

NOVEMBER 1964



TREASURER'S

BATTLE



Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING

35c

Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING

NOVEMBER 1964

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EDITOR Vi Dexheimer
ASSOC. EDITOR Liesl Barnett
BUSINESS MGR. Walt Dexheimer
RESEARCH Dorothy Tamburini

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OFFICES

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Vi Dexheimer, 1604 Felton Street
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TABLE OF CONTENTS

Dances of Poland	1
Folk Arts of Poland	4
Polish Costumes from Lowicz	7
Harvest Time Festival	8
Presidents' Page (As I See It)	9
New Record Releases	10
Record Shops	11
Decoration Ideas	13
Dance Descriptions	
Our Katia (Russia)	16
Oberek Opoczynski (Poland)	18
Invitation to the Treasurer's Ball	19
Festival Program	20
Editor's Page	27
What Did He Say?	28
Classified Ads	29
Echoes	30
In Memoriam	34
Council Comments	35
Calendar of Events	40

ON OUR COVER



Caricature of Leo Hammer,
Treasurer, Folk Dance Fed-
eration of California, Inc.
By Frank Kane
Past President

DANCES

O F P O L A N D

It is said that Poles are masters of many arts, but in none are they greater than the dance.

The MAZUR is a community dance. It was born in a tavern on the Mazovian Plains, one of the oldest Polish settlements. As a rule Poles do not like dancing in couples. They prefer to turn even a waltz into a form of square dance. Parts of a MAZUR are square and parts are danced in pairs, though one man and one woman are always chosen to lead.

A MAZUR is composed of many figures. When couples pair off, there is a variety in the steps, especially of the men, who strike their heels together, drop on one knee, and stamp in syncopated accents.

Polish dances are survivals of ancient ceremonial dances. It is said the MAZUR was composed to represent a nomadic Scythian rider abducting a girl. The accents indicate the stamping of his spirited horse; the clicking of the heels, the urge of the rider's spurs. The long step on two counts, with a jump on the third, is the gallop. The rhythmic turning of the head recalls the facing about of the rider as his horse plunges and rears. When a couple pairs off, it is as though the man were seizing the girl by the waist and lifting her into the saddle.

The MAZUR is now so popular it has invaded the ballroom, the stage and the ballet. It is now the social dance of Poland.

The POLONAISE originated in Poland only as a dance for men. It is sedate and formal in character and is particularly adapted to ceremonial occasions.

As a peasant dance the POLONAISE was always accompanied by a song.

For a wedding ceremony the POLONAISE was borrowed by the small manor folk. From the

DANCES OF POLAND (continued)

manor it traveled to the courts of the noblemen; and finally, with the approval of the King it was danced in the castles, especially at great balls and weddings.

This dance is composed of many figures, as in the cotillion. It has been used for many years in Poland to open an organized festival where dancing was featured.

There are three other principal dances of Poland: The KUYAVIAK from Kuyavia and Great Poland, and the OBEREK and OBERTASSE from Podlasie.

The KUYAVIAK, although faster than the MAZUR, is less powerful and more delicate. This is a couple dance.

The OBEREK and OBERTASSE are extremely fast, with dancers whirling around a breath-taking speed. The men vary the figures by jumping or dropping on one knee. There is usually a leader who calls the reversals.

The ZBOJNICKI, of the Tatra mountains is similar to a Slavonic sword dance. Dangerous looking axes are thrown into the air and caught by the handles, as the men jump in various patterns, making tremend-



TERPSICHOREANS OF SAN FRANCISCO *Grace Nicholes, Dir.*
Photo: A. C. Smith

DANCES OF POLAND (concluded)

ous leaps over a burning fire. There are not so many kicks and squats as in the previously described dances.

The KRAKOWIAK is less dynamic than the MAZUR. Couples dance side by side, holding each other around the waist, and with very close and rhythmic steps. In between whirls they progress with a sort of a skip that is a little like a POLKA. The KRAKOWIAK is to Krakow what the MAZUR is to Mazovia, though it has only a few figures compared to the MAZUR's hundred.

The POLKA in Poland is the dance of the suburbs.

Source: "Made in Poland" by Louise Llewellyn Jarecka



TERPSICHOREANS OF SAN FRANCISCO Performing a Polish Dance at STATEWIDE 1964 - SAN JOSE Photo: A.C. Smith



FOLK ARTS of POLAND



WEAVING by the peasants of Poland was part of their every day life. Looms were every where in the more spacious homes, as well as cabins and factories for weaving linens, materials for clothing, tapestries for walls, carpets for church and rugs for interiors of homes. It has been said that Poland's type of "Oriental" rug is almost as beautiful as the Bokharas, Kurdistans and Ispahans carpets of the East; also that their tapestries are on par with those of France. The Polish term for rugs, carpets and tapestries is *kilims*.

Primitive looms were made of two upright sticks or poles stuck into the ground, with a connecting horizontal pole fastened across the top. Sometimes trees growing naturally in the yard would be used for this setup. To the cross bar at the top, the weaver attached the threads or yard running lengthwise (the warp). If the operator wished a closely woven textile, the strands were attached close together. So that the vertical yarns would hang straight, small stones or weights made of baked clay were attached to the ends. The weights were later abandoned when someone thought of making another crossbar for the bottom of the loom to which the ends could be attached. The most beautiful "kilims" were woven with the same technique as darning, crossing the threads, interlacing the weft over one strand of warp and under the next and drawing them through. The weaver began at the bottom, working upward, pressing down the weft with a small implement like a comb.

Wool went through a special process. Sheep were sheared only once a year so wool would be long. No soap or hot water was used so that the natural oil which gave the wool lustre would remain, but it was washed in cold water by hand. Peasants made their own dyes from plants and vegetables, which gained beauty

FOLK ARTS OF POLAND (continued)

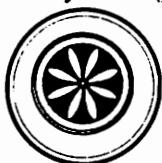
with age.

Rugs or tapestries (kilims) went through three stages: The folk origin, the designs being of leaves and foliage; the folk kilim, which brought into their design the Eastern influence of using conventionalized flowers, rosettes and medallions; and the manor kilim, which designs were more elaborate, suitable for use in the Polish noblemen's homes.

Subjects of tapestries ranged from fairy tales to short stories in the nation's history. Legends from nature or animal life were also subjects of these tapestries.

