLISH MAZUR POLISH
VRTIELKA HUNGARIAN
VIENNESE WALTZ



Pete Lydon, MC
President, San Francisco Council

TSYGANOTCHKA RUSSIAN
TA'AM HAMAN ISRAELI
SCHUHPLATTLER LAENDLER AUSTRIAN
ZAJECARKA SERBIAN
MARCHIER POLKA GERMAN
POLYANKA RUSSIAN
MEXICAN SCHOTTIS MEXICAN
VIENNESE WALTZ



DANCE PROGRAM

THE
Let's Dance
STAFF
AND THE
SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS
WELCOME ALL FOLK DANCERS TO THE
TREASURER'S BALL - KEZAR PAVILION
November 17, 1963



LEGAL NOTICE

STATEMENT OF THE OWNERSHIP AND MANAGEMENT required by the Act of Congress, (October 23, 1962: Section 4369, Title 39, United States Code) of LET'S DANCE magazine, published monthly, at San Francisco, California.

- (1) "Let's Dance" is published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California 94103.
- (2) The Editor is Vi Dexheimer, 1604 Felton Street, San Francisco, California 94134.
- (3) The Owner is the Folk Dance Federation of California, Inc.
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(Signed) Vi Dexheimer, Editor

(Legal Notice filed October 1, 1963, at the United States Post Office, San Francisco, California.)

BALLOS FROM KASSOS

(GREECE)

Note: For easy reading, open staples,
remove description, close staples.

This couple dance was presented at the 1963 University of the Pacific Folk Dance Camp by Oliver (Sonny) Newman. Mr. Newman learned the steps and styling from a demonstration group at the 1961 Folk Dance Festival in Athens, Greece, and arranged the steps to fit the listed recording.

MUSIC: Record: Folkraft 1463

FORMATION: Any number of cpls in an open line facing ctr, W to L of ptr. All hands joined at shoulder level, elbows bent. Leader's R hand extended in LOD at shoulder level, elbow bent.

STEPS AND STYLING: Hop, Grapevine, Run, Rock.

While the rhythm of each meas is always slow (cts 1, &), quick (ct 2), quick (ct &), the style is very bouncy (as in a Kalamatiano) and unlike the usual smooth Ballos, and moves very swiftly. Each first ct of a measure is preceded by an upbeat hop on the supporting ft, such as is frequently seen at the end of the first meas of a Syrto. During the Rocking Step and the Promenade, however, the hop is Omitted. A kerchief, carried by both M and W, is used playfully and flirtatiously throughout the dance. Hands are held at shoulder level unless otherwise specified.

MUSIC 2/4		PATTERN
Measures		
&, 2, & 1 - 12		INTRODUCTION - No action. Dance begins with vocal.
		I. KALAMATIANO WITH TURN
A	1	Step R to R (ct 1); cross L behind R (ct 2); step R to R (ct &).
	2	Cross L in front of R (ct 1); step R to R (ct 2); cross L in front of R (ct &).
	3	Step R to R (ct 1); cross L in front of R, lifting R but letting it hover over its pos (ct 2); rock back on R (ct &). (cts 2, & are done in place - no fwd movement.)
	4	Step L to L, beginning a CCW turn (ct 1); release hands, cross R over L continuing CCW turn (ct 2); step L completing CCW turn (ct &).
	5-8	Rejoining hands during meas 5, repeat action of meas 1-4 (Fig I).
	9-11	Repeat action of meas 1-3 (Fig I).
	12	Release hands, M turn 1/2 L (CCW) to end facing ptr, back to ctr, by stepping L (ct 1); step R, making 1/2 turn (ct 2); step L beside R (ct &).
		<u>W</u> repeat action of meas 4 (Fig I), exactly.
		NOTE: During the CCW turn the body should incline to the R and the movement of the dance is always in LOD.
		II. BALANCE AND CROSS OVER
B	1	Facing ptr, step R to R (ct 1); cross L over R, lifting R but letting it hover over its pos (ct 2); rock back on R (ct &).
	2	Repeat action of Fig I, meas 4, (CCW turn).
	3	Step R fwd twd ptr (ct 1); step L fwd twd ptr, lifting R but letting it hover over pos (ct 2); rock back on R (ct &).
		NOTE: Meas 3 should bring ptrs so that R hips are adjacent. R arm extends across, but not touching, ptr's midriff. L arm extends fwd and slightly above shoulder level.
	4	Step L bwd (ct 1); step R bwd (ct 2); close L to R (ct &).
	5	Step R fwd twd ptr (ct 1); step L fwd twd ptr (ct 2); step R fwd, passing ptr R shoulder (ct &).
	6	Step fwd L, continuing past ptr (ct 1); step R beginning a 1/2 turn L (CCW) (ct 2); step L completing 1/2 turn (ct &). Ptrs are now facing, several ft apart, with W back to ctr.
	7-8	Repeat action of meas 5-6 (Fig II) exactly, passing ptr by R shoulder and returning to place as at beginning of Fig II.

