

FEBRUARY 1964

Moovers



EMILY COREY of the BALKANEERS



Let's Dance

THE MAGAZINE OF FOLK AND SQUARE DANCING

35

Vol. 21 No. 2

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

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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

TABLE OF CONTENTS

UKRAINIAN COSTUMES	1
CARYL E. CUDDEBACK - A TRIBUTE . . .	6
AS I SEE IT	12
DANCE DESCRIPTION (UKRAINIAN) BANDURA KOZACHOK	16
OAKLAND FOLK AND SQUARE DANCE CARNIVAL	17
ECHOES FROM THE SOUTHLAND	24
STATEWIDE - 1964	28
THE RECORD SHOPS	30
COUNCIL COMMENTS	31
CALENDAR OF EVENTS	36

ON OUR COVER



EMILLY COREY

Wearing the Costume of
Epirus, Greece
Costume by Edith Cuthbert
Photo by Al Cauwenbergh



SUZY and RAY KANE in UKRAINIAN COSTUMES

UKRAINIAN COSTUMES

As in all national costumes, geographic location, climatic conditions, traditions of the people, and foreign influences are reflected in the Ukrainian folk dress.

Because the climate in the Ukraine consists of hot summers and severe winters, the Ukrainians dress cool in the summer and their garments are usually made of linen. In the winter woolen material and fur is their protection against the severe cold.

The modern Ukrainian national costume can be traced to the period from about 1,000 A. D. At that time the state had a ruling class of aristocrats called boyars, or city people, and a great mass of peasantry. The villagers stubbornly continued to make traditional clothing out of local materials. The boyars, eager to make use of imported materials, soon began to change their type of garment somewhat.

In summer the men wore straw hats; replaced in winter by brimless felt or fur caps (yolomkas). Women's head coverings were controlled by marital status. headdresses of girls and married women differing.

Girls wore their hair loose, or in braids, using a band of linen or colored wool on work days, and a wreath on holidays. A married woman's headdress was far more complicated, having ritual significance. On her wedding day they "covered" the young girl; that is, hid her maiden tresses under a cap and bound her head with a white scarf. This was symbolic of marriage, and from then on she did not appear publicly with her head uncovered.

A young Ukrainian bride did not have to give up all adornment. She could still wear a necklace of glass or red coral, as when she was a girl.

Men and women both wore linen shirts of the same cut. These had a shoulder piece and an underarm gusset, since the body and the sleeves were made of rectangular pieces of cloth. The man's shirt reached his hips or slightly below; the woman's, to the middle of her calf or to her ankles. Decoration on a woman's blouse was much more elaborate and concentrated on

(continued on next page)

UKRAINIAN COSTUMES (continued)

the sleeves. A man's shirt, more quietly embroidered, was sewn together with decorative stitches.

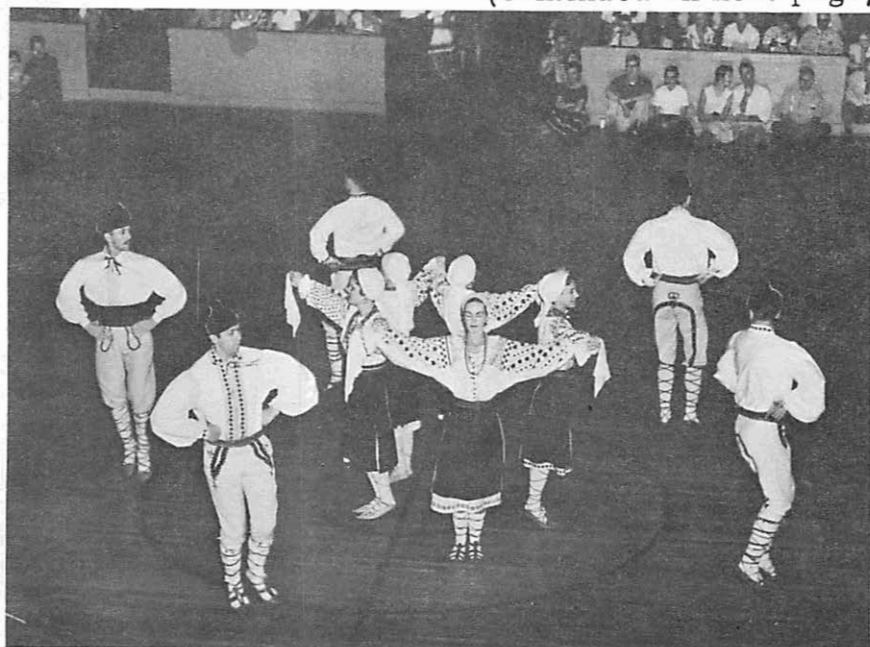
In summer men wore linen trousers; in winter their trousers were of wool or leather, held up by a cord (ochkur). Women wore wraparound skirts (obhortkas). These were rectangular woolen cloths, draped around them.

Men's shirts, which were worn outside the trousers, were held in with a belt of leather or of wool. The belt completed the costume and was regarded ritually as protection against evil.

A sleeveless jacket (bezrukavka) of cloth or fur was worn over the shirt, with pieces of colored cords, wool and leather appliqued to it.

Footwear for work was stout and practical, being made from bast (inner bark of the linden or maple tree). They were merely plain woven soles with loops all around, through which a cord was interlaced, then wound around the lower leg up to the knee.

(continued on next page)



THE DANCE GUILD

Grace San Filippo, Dir.

Photo: Henry L. Bloom

UKRAINIAN COSTUMES (continued)

Leather shoes, similar in form, are made of thick leather, sewn so that the front tapers sharply and the two ends meet at the heel. Latchets are interlaced through perforations in the sides, with the binding continuing to the anklebone.

On holidays a more elaborate footgear - boots - are used. These are purchased at a shoemaker's. More recently the "Polish" type of boot is being used.