The weaving of linen for interior decoration and clothing became an important activity among the peasants. After the rye was harvested in the fall and stacked, the flax was cut. It was then soaked in the river and spread on the river banks to dry. The stalks were then beat over a hollow log or handled in a rough manner so that the pulp could be extracted. This soft pulp was then spun into thread.

Motifs for linen weaving were of symmetrical design, taking the forms of squares, circles, stars, crosses, hexagons and octagons.



EMBROIDERY was a fascinating art in Poland. The girls of Kurpie used a circle as their symbol in embroidery. They filled in the large circle with other designs, such as smaller circles, zig-zag patterns and stylized plants. They preferred to work with a red color.

The girls of Lowicz had their own conventional motifs, such as the sun, moon and trees. They used forms of plants and animals. These folk preferred the colors of yellow, orange and black, or blue, cherry and green.

Carpathian embroidery was composed of geometrical sequences and these folk preferred colors of red, black and rusty brown.

The fisher-folk who lived on the Baltic Coast preferred sober colors - a dark blue background, on which patterns of pale green and yellow were embroidered.

FOLK ARTS OF POLAND (concluded)

The village women of Poznan were the best dressed folk in Poland. Their costumes were not quite so gaudy as those of the Lowicz or Kurpie girls, but the details of their dress were exquisitely fashioned. Before the war the Poznan girls had as many as 14 costumes for every activity in their daily life, and they were so well made that despite their bulkiness, they could be folded neatly together in one chest without crumpling.



PAPER FOLDING. The peasant folk of Lowicz, Kurpie and Lubliner were artists in **PAPER DECORATION.** In a freehand style they used glossy-colored paper from which they cut out intricate designs with which they decorated their walls, cupboards, chests, beds and shelves. The secret of course was in folding the paper, but only the creative artist knew how. These cut-outs originated in the Kurpie district.



POTTERY from Poland is well known. According to historians the first pots in Poland were made by lining baskets with clay and baking them. When the basket burned away, a perfect clay pot remained with the imprint of the textile on its surface.

The primitive potter in Poland shaped his vessel by resting it on a plank. His materials consisted of two containers, one for water and one for clay. His tools were his hands and a few rounded or pointed sticks with which to press in the decoration. He would make a flat round patty of clay for the base, roll a thick lump of clay between his palms, coiling it around the edge of the base. Height was given to the pot or bowl by rolling additional lumps of clay between his palms and adding tier upon tier to the existing form. With wet hands he would smooth the surface, adding handles, adornments, or scorings before the pottery was set in the sun to dry.

The process was improved later by dipping the whole pot into a solution of delicate clay to give it a more polished appearance, and a kiln was used for firing the pot.

Source: *"Made in Poland"* by Louise Llewellyn Jarecka

POLISH COSTUMES DISPLAYED AT STOCKTON FOLK DANCE CAMP
(Photos by A. C. Smith)



Lucille Whuk



Julie Jirel



HARVEST TIME FESTIVAL

1:30 to 5:30 P.M.

SUNDAY, NOVEMBER 22, 1964

SACRAMENTO MEMORIAL AUDITORIUM

*Sponsored by the Sacramento Council
of Folk Dance Clubs*



PROGRAM

Doudlebska Polka
Zagaritiko
To Tur
Zillertaler Laendler
Polish Mazur
El Gaucho

□ SQUARES □

Hopak
Marschier Polka
Tsyganotchka
Bavno Oro
Mexican Schottische
Schrittwalzer

□ SQUARES □

Bialy Mazur
Das Fenster
Alexandrovska
Hambo
Setnja
Neapolitan Tarantella

□ SQUARES □

EXHIBITIONS

Horo Haktana
Kreuz Koenig
Vo Sadu Li
Czardas Z

Kosickych Hamrov
Square Tango
Serbian Medley
(I and II)

□ SQUARES □

Teton Mountain Stomp
Schuplattler

Laendler

Siesta In Seville
Yovane Yovanke
Vrtielka
Viennese Waltz



Chris Borland, Chairman



AS I SEE IT



PRESIDENTS' PAGE

One of the modern innovations is the use of "key words". This is a device which helps to plant ideas so firmly in the minds of the public that the idea will have a chance of being considered at least, if not accepted. Folk dancers and the folk dance movement need to devise such key words to help them attract new devotees and to interest the young people in this most worthwhile activity.

Many beautiful old customs and traditions are sinking into oblivion because of a lack of understanding on the part of young people, in particular, and the public in general.

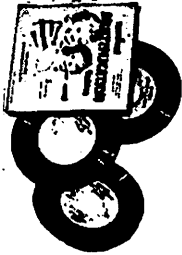
It is not disloyal to America to dance a Russian folk dance or to perpetuate a French wedding custom or to sing Italian folk songs while preparing an English Christmas scene with Austrian, Greek or a myriad of other foreign delicacies. It only enriches the American heritage, while at the same time enriching the lives and fund of knowledge of those who participate in these activities.

Our goal should be not only to see that current folk dancers are enjoying folk dancing and all its related activities to the "Nth degree", but to strive towards nourishing interest in those who have not yet "caught the spark". Thus, folk dancers, wear your costumes, invite your friends to festivals, parties and classes, and at all times behave in a manner pleasing not only to yourselves, but to others. In kindling the flame of interest in folk dancing and folk arts of all kinds, you will not only derive satisfaction, but also discover much which was either taken for granted before, or has lain dormant and undiscovered. Let us all work together for a bigger, better and more understanding folk dance movement.

Liesl Barnett, President
Folk Dance Federation of Calif., South

NEW RECORD RELEASES

. By Jack Sankey



F O L K D A N C E S

(Note: For the Folk Dance listing last month I listed the popular dances from UOP. This month I am listing some of the dances that were popular at Santa Barbara Camp.)