B, C 9-24 Repeat action of meas 1-8 (Fig II) twice more.

III. ROCKING STEP

W hold kerchief by 2 opp corners just below eye level. Play with it flirtatiously, moving it back and forth in front of face. This play with the kerchief is not typical of Greek girls, but is done in imitation of Turkish girls and there is, therefore, no definite style and may be interpreted by the dancer at her whim.

M hold opp corners of kerchief behind their necks. During meas 5, 6, 7, 8 M may tuck kerchief into neck of shirt in order to free hands for balance during full knee bend.

- A 1 Moving in LOD, step R (M cross R in front of L) (ct 1); step on ball of L, body swings slightly with step (ct 2); step to R on R (ct &). L ft may cross in front or in back of R on ct 2. Steps are very small.
- 2 Continuing to move in LOD, step L (ct 1); step R (ct 2); step L (ct &), crossing L in front or back of R.
- 3 Repeat action of meas 1 (Fig III).
- 4 With slight knee bend, drop onto both ft (ct 1); step R, straightening knees (ct 2); step L (ct &).
- 5 W repeat action of meas 1-4 (Fig III) during meas 5-8.
- M drop to full knee bend (ct 1); recover with wt on L, R extended fwd (ct 2); cut R across L, taking wt (ct &).
- 6-8 M repeat action of meas 5 (Fig III) three more times.
- 9-12 M and W repeat action of meas 1-4 (Fig III), but M begin L instead of R, and on meas 12 omit drop and step R, L, R.

IV. TURNING STEP

Steps described for M — W on opp ft.

- B 1 Both moving in LOD, step L to L (W step R to R) (ct 1); cross R behind L (ct 2); step L to L (ct &).
- 2 Continuing in LOD begin 2 complete turns, M L (CCW), W R (CW), cross R over L (ct 1); step L, completing first turn (ct 2); step R continuing into second turn (ct &).
- 3 Step L, completing second turn (ct 1); cross R over L, lifting L but letting it hover over its pos (ct 2); rock back on L (ct &). Ptrs are facing each other during meas 3.
- 4 Touch R to R, no wt (ct 1); hold pos and flex knees (cts 2, &).
- 5-8 Repeat action of meas 1-4 (Fig IV), but reverse footwork and move in RLOD.
- 9-11 Repeat action of meas 1-3 (Fig IV) moving in LOD.
- 12 M move into line ahead of ptr by stepping R across L (ct 1); turning R (CW), step L (ct 2); hold (ct &).
- W touch L, no wt (ct 1); step L (ct 2); hold (ct &). Rejoin hands in the line.

V. KALAMATIANO WITH TURN

- C 1-12 Repeat action of Fig I exactly.

VI. BALANCE AND CROSS OVER

- A, B 1-24 Repeat action of Fig II exactly.

VII. ROCKING STEP

- C 1-12 Repeat action of Fig III exactly.

VIII. TURNING STEP

- A 1-11 Repeat action of Fig IV, meas 1-11 exactly.
- 12 M step R in place (ct 1); step L beside R, turning to face LOD (ct 2); hold (ct &); M remain on inside of circle.
- W touch L to L, no wt (ct 1); step L turning to face LOD (ct 2); hold (ct &). W place L forearm and hand on back of M extended R hand and forearm.

(continued on page 14)

IX. PROMENADE

This Fig is done in a smooth gliding style - no upbeat hop, no bounce.

- B 1 Moving fwd in LOD, step R (ct 1); step fwd L (ct 2); step fwd R (ct &).
2-3 Continue fwd in LOD, alternating footwork of meas 1 (Fig IX) as necessary.
4 Release hands, W turn 1/2 R (CW), stepping L, R, L to move bwd in LOD.
M continue moving fwd in LOD, stepping L, R, L.
5-7 W moving bwd in LOD, M fwd, repeat action of meas 1-3 (Fig IX).
R arms extended across, but not touching, ptr's midriff. L arms extended to side at shoulder level.
8 Step L beginning a 1/2 turn R (CW) (ct 1); step R completing 1/2 turn (ct 2); step L in LOD (ct &); M now has back to LOD, W facing LOD. Reverse arm pos.
9-11 Repeat action of meas 5-7 (Fig IX) with M moving bwd in LOD, W fwd.
12 Continuing same footwork, M take slightly longer steps to get in front of ptr in a single line as in original formation. Rejoin all hands in the line.