Women's boots reach about half-way to the knees, the toes taper and are slightly turned up. Holiday boots are made of colored leathers - usually red or yellow. Apart from this, the heels of women's boots are decorated with metal tacks or with a stitched motif.

The outer garment, or cloak, was made of coarse homespun cloth or fur. It was either short or long, gray, and of various cuts, with wedges inserted to give added width. Likewise, there was a kozhukh, a leather jacket made of sheepskin, which differed in that panels were inserted. Cloaks were decorated, with appliques of wool or colored leather.

(continued on next page)



UKRAINIAN FOLK COSTUMES (Concluded)

The ruling classes strove to use imported materials. The kaftan (jacket) became longer, more complicated in cut, more elaborate in decoration. Over this a cloak with broad sleeves was worn.

Women's costume underwent a similar change. In place of the loose tunic, a two-piece costume now appeared, consisting of a laced bodice and a brocade or silk skirt. Over this, a waist-length brocade cloak, with a broad, turned-down collar, was worn. The white scarf gave place to a complicated fur cap of brocade or velvet.

Kozak Officers adapted their costume to military needs. The kaftan was shorter, the trousers wider, as required for riding. A cloth coat, which protected both the man and the horse, was worn. The Kozak cap acquired a colored velvet bottom. The Kozak women dressed much as the noblewomen, with slight difference in their skirt and scarf (plakhta).

Source: Ukrainian Arts - Compiled by Olya Dmytriw
Published by the Ukrainian's Youth League
of North America



The DANCE GUILD

Photo: Henry Bloom

CARYL E. CUDDEBACK - A TRIBUTE

*"The tapestry of life's story is woven
with the threads of life's ties ever
joining and breaking." . . . Tagore*

All of the valued overtones of human relations arise from the kinship of life's ties. Howard Thurman has said, "To understand another human being even dimly is to bring to a point of focus an Infinite Resource". This enrichment of spirit was experienced by all who knew Caryl. Her tolerant and deep insight into human nature expressed in a quiet, but vibrant manner, brought an ever joyous, balanced quality to her association with people.

Caryl was a native Californian, claiming Chico as her birthplace, and living in the East Bay Area the greater part of her life. She came from a family of educators. Her father is a former principal of the Franklin Elementary School of Berkeley, a position he held for many years, and her mother is also a former Berkeley teacher. It was here too that Caryl received the greater part of her formal education. She was a graduate of University High School, Oakland, and she earned the degrees of Bachelor of Arts and Master of Arts at the University of California, Berkeley.

Early in her educational career she evidenced a keen interest in dance in all its phases, contemporary dance including its theoretical and practical aspects; ethnic and social dance. She went on to become a memorable leader and teacher in this field, particularly as it relates to education.

Dance as a performing art she studied at the Bennington School of the Dance in Vermont, and in many special workshops and master classes with leading dance artists in the United States, and with Mary Wigman in 1938, in Dresden, Germany. She will be remembered as a performing member in the May O'Donnell workshop at the University of California, summer of 1960. What a joy it was to see Caryl dance! Her movement was superb whether she was on the concert stage; performing an ethnic dance, waltz or tango, or demonstrating a technique for a class.



It was the art of teaching that stood at the center of her dance interests and toward which her major energies were directed. The educational institutions of Oakland that were fortunate to have her on their teaching staffs were University, Oakland and Fremont High Schools and the Oakland City College where she

was last engaged. She taught in many Summer Sessions and Extension Division classes of the University of California, Berkeley, as well as at the Folk Dance Camp of the University of the Pacific at Stockton. Her devoted teaching service covered a period of thirty-five years. Her expert knowledge, scope of understanding, warmth and friendliness inspired not only her host of students, but her colleagues as well.

To the many professional organizations to which she belonged she gave most generously of herself in the way of holding office, presenting workshops, giving demonstrations and serving on panel discussions. Among the honors she received was election to Delta Kappa Gamma, the international honor society for women in education, followed by election to the presidency of the Delta Zeta Chapter in 1962-1963.

She had great enthusiasm for the Folk Dance Federation of California, serving in its Teacher Training Programs and enjoying to the fullest its festivals and club activities. Her knowledge and performance of the folk dance was enhanced by her contact with folk dance groups while traveling in England, Scandinavia, Germany and Czechoslovakia in 1938.

Caryl was beloved by countless students, colleagues and scores of friends and associates. Great is her loss to the dance world, not only locally, but nationally. Her contributions, however, are so marked and

lasting that they will live on continuing to fulfill their purpose.

* * * * *

The Caryl Cuddeback Fund for Dance in Education has been established. Information regarding it may be obtained from Mrs. Astrid Lewis, Supervisor of Physical Education for Girls, Oakland Public Schools, 1025 Second Avenue, Oakland, California.

The fund will be used to prepare for use Caryl's nearly completed film on dance, and to enlarge and perpetuate her dance library which she bequeathed to the Oakland Public Schools.

. Lucile K. Czarnowski



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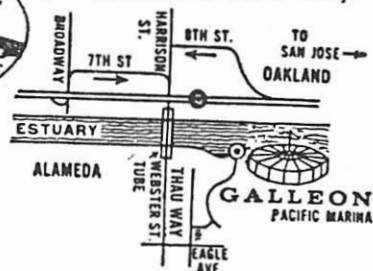


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AS I SEE IT

PRESIDENTS' PAGE



I wonder how many folk dancers have ever considered the many benefits they can derive from folk dancing?

It provides an emotional outlet; it is fun; it is educational; it furnishes social contacts; it can bridge the gap between nationalities and make friends of strangers and enemies; and it furnishes stimulation and exercise.

Not long ago the Kaiser Foundation stated in one of its publications that dancing is important in a well-planned program of healthful exercises. Muscles need to be used or they become atrophied. Not everyone can indulge in strenuous exercise; not everyone can swim or run or lift weights. But everyone can folk dance. According to individual capabilities and needs, folk dancing fills the need of everyone. And it does so in a marvelous way. What better way to exercise than to be surrounded by friends, music and the color of costumes.