DANCE	RECORD
BALLOS	Folkraft 1463A
BONNIE ANNIE	Parlophone LP PMD 29, Side 1, Band 1
HALEMALMAU	Forty Ninth State 4574A
LANNITI	Express 236
PENTAZALIS	Folkraft LP 3, Side 2, Band 2
REIT IM WINKL SCHUHPLATTLER	Folk Dancer M1124
SZATMARI VERBUNK ES CSARDAS	Angel LP 65029
TABAKARYASKA	Artia ALP 189, Side 2, Band 4
VIRA DE SAMONDE	Star Express 227

S Q U A R E S

B L U E S T A R	1743 - PLAYMATE - (Flip)
	Caller: Sal Fanara
B O G A N	1744 - CINDY - Hoedown
	RAGTIME ANNIE - Hoedown
G R E N N	1179 - FREIGHT TRAIN - (Flip)
	Caller: Billy Dittimore
K E E N O	12066 - SOUTHTOWN, USA - (Flip)
	Caller: Johnny Davis
L O N G H O R N	2300 - BUILD A BUNGALOW - (Flip)
	Caller: Harold Bausch
M a c G R E G O R	143 - DREAMING OF YOU - (Flip)
	Caller: Jerry Adkins
M U S T A N G	1042 - LEMON TREE - (Flip)
	Caller: Vera Boerg
O L D T I M E R	111 - LET THE SUN SHINE IN - (Flip)
	Caller: Snooky Brasher
S E T S I N O R D E R	8199 - LITTLE RED WAGON - (Flip)
	Caller - Johnny Schultz
T O P	147 - HARD HEARTED HANNAH - (Flip)
	Caller: Jack Jackson
	25086- LINDA - (Flip)
	Caller: Don Zents

R O U N D S

B E L C O	209 - MELODY FOR TWO GUITARS (Two-step)
	MATADOR (Two-step)
B L U E S T A R	1741 - LONELY ME (Two-step)
	LOVE YA (Mixer)
G R E N N	14066- PUT YOUR DREAMS AWAY (Two-step)
	EASY TO LOVE (Two-step)
S E T S I N O R D E R	3147 - YESTERDAY'S MEMORIES (Two-step)
	BABY GUITAR (Two-step)
W I N D S O R	4699 - MY PROMISE (Waltz)
	LET'S MAKE IT NICE (Two-step)

Record Shops

SAN FRANCISCO OAKLAND

FESTIVAL FOLKSHOP

(John Filcich & Ed Kremers)
161 Turk Street
Phone: 775-3434



MODERN RADIO

(Dot and Jack Sankey)
*Square & Folk Dance Records
& Accessories*
1475 Haight Street
Phone: 861-4751



PHIL MARON'S FOLK SHOP

1531 Clay Street
Phone: 893-7541



FRUITVALE RECORD SHOP

3511 East 14th Street
Phone: 534-4246



LOS ANGELES

Dancer's Shop

CHILDREN'S MUSIC CENTER, INC.

5373 W. Pico Blvd. Los Angeles 19, Calif.
Phone: 937-1825



Tom Taylor, Treasurer of the San Francisco Council of Folk Dance Groups, and Leo Hammer, Federation Treasurer, wish to take this means of thanking the many folk dancers who helped make the recent Neighborhood Clubs' picnic a huge success.

After all expenses were deducted we were able to contribute \$35.00 to the Council's Scholarship Fund

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The Leading Publication in the Folk Dance Field

IMPORTANT NOTICE:

Proper identification of the Hungarian Costumes shown in the October 1964 issue of LET'S DANCE are as follows:

I described Andor Czompo's costume on the cover as a "Gatya" costume. The "gatya" is the white linen trousers, and it is not a costume. The costume Andor Czompo was wearing is the summer clothing from the district of Kalotaszeg. The winter outfit is the costume in the picture on Page 15. Ann Czompo's costume is the holiday or Sunday dress from the district of Sarkoz. Your Editor

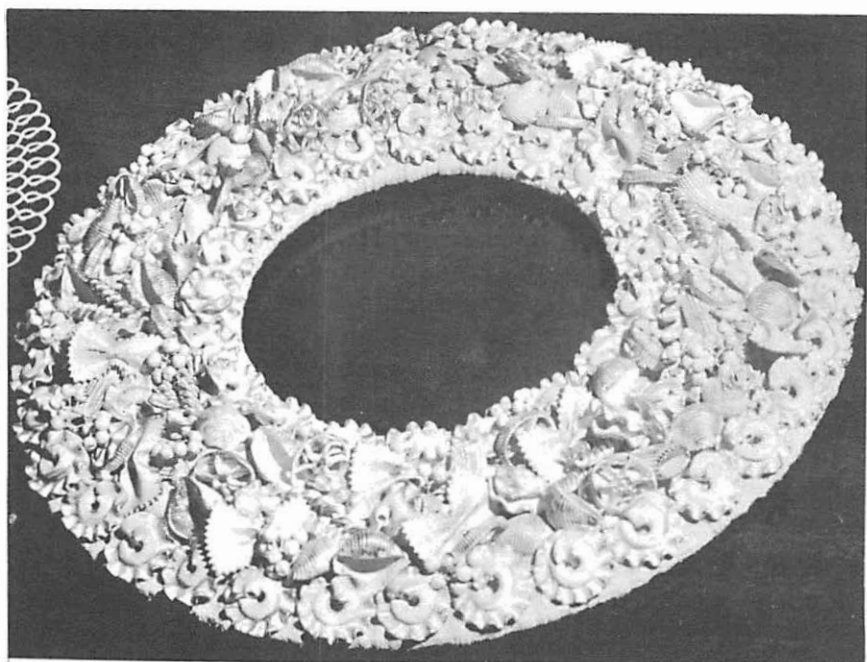
Decoration Ideas

MACARONI WREATH

Designed and described by . . . Marge Smith

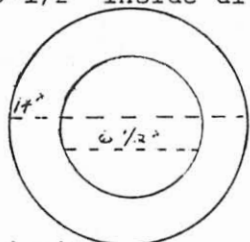
Photo by . . . Ace Smith

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Cut a cardboard frame of heavy cardboard about $\frac{1}{4}$ " thick (in the shape of a large washer), according to the size preferred for the wreath. A good medium size is a circle 14" outside diameter and $6\frac{1}{2}$ " inside diameter.

After a cardboard disc is cut out at desired diameter, light weight cotton knit, such as that of a man's undershirt, is cut in narrow strips and tightly wrapped over and over, around it, spiral fashion. Macaroni pieces are arranged in flowing montage pattern on the hoop base and fixed in place with a model cement. (I prefer Elmer's Glue).



MACARONI WREATH DESCRIPTION (concluded)

Personally, I prefer this system of arranging the macaroni. First I cement a row of Tortellini 119 Macaroni (round disc's with a fluted edge---Rozoni Brand, and found in Italian Markets) around the outside and inside edge of the hoop - framing it. Then I divide the wreath into quarters, working one section and then repeating the pattern in each quarter around the wreath. This eliminates a "hodge-podge" effect.