X. FINALE

- C 1-3 Repeat action of Fig I, meas 1-3.
4 Step L to L (ct 1); cross R behind L, touching toe to floor, no wt, simultaneously raising joined hands high in air (ct 2); hold pose (ct &).

NORTH CORFU - Over a simple long undergarment, trimmed at the hem with cord and ribbons, is a graceful dark dress, lined with material in two colors. The skirt is lifted at one side and fastened at the waist, thus creating a variety of color and also a very practical pocket.



*PHOTO — Courtesy of Greek Tourist Bureau,
New York*

SONNY NEWMAN and Partner in Greek Costumes
at Stockton Folk Dance Camp Photo . Ace Smith



DENNIS BOXELL in Greek Costume — 1963 Stockton
Folk Dance Camp Photo Ace Smith

ECHOES from the SOUTHLAND

By Liesl Barnett

Summer is over they tell me, but in the middle of a sweltering heat wave I find that a bit hard to believe. Nevertheless, folk dancers being a hardy lot, groups are bubbling with plans to make and carry out. New groups are forming, old ones are reorganizing and Southern California is a beehive of folk dance activities.

BERENDO FOLK DANCERS – leave behind them a busy summer with frequent teaching sessions by the ebullient Millie Libau.

MORE THE MERRIER FOLK DANCERS – recently made history: they did not hold their regular 3rd Saturday of the month party and it was quite a shock for dancers who look forward to these parties.

SAN DIEGO AND CABRILLO FOLK DANCERS – have settled down to teaching dances from all three camps and getting ready to do their part on the October Festival.

LAGUNA BEACH FOLK DANCERS – newest member of the Federation Family in the South, were officially accepted in the fold at the September Festival. They are buzzing with plans, which they as yet keep to themselves.

GANDY DANCERS – are making a bid to oust Westwood Co-op from their place as the marryingest group in the South. On August 17, Paul Pritchard and Joan Sebring "tied the knot". And on November 2, Vic Wintheiser and Anita C. Landis will do the same at the beautiful Wayfarer Chapel, at Portuguese Bend.

SATURDAY MIX-ERS – also celebrated a wedding when Aaron Glaser and Rose Kleinman tied the knot in Las Vegas on September 17. All of us in the Federation and Let's Dance wish the best to all these nice and active dancers. The SME are also busily planning their Hallowe'en party. Look for flyers for the exact date. This group, too, benefited this summer from Millie Libau's teaching. There appears to be no limit to the pep of that gal!

KITKA – as a group welcomed a future folk dancer when Rene and Frances Besne became the proud parents of a boy on September 22. According to the announcement the young man arrived sans opanky – a terrible oversight on the part of Mother Nature.

ALPHABET DANCERS – though saddened by the loss of Gordon Engler, who moved to Northern California, are happily back to dancing under the capable leadership of Ruby (Prichard) Vuceta.

FOLKLANDERS – of Chula Vista welcomed Elizabeth Ullrich back from Europe and now everyone is hard at work planning the final details of their October Fest, the October Federation festival.

FIESTA FOLK DANCERS - September party boasted some interesting exhibitions and demonstrations. Trini and Regino Medina, Howard and Miriam Dean, Dr. Chas. Caplan, Norma Oster, Nate Vilensky, Hildegard Cassel, Harry Paley, Anne Teller demonstrated some of the new dances from the Santa Barbara Conference to show members what was in store for them. This is a wonderful method to acquaint members with proposed teaching schedules and at the same time prepare some of the dancers for occasional exhibitions. Bill Szenas and Dorothy Giracci did an excellent job performing a spirited Sellianas. Ruth Leibo on the piano and Laurette Carlson on the violin played a lovely duo selection of gypsy music. There was a regrettable interruption of this concert when one guest saw fit to make a fool of himself. These things do happen, but thank Heaven only rarely.

HOLLYWOOD PEASANTS - With the heatwave being what it is this fortunate group is still enjoying dancing under the stars at the homes of some of the members. The Marlowes and Posells will have a lasting warm spot in the hearts of the "Peasants". From what I hear, the group's participation at Woodminster was quite a hit, but it hardly comes as a surprise to us here in the South, who have often enjoyed the exhibitions of this talented group.