Ed Feldman
President, South

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Welcome!



ALL FOLK DANCERS

TO THE

OAKLAND FOLK AND SQUARE DANCE CARNIVAL

On Sunday, February 16, 1964, for the fifteenth year, Oakland will be host to dancers from far and near, to celebrate the annual Folk and Square Dance Carnival.

We regret the Carnival cannot be held at the Oakland Auditorium this year, due to the National Bowling Tournament, but we very much appreciate the financial assistance of the Park and Recreation Department, which enabled us to secure the beautiful Skyline High School 12250 Skyline Boulevard, Oakland, for our Folk and Square Dance Festival.

In line with a fast-moving program, Millie von Konsky has arranged the following Exhibition Groups to keep us amazed and delighted with their dances:

1. Choral Dance Group Russian Circle Dance
Bee Drescher, Director
2. Philippine Children's
Dance Group Double Tininkling
Mrs. Arcol, Director
3. Dance Guild Zachukale Dairinata
Gaida Horo
Grace San Filippo, Director
4. Dance Arts of Oakland Sights Sword Dance
Irish Medley
Millie von Konsky, Director
5. Changs International
Folk Dancers Hungarian Tale
Bee Drescher, Director
6. Oakland Pantalettes Hopak
Dolly Seale, Director

BANDURA KOZACHOK

(Ukraine)

Kozachok (Koz-ah-chok) literally translated means "Little Cossack". The Bandura is a folk instrument (similar to a big mandolin) used since the 16th century. This dance is an arrangement of typical Ukrainian steps, and was introduced by Anatol Joukowsky at Folk Dance Camp, University of the Pacific, in 1963. The dance tells the story of a boy offering a gift to his girl, and of her acceptance of it.

MUSIC: Record: Bruno BR 50002: "An Evening With the Zaporozhsky Cossacks" Side B, Band 1. Bruno BR 50046: "Moiseyev Dance Ensemble" Side A, Band 7. Monitor MF 301: "Songs and Dances of the Ukraine", Vol I, Side 2, Band 2. Monitor MXD 900: "Folk Dance", Side 2, Band 4.

FORMATION: Any number of cpls in a circle, ptrs facing, about 6 ft apart. W has back to ctr, back of hands on hips. M face ctr, hands clasped behind back. M should have gift in pocket (a flower, ribbon, necklace, pair of shoes, etc).

STEPS AND STYLING: Walk*; Pas de Basque*; Buzz Step*: This is slower than usual. Step flat on R (ct 1), push off with L toe (ct 2).
Russian Skip: Timing same as ordinary skip, but knees are turned out, and each step is placed behind other ft.
Prysiadka: (one to 2 meas): Assume squatting pos with knees turned out, back erect (meas 1). Hands may be on hips or drop between knees. Rise as indicated in description (meas 2).
Duck Walk: Assume squatting pos, head and trunk straight (ct 1). Arms folded, or hands on hips. Still in squat pos, bring L ft in arc from back to front, and step fwd on L (ct 2). Next step would be done with R, and continue alternately. Hands on hips always means back of hands on hips.

NOTE: These are big, strong people. Make pas de basque "earthy" - not lightly skimming. When done by M alone, they almost become 3 stamping steps. This is an inventive dance: M should feel free to do what they wish and can do well. It is better to substitute a simpler step rather than to do poor prysiadkas. Pantomime is all-important in this dance; without it, the steps are nothing.

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California.

MUSIC 4/4, 2/4 PATTERN

Measures No Introduction.

I. SLOW WALK AND CIRCLING

- 1-2 Beginning R, walk 7 slow steps (one to each ct) to own R. Close L to R with no wt (meas 2, ct 4) and prepare to change direction.
- 3-4 Beginning L, walk 7 slow steps to own L. Close R to L with no wt. Finish facing ptr.
- 5-8 Beginning R, make 1 CW circle with ptr. Keep R shoulder twd ptr, and watch ptr. Step R, L, R, close L to R with no wt (meas 5), and L, R, L, close R to L with no wt (meas 6). This will complete 1/2 of circle. Repeat action of meas 5-6 (Fig I) to complete circle and finish in own place, facing ptr.

II. PRESENTING THE GIFT

- 1-2 W watch as M presents gift. M take gift from pocket with a flourish, and place it on floor in front of W, 3 or 4 ft away from her.
- 3 M walk 4 steps (beginning R) to stand at L side of W.
- 4 M point to gift with L hand while placing R arm around W shoulders.
- 5 W shrug off M arm, and walk to own R (R, L, R, close L to R with no wt). M fold arms and watch W.
- 6 W walk back to place (L, R, L, close R to L with no wt), all the while observing the gift, and ptr.
- 7 W walk to gift (R, L, R, close L to R with no wt), ending almost facing in LOD.
- 8 W lightly kick gift away with L ft.
- 9-12 Beginning L, W walk 4 steps back to original place. At same time, M take 16 steps to walk over, pick up gift, put it in pocket, and face ptr. W just watch, after meas 9.
- 13-14 Ptrs, hands on hips, change places with 8 walking steps, (begin R, and pass L shoulders) making CCW arc, and finish with 1/2 turn L.
- 15-16 With 8 more steps, retrace arc, passing R shoulders, and returning to place. M finish with 3/4 turn R to end with back to ctr, in stride pos with arms folded. W finish with 1/4 turn R to end behind M, facing him, and about 2 ft from him. M is irked at ptr.

MUSIC 2/4

III. WOMAN TEASES MAN

- 1-2 M stand ignoring W. W, hands still on hips, now try to attract M attention. W step R, twd M (meas 1, ct 1). Quickly rising onto R toe, W give M a good nudge with R shoulder (meas 1, ct 2). W step back

to place with 3 quick steps (L, R, L) (meas 2, ct 1, &, 2).