The greater variety of macaroni used, the more interesting the wreath. Bow-knots, large and small shells, spaghetti wheels, curled egg noodles, small and large elbow macaroni, are a few of the many varieties on the market. After the wreath is completely filled in, cement a few pepper berries here and there to change the texture. Spray the entire wreath with a good appliance enamel (white) --- at least three light coats! This will give it a porcelain appearance. When it is completely dry, touch the macaroni here and there lightly with a small brush dipped in gold paint.

The wreath is most attractive hung on the wall or used on a table with a large candle in the center for Holiday entertaining.



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Treasurer's Ball



On Sunday, November 8, 1964, our NINTH ANNUAL TREASURER'S BALL will be held at Kezar Pavilion. SAVE THE DATE!

This will be our one big party for this year; the only fund raising affair scheduled by the Federation. There will not be a Concert or a performance at Woodminster this year, so everyone should concentrate on making the TREASURER'S BALL a huge success.

Although the Folk Dance Federation is a non-profit organization, it takes money to conduct its various activities: teacher training programs and institutes; printing volumes of dance descriptions; scholarships for teenagers; and maintaining a businesslike office. To repeat, all this takes money, and now is the time for all folk dancers to come to the aid of the Federation by buying tickets and donating prizes for the Ball

Dancing Master Walter Grothe has put together an excellent program of folk dances at all levels for your dancing pleasure, interspersed with squares called by your favorite callers. There will be exhibitions at both afternoon and evening performances which will delight everyone.



So . . . FOLK DANCERS . . . circle NOVEMBER 8 on your calendar . . . support your Federation by buying tickets . . . donating prizes . . . attending the Treasurer's Ball.

Individuals and clubs may send their donations to either the Federation Office, 1095 Market St., Room 213, or to Leo Hammer, c/o Post Office, 68 Leland Avenue, San Francisco, Calif., 94134.

Don't forget the date - November 8 - the time is 1:30 to 5:30 and 7:30 to 10:30 The place is Kezar Pavilion . . . the price, only \$1.00.

Leo Hammer, Treasurer

Folk Dance Federation of California, Inc.





Treasurer's Ball

Kezar Pavilion San Francisco

SPONSORED BY THE FOLK DANCE

FEDERATION OF CALIFORNIA, INC.

NOVEMBER 8, 1964

AFTERNOON PROGRAM

1:30 to 5:30 P.M.

Milanovo Kolo
 Korobushka
 Caballito Blanco
 Hava Nagilla
 Scandinavian Polka
 Slovenian Waltz
 Tant' Hessie

SQUARES

Miserlou
 La Encantada Tango
 Vrtielka
 Doudlebska Polka
 Angus McLeod
 Ve David
 Hambo

SQUARES

Elene Mome
 Zillertaler Laendler
 Apat Apat
 Anneli Walzer
 Italian Quadrille
 Kohanotchka (Prog.)
 Russian Peasant Dance

SQUARES

EXHIBITIONS

Seljancica Kolo
 Neapolitan Tarantella
 Zwiefacher (Alte Kath)
 Shepher's Crook
 Das Fenster
 Marklaender
 Macedonka

SQUARES

Hambo
 Lesnoto
 Tzyganotchka
 Viennese Waltz



EVENING PROGRAM

7:30 to 10:30 P.M.

Setnja
 Corrido
 Schrittwalzer
 Oslo Waltz
 El Shottis Viejo
 Polish Mazur
 Couple Hasapiko
 D'Hammerschmiedsg'sellen
 Prekid Kolo

SQUARES

Hambo
 Lech Lamidbar
 Siamsa Beirte
 Ship of Grace
 El Gaucho Tango
 Brandis Waltzer
 Spinnradl
 Shuddel Bux
 Senftenberger

SQUARES

EXHIBITIONS

Karagouna
 Polyanka
 Our Katia
 Mexican Schottisch
 Hambo
 To Tur
 Ta'am Haman
 Polka Mazurka
 Yovano Yovanke

SQUARES

Alexandrovska
 Good Night Waltz



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 8, 1964



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.
- (4) There are NO known bond holders, mortgage and other security holders owning or holding 1% or more of total bonds, mortgages or other securities.

(Signed) *Vi Dexheimer, Editor*

(Legal Notice filed October 1, 1964, at the
U.S. Post Office, San Francisco, California)

OBEREK OPOCZYNSKI

(Poland)

Oberek Opoczynski (Oh-poh-CHEEN-skee) comes from the town of Opoczno in the central part of Poland. It was introduced by Anatol Joukowsky at the 1964 University of the Pacific Folk Dance Camp.

MUSIC: Records: Bruno BR 50017 Side A, Band 4; Vanguard VRS 6001 or 9016 (Song from Opoczno)

FORMATION: Cpls in double circle facing LOD (CCW), W to R of M. Inside hands joined and held shoulder height, elbows bent. M L hand free, usually extended diag fwd. W hold skirt with R, at place where finger-tips would normally touch. Hold it out a little to the side but do not "swish" skirt.

STEPS: Pas de Basque: Leap diag fwd onto L (ct 1), step R across in front of L (ct 2), step in place on L (ct 3).

Traveling Pas de Basque: Basically same as Pas de Basque but step in LOD on ct 2 instead of crossing. Lengthen steps so more ground can be covered.

Turning Step: Two Turning Steps are used to make 1 CW turn (as in waltz, polka, etc.). Small leap onto L with bend of knee, starting to make a CW turn (ct 1); continuing turn, step R (ct 2): step L, completing 1/2 turn CW (ct 3). Begin second Turning Step with leap onto R and complete the CW turn.

Each Figure (and odd-numbered meas) begins with ML-WR ft, unless otherwise stated.

MUSIC 3/4

PATTERN

Measures

4 meas INTRODUCTION

I. PAS DE BASQUE AND TAP OUTSIDE FOOT

1-3 Move fwd in LOD with 3 Pas de Basques.

4 Step on inside ft (ct 1). Tap outside ft (ML-WR) beside inside ft (ct 2). Raise bent knee (ML-WR), at same time raising and lowering heel of MR-WL'ft (ct 3).

5-16 Repeat action of meas 1-4 three times (4 in all).