GARDEN GROVE FOLK DANCERS - have lost charming Laura Joyce Lippett to the North. Laurie is now enrolled at Berkeley and will probably dance in the Bay Area from now on.

SOUTH BAY FOLK DANCERS - reluctantly bade farewell to their leader, Al Pill, who left for Mexico via Texas and the Southwest. The group gave Al a testimonial dinner at the Hacienda Hotel in San Pedro. The day started with a swimming party, followed by a delightful Hawaiian Luau. Dancing from 9:30 until Midnight finished off the evening. The club presented Al with a good-bye and thank you gift, and in spite of the club's sadness over Al's leaving, a grand time was had by all at the party.

COMPTON CO-OP - participated in another successful hobby show. They never neglect to publicize folk dancing at this yearly event. Thanks, gang. Incidentally, Compton Co-op also sponsored a bowling team and those embroidered shirtbacks are great advertising, too. This might be an idea for other clubs, too, who are looking for a new way to publicize folk dancing in their areas.

A NEW BEGINNERS CLASS - sponsored by the Federation, South, started at El Monte in October. A new approach to this is found in the sessions, which now run for a 10-week period, with a flat rate charged in advance for the series. The Recreation Department is handling the work, thus taking the financial headache out of the hands of the Federation. A nice show of "Co-Existence". The following areas have new beginners classes: Monday: Arcadia - El Monte - Pomona and Huntington Park; Tuesday: Santa

ECHOES FROM THE SOUTHLAND (continued)

Monica; Wednesday: Los Angeles (El Sereno; and Friday: Torrence, South Bay). For details contact Bert Osen, Director of Extension.

SANTA MONICA FOLK DANCERS — who did not attend the groups' 4th Saturday of the month party in September missed a double treat: delightful refreshments prepared by Estelle Kreindel and a beautiful exhibition of the Tango by two dear and old friends, Mildred and Kreamer Walter. Mildred and Keamer have both been quite ill and it was a pleasure to see them looking so well and have them feel up to dancing with us. Thank you both and come again soon! Sure wish I could do a sexy Tango like that!!

WESTWOOD CO-OP FOLK DANCERS — enjoyed another successful week-end outing when they went to Lake Gregory in the San Gorginio Mountains with dancing on the agenda for the weekend.

SILVERADO FOLK DANCERS AND LONG BEACH CO-OP — have not sent me any news, but I do want to congratulate them for a delightful festival. There were only two exhibitions, but they were excellent. Gandy Dancers again danced "Hoyne Wjeter" and Hector Rangel and partner did a beautiful and spirited "Jota from Aragon". How that fellow can dance and work those castanets! Wow! The theme was "Medicine Show", indicating that there are all sorts of pills and patent medicines available; no medicine is as effective as the fun and exercise gained from folk dancing. And it was a pleasure to see Marian and Edgar Wilson once again active in the Southland.



For a Sure-Fire Xmas Gift . . .