- 3-6 W repeat action of meas 1-2 (Fig III) two more times. M still ignore her.
- 7-8 W walk in CW arc (R, L, R, close L to R with no wt) to stand on outside of circle, trying to face M. At same time, M take 4 steps in place to make 1/2 turn R, thus facing ctr of circle, with back to ptr.
- 9-14 Beginning L, W repeat action of meas 1-6 (Fig III). M ignore W.
- 15-16 W turn L in place to face LOD (L, R, L, close R to L with no wt). M turn 1/4 to R with 4 steps, beginning R, to face LOD. M place R arm around W waist, holding WR hand at waist; WL hand on MR shoulder. M extend L arm diag L, palm up.

IV. PAS DE BASQUE

- 1-8 Beginning R, cpl dance 8 pas de basque steps LOD (CCW).
- 9-14 Turn in place CCW 2 or 3 times with 6 pas de basque steps (M back up).
- 15-16 M lead W over to his L side with 2 pas de basque steps. Hand pos same as before, but reversed.
- 17-23 Turn in place CW (M back up) with 7 pas de basque steps.
- 24 M release W on outside of circle, End ptrs facing, M back to ctr.

V. SKIPS AND PRYSIADKAS

- 1-3 Beginning with R behind L, W dance 6 Russian Skip steps, moving bwd a little bit. (Hands are on hips). Take a small, quick hop on last of meas 3.
- 4 Moving fwd a little bit, W step R, L, R (ct 1, &, 2).
- 5-8 W repeat action of meas 1-4 (Fig V) but beginning L behind R. Throughout W action of meas 1-8 (Fig V), M watch W, and clap hands on first ct of each meas.
- 9-16 M do 4 prysiadkas, landing on heels, and using hands naturally. W make CW circle around M with 8 pas de basque steps, beginning R. M face W all the time. End ptrs facing, W back to ctr.
- 17-24 W turn once in place, slowly to R, with 8 slow buzz steps, R hand high, L hand on hip, as M, hands on hips, makes CW circle around W with 6 pas de basque steps (meas 17-22, Fig V). On meas 23-24, M do 1 prysiadka, landing with wt on R and L heel extended. Extend arms naturally.
NOTE: Instead of prysiadkas, M can circle W with 14 Duck Walk steps, and rise on meas 24 to same ending pose as with prysiadkas.

VI. WOMAN ACCEPTS GIFT

- 1-8 M: Gesturing to others to "come along", M pass ptr by R shoulder and

Bandura Kozachok (Concluded)

go into ctr with 4 long steps (meas 1-2, Fig VI). M take gift from pocket, placing it in L hand (meas 3-6, Fig VI). Pantomime here tells that obviously the W is weakening, and that M should try again. M return to outer circle with 4 steps, beginning R, and offer gift to ptr (meas 7-8, Fig VI).

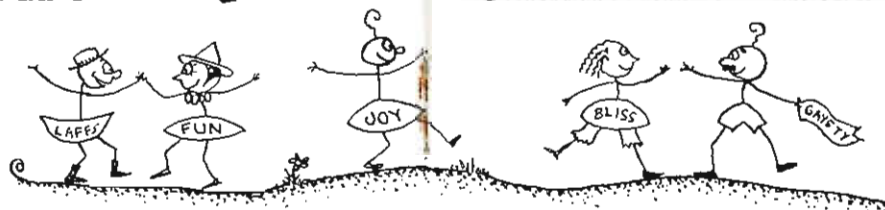
W: Dance 4 pas de basque steps in LOD (meas 1-4, Fig VI). On first pas de basque (when passing R shoulders with ptr), W move a little out from ctr so as to widen circle. Begin with hands on hips and gradually extend them fwd and out, palms up. Making 1/2 turn CW, dance 4 pas de basque steps RLOD, back to ptr (meas 5-8, Fig VI). On last meas, W accept gift from ptr with her R hand. M put R arm around W waist and extend L hand out to L, palm up. W place L arm around M shoulder (or L hand on M R shoulder). W extend R hand diag fwd R, displaying gift.

- 9-22 Beginning R, cpl dance 14 pas de basque steps, turning CCW (M back up).
- 23-24 M start as if to change W to L side, as in Fig IV, meas 15-16. Instead, he puts L arm around W neck, and gives her a big hug -- and maybe, a kiss on the cheek.

FOLK and SQUARE DANCE CARNIVAL

AFTERNOON PROGRAM

1:30 — 5:30



1. Scandinavian Polka
2. Amanor Waltz
3. Mexican Schottische
4. Tant' Hessie (Prog.)
5. Marklander
6. Milondita Tango
7. Caballito Blanco

SQUARES

8. Corrido
9. Blue Pacific Waltz
10. Orlovskaya
11. Apat Apat (Prog.)
12. Neapolitan Tarantella
13. Prekid Kolo
14. La Cumparsita Tango

SQUARES

15. El Mar Caribe (Prog.)
16. Polka Mazurka
17. Never On Sunday
18. Russian Peasant Dance
19. Terry Theme
20. La Golondrina
21. Hambo
22. Shepherd's Crook
23. Couple Hasapico