II. TRAVEL AND TURN THE WOMAN (Vocal)

1-6 Move in LOD with 6 Traveling Pas de Basques. Cover more ground than

18

23

OBEREK OPOCZYNSKI (continued)

- in Fig I. Gradually change hand pos to hands joined in front, L in L and R in R, joined L above joined R.
- 7-8 M dance 2 Pas de Basques almost on the spot. Raising joined hands turn W once to L (CCW). At end of turn, lower joined hands. W turn with 6 steps.
- 9-16 Repeat action of meas 1-8 (Fig II) but on meas 15-16 turn W to R (CW).
- 17-32 Repeat action of meas 1-16 (Fig II.) At end of last turn, finish side by side, facing LOD, (as before) but change hand hold. W place L arm across M shoulders (M help put it there); M R hand on W R waist; outside arms extended swd, down, and out.

III. BUTTERFLY TURN

- 1-8 With knees bent, also bend fwd from waist, heads close together. Dance 8 Pas de Basques on the spot, turning CCW (M moving bwd). Finish facing ctr of circle.
- 9-12 Releasing ptr, M dance 4 Pas de Basques in place, hands clasped behind back. W, holding skirts, move fwd twd ctr with 4 Pas de Basques.
- 13-14 With 2 Pas de Basques, M dance twd ctr. With same step, W turn L (CCW) to face ptr.
- 15-16 Continuing Pas de Basques, all join R hands with own ptr and L with corner. Because hands are joined, this is one circle but actually there is an inner circle of W facing out and an outer circle of M facing in.

IV. TURNING UNDER JOINED HANDS

- 1-4 M dance 4 Pas de Basques in place. W dance 4 Pas de Basques turning R (CW) once around under R joined hands.
- 5-8 Repeat action of meas 1-4 (Fig IV) but W turn L once around under joined hands.
- 9-16 Repeat action of meas 1-8 (Fig IV) but M turn R under joined R and back to L while W dance in place.

V. TURNING WITH PARTNER (Vocal)

- 1-2 While dancing 2 Pas de Basques, release joined L hands and M lead W away from ctr to make a larger circle.
- 3-4 While dancing 2 Pas de Basques, put R hips adjacent and M place W R hand on his L shoulder, his R hand on W L waist; M L hand out to side and down. W hold skirt with L hand. While making this pos change, move in a 1/2 circle CW so M back is to ctr of circle.
- 5-16 Dance 12 Turning Steps, turning CW and moving in LOD in circle. Note: When using Vanguard record, dance ends here. If using Bruno record, dance Turning Steps for 8 more meas and then dance off the floor as the music fades.

11

12

OUR KATIA

(Russia)

Our Katia (KAHT-yah) is a horovodnaya pliaska or circle dance. It was introduced by Anatol Joukowsky at the 1964 University of the Pacific Folk Dance Camp.

MUSIC: Special recording. Check with local dealer handling folk dance records.

FORMATION: Closed circle, no ptrs. Hands joined and held down.

STEPS: Russian Polka: Step fwd on heel of L (ct 1), close R to L (ct &), step fwd on heel of L (ct 2). Since usual hop is omitted, step resembles a two-step in rhythm. Repeat of step begins with a step fwd on R heel.

Walk*, leap*

MUSIC 2/4

PATTERN

Measures

20 meas INTRODUCTION: If desired, stamp on R ft on last ct of meas 20.

1-2 Beginning L, dance 2 Russian Polkas to L (RLOD).

3-4 Continuing, walk 4 steps (L R L R).

5-6 Repeat action of meas 1-2.

7-8 Step L in RLOD but turn to face ctr (ct 1), step R twd ctr (ct 2).

9 Stamp L beside R, no wt (ct 1), step L twd ctr (ct 2).

10 Stamp R beside L, no wt (ct 1), step bwd on R (ct 2).

11-12 Continuing, step bwd L, R, L. Circle should be back to original size. Step R twd ctr (meas 12, ct 2).

13-16 Repeat action of meas 9-12.

17 Repeat action of meas 9.

18 Stamp R beside L, no wt (ct 1). Release hands. Extend arms to sides, L high and R low, palms out and elbows straight. Next 4 steps will make 1/2 of a CW circle outward and away from ctr to enlarge circle to original size. Step R diag fwd to R, toe pointing to R (ct 2).

19-20 Continuing the CW circling outward and away from ctr, step L, R, L. Circle should now be original size. Stamp R in RLOD (meas 20, ct 2) and rejoin hands to begin dance again.

Note: Dance is written to conform to musical structure. When dancing it, the first part seems to end on ct 1 of meas 8. The second part seems to begin on ct 2 of meas 8 and end with the 1/2 CW circle of 4 steps and a stamp. When cueing the dance, it might be wise to use a dance ct that starts anew on ct 2 of meas 8.

OUR KATIA (concluded)

VARIATIONS

These may be done at any time by any of the dancers without disturbing the others.

Variation I: To be used when moving twd ctr of circle.

- 8 Ct 1 same as original description. Small leap onto R twd ctr (ct 2), stamp L heel beside R, no wt (ct &).
- 9 Small leap onto L twd ctr (ct 1), stamp R heel beside L, no wt (ct &), bigger leap onto R twd ctr (ct 2), step L beside R (ct &).
- 10 Stamp R beside L, no wt (ct 1). Ct 2 same as original description. Twice again dance moves twd ctr (meas 12, ct 2 through meas 14, ct 1; and meas 16, ct 2 through meas 18, ct 1) and each time this variation may be used.

Variation II: To be used when backing away from ctr of circle.