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LET'S DANCE MAGAZINE

PARTY PLACES

- BAKERSFIELD** - Every Tuesday - 8 to 10:30. Circle 8 Folk Dance Club, Gardiner Annex, 14th & F Streets.
- BERKELEY** - 3rd Saturday each month - 8 to 12. Garfield Folk Dancers, Le Conte School, Russell & Elsworth.
- BURLINGAME** - Alternate 1st Saturdays - 8:30 to 12. Big Circle Folk Dancers
Burlingame Recreation Center. Alternate 2nd Saturdays - 8 to 12. Bustle and Beaux Club, Burlingame Rec. Center
- CHULA VISTA** - Every Friday Night - 8 to 10:30. The Folklanders, Mueller School 715 I Street.
- COMPTON** - Tuesdays (nearest a Holiday) 7 to 10 p.m. Compton Co-op Folk Dancers, Lueder's Park, Rosecrans & Temple.
- EL CERRITO** - 4th Saturday each month - 8 to 12. Folk Dance Guild, El Cerrito High School Cafetorium.
- FRESNO** - Every Sunday - 8:30 to 12. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite & Vrooman Streets.
Every Saturday - 8:30 Square Rounders, Danish Hall, Yosemite & Vrooman.
- HUNTINGTON PARK** - Every Thursday - 7:30 to 10. Huntington Park Folk Dancers, Huntington Park Rec. Bldg., 3401 E. Florence Ave., H.P.
- 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 p.m. Silverado Folk Dance Club, Silverado Rec. Park Bldg., 31st & Santa Fe Avenue. - 2nd Thursday each month - 7:30 - 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 to 10. The Pacheco Promenaders, Los Banos Recreation Hall.
- LOS ANGELES** - Every Saturday Night - 8 to 11. Saturday Mix-ers, Boy's Gym, Berendo Jr. High School, 1157 S. Berendo Street, L.A.
Every Wednesday night - 7:30 to 10. El Sereno Folk Dancers, El Sereno.
3rd Wednesday each month - 8 to 10:45 p.m. Far West Folk Dancers, Horace Mann Jr. High, 7100 S. St. Andrews Place, 1 Block north of Florence Ave., Los Angeles.
Fifth Thursdays of the month - 8 to 11 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. Marin Whirlaways, Carpenters' Hall, San Rafael, California.
- MONTEREY** - Every Friday - 8 to 11. Monterey Peninsula Shindiggers, Monterey Peninsula U.S.O. Webster and El Estero.
- OAKLAND** - Every Tuesday - 8 to 10 p.m. The Balkaneers, Rockridge Women's Club, 5682 Keith Ave., Oakland. (Yugoslavia, Bulgaria, Romania, Macedonia, Greece and Armenia).
Every Thursday - 9:30 to 11:30 a.m. East Bay Women's Dance Circle, Eagles Hall, 1228 - 36th Avenue, Oakland.
Every Thursday - 8 to 10:30. Oakland Folk Dancers (Formerly Fruitvale Folk Dancers) Hawthorne School, E. 17th & 28th Avenue.
4th Friday each month - 8 to 11:30. Seminary Swingers, Webster School, 8000 Birch Street.
- FOUR PARTIES A YEAR** - 8 to 11. Dancers Internationale, Laurel School, 3820 Kansas, Oakland.

PARTY PLACES

- OJAI** - 1st Saturday each month - 8 to 12 p.m. Ojai Community Art Center, South Montgomery Street, Ojai, California.
- PALO ALTO** - 1st Saturday each month - 8:15 to 12. Barronaders, Barron Park, School, Barron Avenue, South Palo Alto.
- PENGROVE** - 2nd Saturday (each month except Aug.) 8:00 til? Petaluma International Folk Dancers, Pengrove Club House.
- POMONA** - 2nd Friday each month - 8 to 11. Pomona Folkarteers, Gymnasium, Trinity Methodist Church, 676 N. 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. Docey Doe Club, Hoover School.
- RICHMOND** - 1st Saturday each month - 8 to 12. Richmond-San Pablo Folk Dancers Downer Junior High School, 18th & Wilcox.
- RIVERSIDE** - 4th Friday each month - 8 to 11. Riverside Folk Dancers, Grant School Auditorium, Cr. 14th & Brockton Streets, Riverside, California.
- SACRAMENTO** - 2nd Saturday each month - 8 to 12. Whirl-a-Jigs Folk Dance Club, Donner School, 8th Ave., & Stockton Blvd.
4th Saturday each month - 8 to 11. Triple S Folk Dance Club, Theodore Judah School.
- SAN DIEGO** - Every Mon. night - 7:30 - 10. San Diego Folk Dancers, Food & Bever. Bldg., Balboa Park, S.D. Louis Denow Inst.
Every Tues. & Thurs. - 7:30 - 10. Cabrillo Folk Dancers, Food & Bever. Bldg., S.D. Balboa Park.
- SAN FERNANDO VALLEY** - Last Friday each month - 8 to 11. West Valley Dancers, Canoga Park Elem. School. 7438 Topanga Canyon Blvd., Canoga Park.
- SAN FRANCISCO** - 3rd Saturday each month - 8:30 to 11:30. The Fun Club Folk Dancers, 362 Capp Street.
4th Saturday each month - 8 to 12. Cayuga Twirlers, Genova Hall, 1074 Valencia Street
Last Wednesday each month - 8 to 12. 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 to 12. Mission Dolores Belles and Beaux, Genova Hall, 1062 Valencia Street.
1st Friday each month - 8:30 to 12. San Francisco Carrousel, 1748 Clay Street
- SAN MATEO** - Alternate 2nd Saturday - 8:30 to 12. Beresford Park Folk Dancers, Beresford Park School, 28th Avenue.
- SANTA BARBARA** - "End of the Month Festival" - Last Saturday each month.
Santa Barbara Folk Dance Club - Recreation Center, 100 E. Carrillo Street.

PARTY PLACES

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.
Special Party Night - 4th Sat. each month, except Dec. 8 - 11:15 p.m.