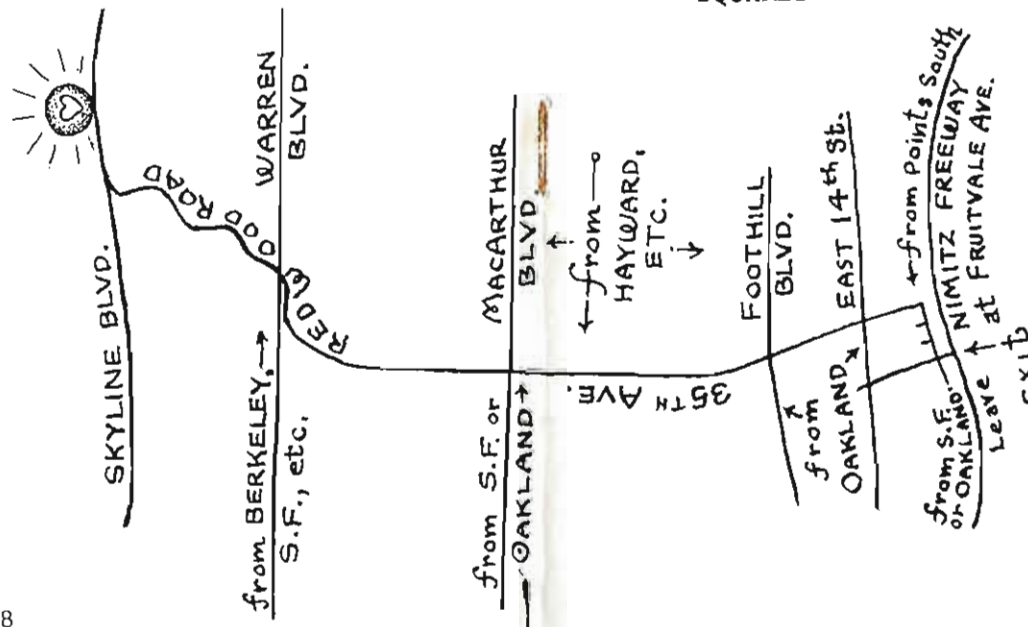
SQUARES



24. Slovenian Waltz
25. Kohanachka (Prog.)
26. Ranchera
27. Polyanka
28. Ta'am Haman
29. Kozichok Podilsky
30. La Encantada Tango

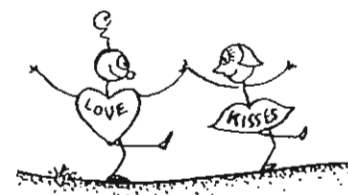
SQUARES

31. Hof Brau Haus Laendler
32. Karagouna
33. El Caballero
34. Tuljak
35. El Shotis Viejo
36. Oslo Waltz (Prog.)



EVENING PROGRAM

7:30 — 10:30 P.M.



1. Rainier Waltz
2. Laces and Graces
3. Eleno Mome
4. Neapolitan Tarantella
5. Square Tango
6. Doudlebska Polka (Prog.)

SQUARES

7. At The Inn
8. Misirlou
9. Ve David (Prog.)
10. Hopak
11. Siesta In Seville
12. Krakowiaczek

SQUARES

13. Baile Da Camacha
14. Lesnoto Oro
15. Silencio Tango
16. Hambo
17. Beautiful Ohio
18. Schuhplattler Laendler

SQUARES

19. Zillertaler Laendler
20. Siamsa Bierte
21. To Tur (Prog.)
22. Las Dulcitas Tango
23. Polyanka
24. Happy Feeling

SQUARES

25. Senftenberger
26. Blue Bell Waltz (Prog.)
27. Seljancica Kolo
28. Couple Hasapico
29. Russian Peasant Dance
30. Viennese Waltz





The Greater East Bay Folk Dance Council

WELCOMES

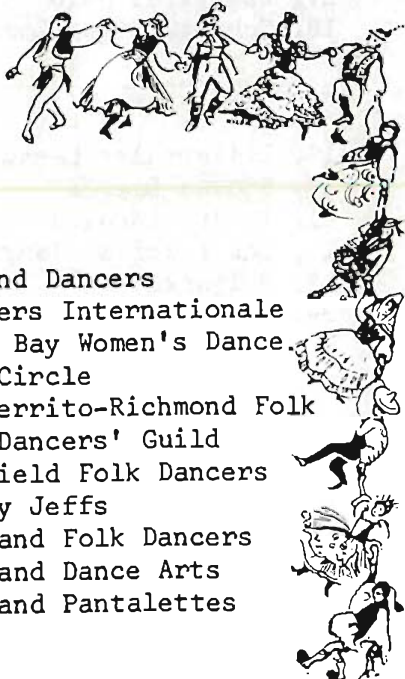
The Folk Dance Federation of California, Inc.,
Their Guests and all Spectators

TO

Our Annual Winter Festival in the
SKYLINE HIGH SCHOOL

FEBRUARY 16, 1964

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Senior Folk Dancers
Skirts 'N Shirts
Square Steppers
Swing 'N Circle

ECHOES from the SOUTHLAND

By Liesl Barnett

*A HAPPY NEW YEAR TO ALL LET'S DANCE READERS!
MAKE YOUR NEW YEAR'S RESOLUTIONS NOW! SEND ME YOUR
NEWS AND SEND IT ON TIME!!!*

DEL MAR FOLK DANCERS: John Skow has been teaching this group during December and January, increasing their Balkan and Line Dance repertoire. They should be real kolophiles by the time he moves on.

FIESTA FOLK DANCERS: Fiesta will celebrate their first birthday (as a reorganized club) on Saturday, February 8, with a dinner dance in Joselyn Hall, in Santa Monica. Everyone is welcome, but reservations are required.

SCHOLARSHIP BENEFIT PARTY: The Santa Barbara Committee will hold its annual scholarship benefit party on Saturday, February 8. Place to be announced. Watch your Club Bulletins.

MORE THE MERRIER FOLK DANCERS: December was a busy month for Hans Zander and all his flock! On December 19 his Dad celebrated his 87th birthday! Mr. Zander is a familiar sight to dancers who visit the friendly MTMFD - he sits at the door and occasionally takes time out for a dance or two. He does a wonderful Viennese waltz, too. Many happy returns, Mr. Z.! On December 21 the group had its annual Christmas party, and as usual it was a success. Just looking at their table of specialties of "goodies" from many nations was enough to put on 10 pounds! On Sunday, December 22, the group participated in the annual Christmas parade at Disneyland. Their float caused appreciative attention from the huge audience.