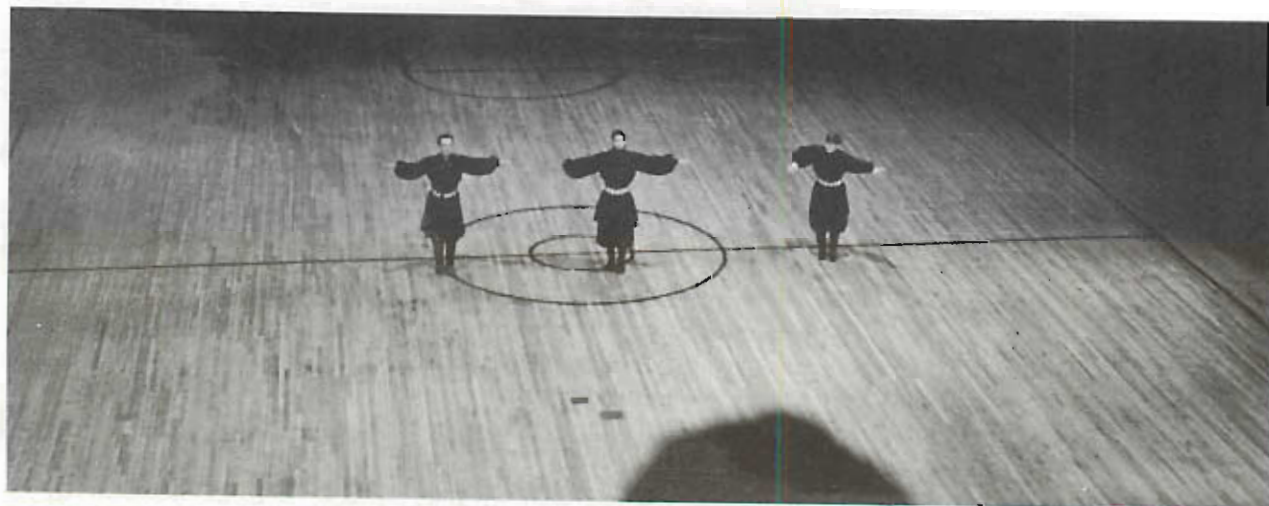
Use the same footwork as given for Variation I, but do it while backing out of circle (meas 10, ct 2 through meas 12, ct 1; and meas 14, ct 2 through meas 16, ct 1).

Variation III: To be used when backing away from ctr of circle.

- 10 Ct 1 same as original description. Moving directly bwd to original pos, step R, L (cts 2 &).

- 11 Continuing bwd, step R L R L (cts 1 & 2 &).

- 12 Stamp R beside L, no wt (ct 1). Ct 2 same as original description. Can be used also for meas 14, ct 2 through meas 16, ct 1.



Editor's Page

Dear Disappointed Folk Dancers:

I am very sorry you traveled a great distance to a Festival in Santa Cruz that didn't exist, and it is regrettable that the incident was due to the fact that dates appeared both in the Costume Calendar and in LET'S DANCE magazine.

My apology, as Editor, is hereby extended, but it will not make amends, since the harm has already been done. The dates were planned more than a year ago and were printed in good faith.

The Federation President and the Calendar Chairman can more or less control Federation activity dates, and I am sure dates pertaining to those activities remain firm. However, for Regional activities we have to depend on the local areas for confirmation or cancellation of planned dates.

In this particular instance the Santa Cruz Breakers (the hosting Club) was at fault in not advising someone, either the President, the Editor or the Calendar Chairman of a change in plans. The Monterey Council should have been responsible for a notice to this effect.

Again, may I say, we print the dates of activities in good faith, but must rely on the cooperation of responsible persons for their accuracy. You may be sure this inadvertency will not happen again if I, as Editor, can help to control this problem.

Sincerely,

Vi Dexheimer

WHAT DID HE SAY?

. By Jack Sankey

He said "SPIN THE WHEEL"! Yes, I know you're in lines of four, but that's the starting position for this basic. I'll explain the call and you'll understand why you start from lines of four. From facing lines of four, on the call to "SPIN THE WHEEL", the center or inside couples do a right and left thru. At the same time, the ends of the lines pass thru and continue around behind those inside couples and do a star thru with the person they meet. Couples usually end in a Double Pass Thru position. Here is an example of a figure using "SPIN THE WHEEL".

Heads face your partner and box the gnat
Back right up to a line of four
Lines of four go up and back
SPIN THE WHEEL right after that

Now face your partner and pass thru
U turn back and SPIN THE WHEEL
Center two do a Half Square Thru
California Twirl, then Left Allemand . . .

(Repeat all with Sides starting)

You'll notice that the lines of four are formed man, man, lady, lady. This makes sure the center couples are in position for the right and left thru.

Another variation of the basic is SPIN THE WHEEL WITH A FULL TURN, in which the center couples doing the right and left thru do a full turn to end up facing the outside couples. This puts them in "Chicken Plucker" position. What did he say?

HAVE FUN!

classified ads

ONE DOLLAR

ONE MONTH

3 LINES

1.

Party Announcements

- GAY NIGHTERS - 2nd Saturday each month. 8:30 to 11:30
Hoover Jr. High School, Park and Naglee, San Jose.
- HARDLY ABLES - 3rd Saturday each month. 8:30 to 12:00
Almonte Hall, Mill Valley.
- STEP-TOGETHERS OF MARIN - 4th Saturday each month.
8:30 to 12:00. Brown's Hall, Miller Ave., Mill Valley
- SOUTH BAY FOLK DANCE ASSOCIATIONS - Dancing every Fri-
day night at 3801 Via La Selva, Palos Verdes Estates
- SAN DIEGO FOLK DANCERS - Dancing every Sunday After-
noon - 2:00 to 5:00. Food & Beverage Bldg., Balboa
Park, San Diego.
-

2.

Dance Instruction

- THE BALKANEERS (Yugoslavia, Bulgaria, Romania, Macedonia,
Greece and Armenia). Every Tuesday 8 to 10 p.m.
Albany YMCA, 921 Kains Ave., Albany \$1.00.
Wilma Hampton, Director.
- MILLIE AND VON von Konsky invite you to dance with
them. Friday Nights 8 to 10. Frick Jr. High School
2845 - 64th Avenue, Oakland. Intermediate and Ad-
vanced Review and Workshop.
- DANCERS INTERNATIONALE - Intermediate and Advanced
Class. Monday nights 8 to 10, 3820 Kansas Street
Oakland.
- SAN FRANCISCO CARROUSEL - Dancing every Friday Night
9:00 to 11:45. Class instruction as requested.
Party - 2nd Friday - 1748 Clay Street, San Francisco
- SAN DIEGO FOLK DANCERS. Every Monday Nite 7:30-10:00
Food & Beverage Bldg., Balboa Park, San Diego.
- CABRILLO FOLK DANCERS - Every Tuesday night, 7:30-10:00
Beginners - Food & Beverage Bldg., Balboa Park
Every Thursday Nite - 7:30 - 10:00 Recital Hall.
Balboa Park, San Diego

Echoes *from the* Southland

... *Perle Bleadon*

SATURDAY MIX-ERS - *Vic Charette* became a grandfather for the third time recently when his youngest daughter, *Mary*, presented the family with a 6-1/2 lb. baby boy, named, *Michael John Massette*.