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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FRESNOTES – It seems appropriate, as the first matter on the agenda in this column, for the Fresno Folk Dance Council to express its warm thanks to all out-of-town friends who helped to make our recent festival the success that it was. It was our 15th annual fall festival, so our debt of gratitude to all folk dancers from every part of the state, who travel to Fresno in October to dance with us, is getting bigger and bigger. Thank you for enchanting our capacity crowd of spectators with your beautiful costumes. We hope you enjoyed yourselves as much as we enjoyed having you as our guests.

The University of Pacific Camp Reunion Institute, which was held on Saturday afternoon, drew many compliments, both for material presented and for the excellent roster of teachers. It is fun to review dances introduced at camp the preceding summer, to renew friendships, and each year to add to the attendance dancers who have never been to camp, so they can ~~savor~~ the enthusiasm and the dedication found there, which cannot be described but only experienced. Speaking of camp, owing to "troublesome" deadlines, the name of a third scholar from Fresno who went to camp, sponsored by her club, did not appear with the other two. We are sorry that we did not get the information in time. Louise Peterson attended camp this past summer under the sponsorship of her club, the Central Valley Dancers. Louise is an indefatigable worker for the cause of folk dancing, is the Council's custodian for records, and has contributed a great deal of her time and effort securing ads for "Let's Dance", not only in connection with our recent festival, but many times in the past. Her club presented her with a certificate for lifetime membership and a gold pin, complete with chip diamond. Kenneth Wright, president of the Central Valley Folk Dancers, made the presentation *in token of our appreciation for her time and unselfish interest in the promotion of good fellowship in folk dancing for these past ten years.* He certainly was echoing the sentiments of all our folk dancers!!!!

Congratulations, Louise!!

The camp scholar sponsored by the Square Rounders, Cecilia Wisotzke, reports that her club, after a summer of dancing "under the stars" in Roed-

ing Park, opened the fall season with a bang for the first Saturday in October, with a big dinner and dance celebration. They extend to all visiting dancers, both Fresnans and out-of-towners, a cordial invitation to drop in and dance with them at the Danish Brotherhood Hall, Voorman and Yosemite Streets, on Saturday evenings, beginning around 8 p.m. Cecilia has been teaching dances she learned at camp, and is as capable a square dance caller as she is a folk dance teacher, which makes for a very stimulating combination.

. . . Mary Spring, 2004 E. Clinton Ave., Fresno

GREATER EAST BAY FOLK DANCE COUNCIL - The GEBFDC is working on its February, 1964, Federation Festival. Due to the bowling tournament we will not be able to use the Oakland Municipal Auditorium. However, the City Council has appropriated the necessary funds, so Ray Oppen and Louise Schillare are looking for the best available spot.

There will be no Fifth Saturday party in November, due to the fact that it falls on the Thanksgiving weekend when there will be a Kolo Weekend of fun. There will also be a benefit party for the Junior Scholarship Fund, put on by the Juniors for the Adults, on Sunday afternoon, November 3, from 1:30 to 5:30 at the Frick Junior High School, 63rd & Foothill Blvd., in Oakland. Dolly Seale promises a good time with exhibitions and square calling by Stan Valentine.

Dolly is again teaching a class for young adults. Extra curricula activities will be parties, swimming and pot-lucks. The young adults (age 20-30) will meet at the Dimond Recreation Center in Oakland.

On August 25, Elizabeth Lowe became the bride of Ronald Bueno, in a garden wedding at the home of her parents, Mr. and Mrs. Clifford Lowe, on Silverado Trail, in Napa Valley. Elizabeth is a member of Oakland Recreation Dance Arts. Ronald danced with the Pantalettes and now teaches folk dancing for the Oakland Recreation Department. A reception followed at the American Legion Hall, in Napa, where the afternoon was spent in folk dancing.

On November 10, Dolly's son, Bill, will marry Ava Fanucchi, from San Leandro, at the Assumption Church at 3:30 p.m. Reception will follow at the Mira Vista Club in San Leandro. Bill, who is Dolly's oldest son, was the original member of the Pantalettes.

The San Leandro Circle Up will have Stan Valentine as their square caller for their November party - the 9th. Please come and share our good time.

. . . Genevieve Pereira, 1811 Cornell Drive, Alameda

MARIN COUNTY COUNCIL CLIPS -

La Jolla, California: It is going to serve Marin County right if the news is slim. Nobody, but nobody, told me nothin! So you'll get a report from our vacation.