ECHOES (Continued)

Decorated with Edelweiss and the Swiss flag, it featured a huge music box. A hidden tape recorder played dance music for 9 couples in Swiss costumes. Two men working levers raised the lid of the box at regular intervals, and the Zanders' 6-year-old granddaughter would come out of the box. In front of the music box stood 'Doc' Sears and his 3-1/2 year-old grandson, with an Alpenhorn, and Doc occasionally tooted on the horn. (It isn't easy to play!) Before the float walked a St. Bernard dog with the traditional red-cross trimmed brandy keg. He was followed by several women members and their children, all in Swiss costumes, pulling a cart with presents and a traditional Swiss-style Christmas tree. The group can be proud of their part in the parade. But special credit is due to Hans and Norma Zander, who worked for days on the music box and other parts of the float. They did their work well. Many floats were ruined by the strong winds that day and never got into the parade, but the MTMFD float came through with nary an Edelweiss missing.

SATURDAY MIX-ERS: Everyone is invited to the group's annual Sweetheart Party, on Saturday, February 15, from 8 to 11 p.m., at Berendo Jr. High School.

HOLLYWOOD PEASANTS: The group has welcomed home Fran Rudin, who has been touring Mexico. At the same time they said "Bon Voyage" to Jesse and Ruth Oser, who will travel to Mexico after first visiting their daughter and family in the Virgin Islands.

RIKUD V'ZEMER: Saul Frommer and Suzy Larish, of the Riverside Folk Dancers, have organized a folk dance and song workshop at the University of California, Riverside Campus. The name is Hebrew for "song and dance". They meet every Thursday (unless school interferes) from 8 to 11 p.m. Everyone who is interested in folk dancing and singing is welcome to attend. In spite of the Hebrew name, the group is interested in the dances of all national-

ECHOES (Continued)

ties. If interested, contact: Suzy Larish or Saul Frommer, 1167 W. Spring Street, Riverside, California, 92507 - Phone: 686-8213.

SANTA MONICA FOLK DANCERS: Santa Monica once again lived up to its reputation for having the best festival of the year. 52 dances, most of them favorites of long standing, and some excellent exhibitions, a marvellous institute, and a lively kick-off party, made this the usual perfect December festival. Salvadore Paez, head of the foreign language Department at SM City College, aided by the beautiful Lois Tuttle, danced a spirited Mexican gypsy dance "Ole", later returned with Vern and Lucy Williams for "Los Machetes". The Lithuanian-American Youth Group (none over 17 years old) danced three lovely, well-received dances. And, Andor Czampo, who will teach in Santa Monica in February, can be proud of the way the Gandy dancers exhibited a group of the Hungarian dances he taught last summer. The girls looked like flowers in their colorful costumes. The kick-off party also featured exhibitions by Salvadore Paez and Lois Tuttle, refreshments and a lively program. The afternoon was a pure delight: A Teacher Training Seminar, taught by Madelynne Greene and C. Stewart Smith.

SMFD is busy getting ready for annual elections, parties and plans for the coming year. A hearty welcome is extended to all folk dancers to join the SMFD every Tuesday, from 8 to 11 p.m., and on the 4th Saturday of every month, also 8-11, at Miles Playhouse.

NATE MOORE: Busy Nate Moore once again did a fine job organizing participation of the many folk dance groups for the annual Disneyland celebration. Nate also has been busy sharing his talents by teaching wherever he is needed. Most recently he has taught at the Intermediate Folk Dance Club in West Los Angeles.

WESTWOOD FOLK DANCE CO-OP: The annual combination Christmas and Hanukah party was a success again. The group regretfully accepted the resignation of their President and Refreshment Chairman, Allen and Louise Schupack. They have moved

ECHOES (Concluded)

to Torrance and are soon expecting a future dancer. Joan Bauer, former VP, is now President .

NEW SCOTTISH DANCE CLASS: A new co-op folk dance group, specializing in Scottish dances, is meeting in the Girls' Gym, at Hollenbeck Jr. High School, 2510 E. 6th Street, Los Angeles, every Sunday evening. For further information, contact Vicki White by phoning 325-4169.

TEACHER TRAINING SEMINAR & INSTITUTE:

In order to take fullest advantage of the teaching of Andor Czampo, a combination Institute and Teacher Training Seminar will be held at Sportsman Park in Los Angeles, on Sunday, February 9, from 1 to 6. Dances to be taught at the institute will be announced later. The Seminar will feature teaching methods and styling. Interested dancers may attend the double session for \$2.00; or they may attend either the Seminar or the Institute for \$1.00. This is a very special opportunity which no serious folk dancer will want to miss. Be sure to save the date!

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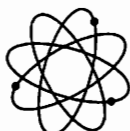
DANCERS INTERNATIONALE

 Saturday March 21, 1964
Laurel School
Kansas & Patterson Sts.
OAKLAND
8:00 - 11:30 P.M.
EXHIBITIONS - DOOR PRIZES

NOTE: Your Editor apologizes for temporarily removing the Party Place Listings to make room for much needed advertising and publicity.

Statewide 1964

DIMENSIONS IN DANCE



Dimensions in Dance, *STATEWIDE-1964*, promises a wonderful, fun-filled weekend for folk dancers from all over California. All the events folk dancers have come to expect will be presented in abundant measure: folk dance parties, kolo parties, after-parties, institute, costume parade, to mention a few. New this year will be the North's Second International Folk Dance Concert, a stellar Statewide attraction. Eighteen top exhibition groups from both Northern and Southern California will present a two-and-a-half hour program of new dances, their best, on the main floor of the San Jose Auditorium. Last year the first Concert was a smash hit; this year it will be even more entertaining and spectacular. No one, dancer or spectator, will want to miss this outstanding event.

All events at *STATEWIDE* are free with the exception of the Institute on Saturday afternoon, the Concert before the dance parties on Saturday night, and the Sunday Installation Brunch. Pre-registering for *STATEWIDE* will save you both time and money. Your badge, tickets, syllabus, and all other materials will be ready when you arrive. And as the Concert tickets are limited - first come, first served - you will not risk being disappointed. Furthermore, your pre-registrations will be numbered as they are received and the number sent to you. Every pre-registrant gets his tickets at a reduced price. In addition, *the amount of EVERY 50th REGISTRATION will be REFUNDED!* Send in your pre-registration today; you may be a lucky winner.