HOLLYWOOD PEASANTS: The new officers for this Club: Pres., *Morrie Otchis*; Vice Pres., *Murray Auerbach*; Recording Sect'y, *Florence Goldman*; Program Chairman, *Floryns Marlow*; Publicity, *Rae Sincher*.

A new beginners group, taught by *Carolyn Mitchell* at the West Hollywood Playground, Wednesday nights, same night as the regular dancing, but different room, was started in September. Anyone wishing to learn to folk dance is most cordially welcome.

WEST VALLEY FOLK DANCERS: This club is proud of its past president and backbone of their co-operative teaching crew, *Mel Wilson*, who won a scholarship to Santa Barbara Folk Dance Conference. Probably no one person has contributed more in time and effort in recent years to the learning and teaching of new dances. *Mel*, assisted by wife, *Donna*, has maintained almost continuous beginners' classes for the past few years, and has consistently attended institutes in order to bring new material to the entire membership.

WEST VALLEY FOLK DANCERS meet every Friday evening from 8:30 to 11:00 p.m., at Canoga Park Elementary School Auditorium, 7438 Topanga Canyon Blvd., corner of Cohasset Street.

CABRILLO FOLK DANCE CLUB: *Alice Hauserman* is chairman of this group; *Betty Kaul* is secretary and *Audrey Reynolds* is treasurer. *Judy Wineger* was recently named honorary member of the club for her enthusiastic work on costumes, social functions, etc. She works and watches while her daughter, *Cozy*, dances.

ECHOES (continued)

SAN DIEGO FOLK DANCE CLUB: New officers in SDFDC are:

Don Jost, Pres.; *Art Lee*, Vice Pres.; *Emily Loomis* Secretary; *Leon Williams*, Treas.; *Maude Sykes*, Delegate. Teachers are: *Alice Hauserman*, *Don Jost*, *Arleigh Yewchan*, *Maude Sykes* and *Homer Steuck*.

Vivian Woll announced that 25 SAN DIEGO FOLK DANCERS attended Idyllwild; many attended Santa Barbara.

WESTWOOD CO-OPERATIVE FOLK DANCERS: This club was well represented at Santa Barbara Folk Dance Conference, with 25 members in attendance. Some went to Idyllwild and Stockton, as well.

LUCKY TRAVELERS - Two of the lucky travelers who recently returned from a whirl-wind trip to England, Scotland, Holland, Switzerland, Italy, France and other interesting places (*Ed Feldman*, *Sam Levy*, *Valerie Staigh*, *Avis Tarvin*, *Marion* and *Edgar Wilson*), were photographed while enjoying a Mexican dance, as shown below:



Ed Feldman and Avis Tarvin Photo by *Wm. Duke*

SANTA BARBARA FOLK DANCE CONFERENCE

. *Melinda Martin*

As the blue-black of the last bruises begins to fade into a memory, so does Santa Barbara Folk Dance Conference. Following a week of *Zweifachers* by *Morry Gelman* and Social Dance Forms by *Bill Pillich*, we're all a little "turned around". Then, for all the newly wed couples there were the wedding dances.....*Khorovod* by *Vince Evanchuck* and *Dudari Lakadalmas* by *Andor Czompo*. The dance that seemed to captivate nearly every dancer was *Sonny Newman's Ziebekiko*. Of course, anyone seen practicing this dance by themselves appeared to be shadow-boxing - - slow motion.

The first shadow out in the morning, however, was probably our very versatile and lovely *Elsie Durin*, preparing for her 8:00 A.M. movement class. Incidentally, this was an excellent preparation - not only for later in the day, but also for basic rhythms, steps and related dance motions.

Anatol Joukowsky and his classroom folklore added much, as usual, to his nicely varied dance program.

When not occupied with her LEADERSHIP classes, one could occasionally glimpse *Madelynne Greene* with her *puli stick* in her right hand and trying to hold back the rain with her left hand. The name of the dance in the syllabus was *Halemaunau*, but could be generally referred to as "Who's got the water gun?"

Then comes our favorite Scotsman, *C. Stewart Smith*. Who can determine for which he will be remembered; his teaching of *Bonnie Anne* or his performance of *Mosquitikos*.

Elizabeth Ullrich brought to Santa Barbara her usual brightness, as well as new Swiss dances that will be very popular.

Now our "square" friend, *Bruce Johnson*. Besides the fun of learning and dancing his square dances, there is the pleasure of having him at Camp.

Scholarship winners outnumbered even the mosquitos. There were some 23 worthy and enthusiastic dancers honored by the Federation, South; Federation, North; the Elizabeth Sanders Scholarship Fund, and individual clubs.

SANTA BARBARA (concluded)

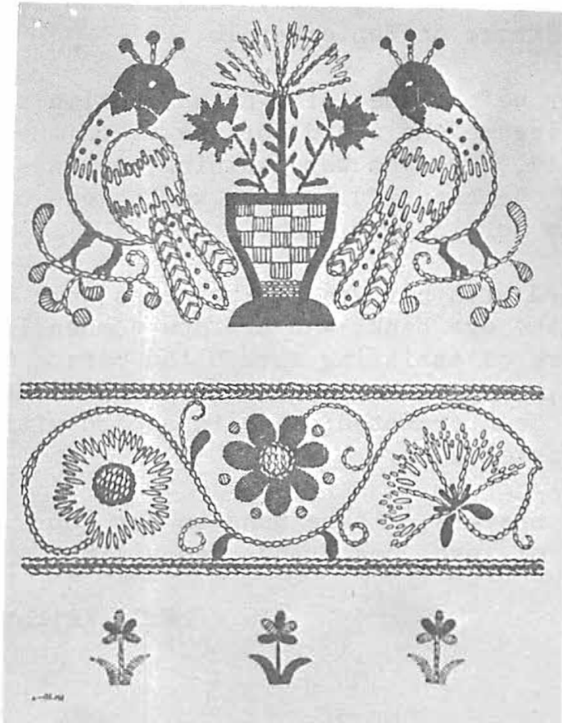
One of the many unusual additions was a midnight moonlit Greek and Balkan party, held on the cliffs overlooking the sea. Music came from a transistor phonograph and illumination from automobile headlights. A very impressive sight, indeed.