Danced in Santa Barbara one night. Most beautiful spring floor you ever did see. With 16 people dancing on it, you could actually see the floor swinging. Stan Graham & Co., were most cordial. My biggest surprise was to see (once again) men, as well as women, using handkerchiefs in Vo Sadu Li. Next try was San Diego, during the 110 degree temperature, and two nights of dancing were called off. But we had a fine evening at Little Bavaria, Del Mar, with the Bob Dunstons (ex-Hardly Ables). Bob is now President of the Chula Vista group and chairman of the October fest.

Dropped in on the San Diego Folk Dancers and found they rotate teaching jobs. Nancy and Louis Denov, Alice Hauserman and Beth Rappolee are all doing yoeman's duty in this department. Also, greatly enjoyed an exhibition by the Cygany Troupe at the La Jolla Folk Festival. Final fling was an evening with the Polish Group of San Diego - a most cosmopolitan party.

Back to Marin: New Year's Eve will be at Masonic Hall, San Rafael, 9 P.M. Costumes, buffet supper, folk dances and squares. Next month will give you the price of tickets and names of ticket sellers.

Kolo Class is now, for real, on Monday nights, at Carpenter's Hall, San Rafael. Workshop has moved to Bel Air School, Tiburon; practically the only school in Marin that is kind to folk dancers. Our clubs are back to normal, with everyone holed in for nine months more before vacation time.

. . . Clare Tildon, No. 9 San Pedro Road, San Rafael

SACRAMENTO FOLK DANCE COUNCIL - Fall is well underway, as are the Sacramento Folk Dance Council Clubs, for a new year of dancing. The Sacramento dancers started the school year off right, as seen at the Federation Institute in Oakland, with 16 representatives supporting one of their own capitol teachers, Omega Graham. All who attended are eager to present the dances taught to their own clubs.

The next Council activity on the agenda is the Sacramento Harvest Festival, on November 24. The afternoon program of dancing will be held in the Memorial Auditorium. Chris Borland will be the chairman of the affair.

Our beginners' classes are finally developing in other areas of our fair city. Presently, there is an adult beginners' class at the Clunie Club House, on Thursday evenings, with Wee Steuber and Tom McCue as instructors. Also, there is an adult beginners' group in Rancho Cordova, Kellis Grigsby is the instructor. New adult and teenage beginners' classes began this fall in North Highlands, with Omega Graham and Gordon Deeg ably assisting the newcomers.

Although March is a way off, the Camellia Festival Committee is already in the thick of planning for the biggest dance festival yet to take place in the Camellia Capitol. It was just varified that The Brigham Young University Folk Dance Group, directed by Mary Bee Jensen, will perform

on Friday night, March 13, 1964, with a fine program of dances. This is an extraordinary group of talented young people, and we hope all folk dancers will attend their performances, as well as our gala three-day Folk Dance Festival – March 1964.

. . . Ginny Mitchell, 6201 Belva Way, North Highlands

STOCKTON AREA NEWS – The Kalico Kutters started out their fall program with a Pot Luck at their September party.

For October the committee chose the "Autumn Theme". Helping in the decorations and serving were Sylvia and Mervyn Jones, Adeline and Ervin Kundert, Vi and Vern O'Connor and Gail Heim.

The Autumn party was immediately followed with a trip to Fresno for the Federation Festival. The Kutters always look forward to this trip, where the eating and dancing is so-o-o good, along with Stan Valentine, of course.

Bee Mitchell is back from a long summer vacation, at least the longest she has had for many a year, and, although we were glad she enjoyed herself, we are all glad to see her back.

. . . Judy Garner, 66 West Sonoma, Stockton, Calif.



IN MEMORIUM

George J. Rosenthal

**ARE YOU AN ASSOCIATE MEMBER
OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.?**

"Why", you may ask, "should I join the Federation? I can dance everywhere, anyhow, including all festivals, without joining, so why belong?"

One answer to this is: By belonging to the Federation you give aid and support to the folk dance movement from which you receive pleasure. It is essential in this field, as in all others affecting large groups of people, that there should be an organization to protect and to further its interests. Everything today is advanced by organization; without it nothing is accomplished. Let us follow the course that will do the most to advance our particular variety of joyous activity to which we may turn on any evening of the week for entertainment, relaxation, exercise and social contacts. The organization that promotes this deserves your support.

Another reason for wanting to belong to the Folk Dance Federation of California, as an Associate Member, is that all members receive notices of folk dancing activities throughout California, as well as Official Minutes of the Federation Council Meetings.