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STATEWIDE, 1964

PRE-REGISTRATION FORM

STATEWIDE, 1964 May 29, 30, 31 San Jose, Calif.

Number		Total
_____ Institute	\$1.50 * Pre-reg \$1.25	_____
_____ Concert	1.50 * Pre-reg 1.25	_____
_____ Concert, Children under 12	1.00	_____
_____ Installation Brunch	2.00	_____
Amount Enclosed		_____

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COUNCIL COMMENTS

FRESNO COUNCIL

THE FRESNO FOLK DANCE COUNCIL is planning a Fund raising Valentine's Party on February 14, at the Danish Hall, at 8:30 p.m. We look forward to a large turnout as this promises to be something special.

C.A.H.P.E.R. (California Association for Health, Physical Education, and Recreation) recently held a folk dance workshop at the Fresno State College. About 60 persons attended, mostly physical education teachers, as Miriam Lidster of Stanford University presented a two-hour session of 4th to 6th grade material, and another of 7th to 12th grade material, showing a logical teaching progression. The sessions were so well received that a 2nd workshop has been scheduled. Vera Jones of the Fresno Recreation Department, will teach. The sessions are open to all interested persons. Call Vera Jones or Sara Daugherty of Fresno City College Women's Physical Education Department to get your name on their mailing list. Vera had a table display at the Workshop of all Federation publications, and reported that much interest was shown and a few sales made.

Don't forget the SQUARE ROUNDERS' hour of instruction each Saturday, 7:30 to 8:30 p.m., prior to their party.

Cecilia Wisotzke, 3867 Maywood Drive, No., Fresno

GREATER EAST BAY FOLK DANCE COUNCIL

GARFIELD FOLK DANCERS report Madelynne Greene is back from visiting here and yon to teach Kor Czardas, Swedish Mazurka, Czardas Z, Ballos, Copeo de la Montagna, Oberek, and Columbine Mazurka. Classes are held on Thursday evenings at Live Oak Center, Shattuck Ave. and Berryman in Berkeley. Edna Spaulding is back teaching on Monday nights at the same place.

New personality to arrive is Pamela Adelaide Dorothy Metcalf, daughter of Verne and Adelaide, born December

Council Comments (Continued)

26. Our best wishes to mother and father, as well as newest member of the SEMINARY SWINGERS.

Word has it that Harvey LeBrun is off to Europe again. Happy dancing!

GEBFDC member clubs are very busy this month. On February 15 Alice Crank is Chairman of the all day session at the Oakland High School, featuring Andor Czampo, noted expert in Hungarian Dance. On February 16, of course, is the Federation Festival. Millie von Kinsky is securing the exhibitions; Harry Ahlborn, the callers; Ken Peden has submitted the dances for the program, being arranged by Alice Crank and Lillian De Paoli; Jean Ramstein is in charge of decorations, and President Dave Blakemore is mighty busy. On February 29 Co-hosts for the GEBFDC Fifth Saturday party will be DIMOND DANCERS, SAN LEANDRO CIRCLE-UP, SEMINARY SWINGERS and the SQUARE STEPPERS. It will be held at Laurel School - the theme - Sadie Hawkins Day.

Genevieve Pereira, 1811 Cornell Drive, Alameda

MARIN COUNTY COUNCIL

New Year's Eve "Karlstad Ball" was a sellout. Thank you all for coming to our party. The HARDLY ABLES did the decorating; the WHIRLWAYS prepared and served the wonderful spaghetti dinner, and, as always, our guests helped us in true folk dance fashion.

College of Marin Gym is a mass of ashes - and there went a beautiful spring floor.

The vicissitudes of a Column Writer! One's fan mail is not always complimentary. One reader wrote me and accused us costume wearers of trying to outdo one another; and, that one costume, faithfully copied, made the owner look like a Good Humor Man! My latest critic called me a deadbeat, looking for free dancing, because of an observation that 25¢ was the fee Southland!

The WHIRLWAYS' next party will be their Scallopini dinner, February 12, 1964 (not the 4th Wednesday, as written in "Let's Dance"-Second Wednesday). One makes reservations for the dinner.

Workshop as usual, Tuesday nights, at Bel Air School. Kolo Class back to Friday nights, American Legion Hall, Larkspur, 9-11 p.m. Sandy reminds you - NO PARTNERS

Council Comments (Continued)

NEEDED.

Best wishes to all for a Sane and Safe 1964.

Claire Tilden, #9 San Pedro Road, San Rafael

REDWOOD COUNCIL

VALLEJO: Whoopee! The Sunnyside Folk Dancers welcomed in the New Year with a bang. That Swingin' Square Stan Valentine, kept everyone in stitches, besides calling many of our favorites. The refreshments, planned by Ruth Reames, were so excellent it was hard to leave the table and go back to dancing.

Ray Burlison, newly elected President of the VALLEJO FOLK DANCERS, recently announced a new teaching program for this club in 1964. Other officers chosen were Dorothy Herger and Ann Usiak.

BERRYESSA: The Bavarians' 2nd Annual Party was tremendously successful. Especially enjoyed was the impromptu entertainment of President Dick Bass who was doing a vigorous Schuhplattler when his suspenders parted.

SONOMA: The VALLEY OF THE MOON SWINGERS recently drafted these officers for 1964: Bennie Foss, President; Wendell Schaal, Vice President; and Mimi Cooper, Treasurer. The theme for January was a Polar Bear Party. In spite of the icy title, Stan Valentine and company cooked up a hot time in the old town that night!

Bill Burch, 2990 Hilltop Drive, Napa

SACRAMENTO COUNCIL

In just one month the Camellia Capitol will be buzzing with activity, for the week-long "Panorama of Romance" Camellia Festival will take place. The SACRAMENTO FOLK DANCE COUNCIL is eager to play its part in this festival by hosting a gala three-day folk dance presentation at the Memorial Auditorium, at 16th and J Streets, on March 13, 14 and 15.

Highlights of this event will include the following: Friday night will feature an exhibition program by the BRIGHAM YOUNG INTERNATIONAL FOLK DANCERS, from Provo, Utah. (See the grand feature article on these fine young dancers in the December 1963 issue of "Let's Dance"). An after-party will be held at the Senator

Council Comments (Continued)

Hotel, with refreshments available.

Saturday will include a Dancers' Institute, featuring Elsie Dunin teaching Hungarian dances. A general dance and exhibition program that evening will be enhanced by a beautiful "Greek Mythology" decoration theme, and the Past Camellia Queens in formal attire will hi-light the setting. The evening will be completed with a Kolo After Party at Eagles Hall, at 1112 15th Street, with G. Herman's "Biljana" orchestra from San Francisco and a "General Dancing" After Party will be held at the Hotel Senator.

Sunday brings the exquisite "Camellia Fantasy" Festival, with exhibitions presented by the top Northern California folk dance groups to a capacity crowd of spectators and to the lovely new Camellia Queen and her princesses.

We hope you will join us for this 10th Annual Camellia Festival, for it promises to be a great one. Remember - Come to the Camellia Capitol, on March 13, 14 and 15. Our Headquarters are at the Senator Hotel.

Ginny Mitchell, 6201 Belva Way, No. Highlands.

SAN FRANCISCO COUNCIL

MADELYNNE GREENE'S INTERNATIONAL DANCE THEATRE - - After a five-week teaching tour in Toronto, New York, Delaware, Ohio and Southern California, Madelynne took a three-week vacation in Mexico, returning just in time for the New Year. Classes have been resumed and rehearsals for the Spring Concert have commenced.

SAN FRANCISCO MERRY MIXERS are holding their Annual Party on Saturday, March 14, at 1750 Clay Street, upstairs, 8:30 p.m. All the members are working on it, under the chairmanship of Bill and Olga Carroll.

At the January Business Meeting, this "eatingest club ever" converted the occasion to a "cookie tasting party." The gals brought cookies made from all new recipes. The Riedemans, as hosts, provided hot coffee and ice cream.

SUNSETTERS are mourning the death of Sam Clark, in December. He was one of the founders of the Club, and its first President. He also served currently as Secretary, and was the originator of the Folk Dance

Council Comments (Concluded)

Jamboree at Forest Farm and a continuous sparkplug for its success. The Jamboree will take his name as a memorial.

Filice Geyer and Milton Brown will be married on February 22. They met through folk dancing and always cooperate in wearing unique costumes.

CHANGS INTERNATIONAL FOLK DANCERS' annual Spaghetti Dinner will be held Friday, March 6. Be sure to attend this gala affair and have an evening of fun for a very reasonable price. Dinner will be at 7 p.m., followed by folk dancing.

DANCE GUILD members are working on a new dance for the Statewide Festival in San Jose. They hope to have four or five couples, but you never can tell when circumstances will interfere.

FUN CLUB's Valentine Party (February 15) will feature a real live Valentine! (Otherwise known as "Stan") The party address is: 362 Capp Street.

Its President, Gloria Ebeling, is graduating from College of San Mateo, with a degree as Licensed Vocational Nurse. We are proud to know this Career Gal, who is raising a family, acting as President of the Fun Club, but has also served in the capacity of its MC, Decorations Chairman, constant contributor of refreshments, Idea Promoter, and faithful attendant at SAN FRANCISCO FOLK DANCE COUNCIL meetings.

Leonora Ponti, 580 McAllister St., Apt. 211, S.F.

KEEP YOUR DATES STRAIGHT

FEBRUARY

1 9 6 4



S	M	T	W	T	F	S
						1
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SCHOOL GYM. 8-12 P.M.

SUN., MARCH 22, CIVIC CENTER
PARK, 1-5 P.M.

NORDHOFF GYM, 6:30 - 10 P.M.

APRIL 12 - POMONA

HOSTS: POMONA FOLKARTEERS
GANESHA HIGH SCHOOL

FEBRUARY 8 - LOS ANGELES
SANTA BARBARA COMMITTEE
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1964 FEDERATION FESTIVALS * 1964 REGIONAL FESTIVALS

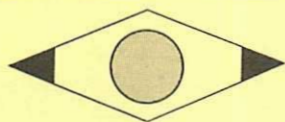
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7:30 - 10:30

MARCH 13, 14, 15 - SACRAMENTO
TENTH ANNUAL CAMELLIA INTERNATIONAL
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FRIDAY NIGHT - 2 HOURS ENTERTAINMENT
FOLLOWED BY GENERAL DANCING AND
AFTER PARTY
SATURDAY NIGHT - 2 HOURS OF FOLK DANCING
EXHIBITIONS FOLLOWED BY GENERAL DANCING
AND AFTER PARTY
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KEZAR PAVILION - GOLDEN GATE PARK
1:30 - 5:30 7:30 - 10:30

MAY 29, 30, 31 - STATEWIDE - SAN JOSE
"DIMENSIONS IN DANCE"
FRIDAY - FOLK DANCE - KOLOS - AFTER PARTY
SATURDAY AFTERNOON - INSTITUTE
SATURDAY EVENING - FOLK DANCE CONCERT
FOLLOWED BY FOLK DANCING - KOLOS -
AFTER PARTY
SUNDAY - COSTUME PARADE - FOLK DANCE FESTIVAL

HEADQUARTERS - HOTEL ST. CLAIRE
ACROSS THE STREET FROM THE
CIVIC AUDITORIUM



FEBRUARY 15 - SATURDAY - SAN FRANCISCO
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WARM-UP PARTY (APRIL FESTIVAL AND
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MARCH 22 - SUNDAY - SAN FRANCISCO
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MAY 17 - SUNDAY - SANTA ROSA
ROSE FESTIVAL - VETERANS' MEMORIAL AUDITORIUM
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