There is still another reason for wanting to join the Federation. The Federation maintains a TEACHERS' INSTITUTE, which occurs about once every two months, where both new and old dances are taught by leading and most esteemed teachers. As a member of the Federation you are eligible to attend this teaching session. Of course, one has to go through the formality of being approved for membership in the Federation before one can receive a card entitling him to attend an Institute.

An Application for Associate Membership is reproduced below.

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

1095 MARKET STREET, ROOM 213 • SAN FRANCISCO 3, CALIF. HE 1-8717

APPLICATION FOR ASSOCIATE MEMBERSHIP

NAME _____

ADDRESS _____

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Your Club Affiliation, if any _____

Are You a Teacher? _____

International Folk _____ American Square _____ Rounds _____

Nights Available _____

Fee enclosed herewith _____

\$2.00 Annual Dues - Single Membership

\$3.50 Annual Dues - Couple Membership

Date _____

CALENDAR OF EVENTS

Folk Dance Federation of California - South, Inc.

AVIS TARVIN - 314 Amalfi

Santa Monica, California

1963 - FESTIVALS

OCTOBER 19, 20 - CHULA VISTA
FESTIVAL

Hosts: Folklaenders

Pre-Party: Saturday at Chula Vista Gym
7:30 P.M.

Festival Sunday Afternoon . . 1:30
4th & Parkway

NOVEMBER 23 - LOS ANGELES
FOURTH ANNUAL TREASURER'S BALL

Sportsman's Park, Century & Western

DECEMBER 8 - SANTA MONICA FOLK
DANCERS FESTIVAL

Santa Monica Civic Auditorium

1964 - FESTIVALS

JANUARY, 1964 - FESTIVAL - PASADENA

Hosts: Pasadena Co-op

1963 - SPECIAL EVENTS

OCTOBER 12, 13 - INTERNATIONAL
INSTITUTE

9th & Boyle, Los Angeles

OCT. 26, 27 - ANNUAL CAMP
REUNION FESTIVAL
Fresno - Civic Auditorium

NOVEMBER 23 - FEDERATION FESTIVAL

DECEMBER 7 - TEACHER'S TRAINING
SEMINAR

MARCH.....OJAI

APRIL 12.....Pomona Folkarteers, Ganesha Hi

MAY 30.....Statewide, San Jose

JUNE 28Westwood Co.op

SEPTEMBER.....Garden Grove Folk Dancers

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CALENDAR OF EVENTS

Folk Dance Federation of California, Inc.

LEO HAMMER, 469 Harkness Ave., San Francisco 34 - Deadline for Dec. events, Nov. 1

1963 FEDERATION FESTIVALS

NOV. 17 - Sunday - SAN FRANCISCO
 Kezar Pavilion
 EIGHTH ANNUAL TREASURER'S BALL
 1:30 - 5:30 and 7:30 - 10:30
 ADMISSION . . \$1.00
BUY YOUR TICKETS EARLY!

1964 FEDERATION FESTIVALS

JANUARY 26 - DIABLO COUNCIL

FEBRUARY - Greater East Bay Council

MARCH 13, 14, 15 - SACRAMENTO
 10TH ANNUAL CAMILLIA
 INTERNATIONAL PAGEANT
 AND FESTIVAL

APRIL - SAN FRANCISCO COUNCIL

MAY 29, 30, 31 - SAN JOSE - STATEWIDE

1963 INSTITUTES

OAKLAND - Sailboat House Club Room
 565 Bellevue Avenue
 Lakeside Park

NOV. 10

1964 INSTITUTES

JANUARY 19 - APRIL 12

1964 FOLK DANCE CAMPS

July 26 to August 8 - STOCKTON
 University of the Pacific

For information write to LAWTON HARRIS
 (two one-week sessions)

1963 REGIONAL FESTIVALS

NOVEMBER 9 - Saturday - GILROY
 8:00 - 12:00 P.M.

THE HARVEST MOON FESTIVAL

Wheeler Auditorium - Church & 6th Streets

Hosts: Gilroy Gliders

ALL FOLK DANCERS WELCOME!!!

NOV. 24 - Sunday - SACRAMENTO
 1:30 - 5:30 P.M.

Sacramento Memorial Auditorium

16th and J Streets

ANNUAL HARVEST TIME FESTIVAL

DECEMBER 8 - Sunday - SAN FRANCISCO

1963 - SPECIAL EVENTS

JUNIOR SCHOLARSHIP BENEFIT FESTIVAL

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6th Avenue & Foothill Boulevard

OAKLAND, CALIF.

SUNDAY - November 3 - 1:30 to 5:30

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