The flock of geese, who live on the campus, were very co-operative when it came to posing for pictures for all of us, and with Andor cracking his whip.

Every year every camp seems to improve and Santa Barbara was no exception. The material was good, the staff excellent and the people were wonderful. To those who attended, thank you for the portion of friendship and fun you added. To you who will be with us next year, remember the dates: August 15 - 22, 1965, our 10th Anniversary.



P O L I S H E M B R O I D E R Y



In Memoriam

The names of Annabelle, Bill Knight, the Village Barn and the Sunset Folk Dance Studio, will bring pleasant memories to many, many folk and square dancers, who spent many enjoyable evenings learning to folk dance and forming lasting friendships through the efforts and enthusiasm of Annabelle Knight.

During the past two years Annabelle and Bill have been living in Arizona, where Annabelle has not been in the best of health. Bill has been very devoted to Annabelle, and it is with sadness that we print the following note received from Bill Knight:

"Annabelle has cast aside the old, worn-out husk which was no longer serving her as bodies are supposed to do. This occurred at 9:05 P.M., Friday, September 18, 1964. She had suffered another stroke on September 16.

"One hour before she left, at which time she was telling me she would not see me on the following day, her eyes were shining; perhaps because of the beautiful vistas which were opening up to her inner vision.

"In accord with her wishes, her eyes were donated to the eye bank; and are now commencing their work of assisting some blind person to once again enjoy the blessing of sight. Her body has been cremated; also in accord with her expressed wish.

"In your prayers, please send to her your thoughts of love, peace and tranquility."

Bill Knight

COUNCIL COMMENTS

FRESNO COUNCIL

The FRESNO FROLICKERS concluded a successful "summer session" of folk dancing at Roeding Park and moved indoors on September 28. The Club meets every Monday evening beginning at 8:30 P.M. at Dickey Playground Recreation Hall, Voorman and Calaveras Streets. Visitors are most welcome at any time.

Rafael and *Mary Spring* reported a most interesting experience participating in the National Square Dance Convention at Long Beach, California.

Rafael Spring was invited to take part in the contra sessions, and it is, indeed, rewarding to see the seed which *Ralph Page* planted bear such good fruit as these sessions proved to be. They were better attended, we were told, than at any previous "national"; and the enthusiasm of the leaders and the participants was most encouraging, as so many dancers have been slow to accept the "contra" as part of our national folk dance, as indeed it is. *Evan Twomey*, caller from Glendale, California, should be congratulated as the director of the contra program.

Cecile Wisotzke, 3867 Maywood Dr., No., Fresno

GREATER EAST BAY FOLK DANCE COUNCIL

It is a pleasure to see so many different clubs represented at the Fifth Saturday Council parties. Of course, that is a compliment to our fine Chairman, *Vera Cuthbert* for August 29 - "Summer Festival" and *Florence Edwards* for October 31 - "Hallowe'en". These parties have been held at the Laurel School in Oakland which seems to be centrally located. It was a pleasure also to see our newest member, The CE VEE FOLK DANCERS represented. They meet in Castro Valley on Wednesday evenings.

SAN LEANDRO CIRCLE UP are most happy to announce

COUNCIL COMMENTS (continued)

that *Edith Thompson* will call for their November party celebrating Thanksgiving a little early on November 14. *Mary Koze*, chairman, does such a fine job. Their parties are held at the Bancroft Junior High School in San Leandro.

Stan Valentine will call for the SEMINARY SWINGERS' 10th ANNIVERSARY party on November 27, the day after Thanksgiving, at the Webster School in Oakland.

Don't forget the RICHMOND-SAN PABLO FOLK DANCERS' party on the first Saturday, and GARFIELD's on the 3rd Saturday. Haven't heard from them recently, so don't know further particulars.

This is TREASURER'S BALL month, so let's all support our fine treasurer, *Leo Hammer*.

Genevieve Pereira, 1811 Cornell Drive, Alameda

* * * * *

Two BEGINNING FOLK DANCE CLASSES FOR ADULTS are under way at Frick Junior High School, 2845-64th Ave., Oakland. *Dolly Schiwal* instructs the basic dances on Mondays, and *Larry Getchell*, on Thursdays. Both classes are scheduled from 8 to 10 p.m. Couples and single men and women are invited to attend. Register at class.

Further information on all dance classes can be obtained by calling Oakland Recreation Department, Dance and Music Division, 273-3891, *Mary Joyce*.

MARIN COUNTY COUNCIL

Home front news seems very remote as I write this column from Laguna Beach. So far we have enjoyed the prolific art galleries, but have found no folk dancing.

The WORKSHOP has learned *La Encantada* and the patrons, as always, appreciate the *D'Alvy's* efforts to learn it so they could teach it. Our clubs respond by placing these dances on the programs, which we hope is rewarding to the teachers.

Mickey and June McGowan keep showing up at parties and we are always so pleased to know they are still dancing. I've discovered that some of us even have fans who "spectate" at our public appearances. So just remember to look your sharpest and dance your

COUNCIL COMMENTS (Continued)

gracefulest, as somebody may be watching you.

All the Clubs are back in business with regular party nights and fancy plans for nasty old winter. This, of course, includes our annual KARLSTAD BALL, on New Year's Eve, to be held at the Masonic Hall, in San Rafael.

Sandy Clemmer's KOLO class has the most varied personnel of any local group - the maestro, himself, being the biggest drawing card. Currently, we have dancing Tuesday through Friday nights, and two Saturday party nights.

Medical News: *Edna Pixley* has a tennis elbow; *Dick Kirkendall* has a deteriorated disk; *Bob Roelfson* sports some needlework on his arm as a result of not letting *Edna* fall; *Lela Patterson* has a repaired wrist.

The sub-teen group, the TROIKANS, plus assorted adults, did a stint of street dancing for San Rafael Days. It is encouraging to have these youngsters, and *Marilyn Moore's* exhibition group, as we have a surprising number of grandparents dancing in Marin. It is reassuring to know there is a second team on top. Our Councils should recognize the importance of encouraging and helping to keep these young groups activated.

Claire Tilden, #9 San Pedro Road, San Rafael

PENINSULA FOLK DANCE COUNCIL

The GAYNIGHTERS of SAN JOSE sent two couples to Stockton Camp on partial Scholarships - - Mr. and Mrs. *Dean Grant* and Mr. and Mrs. *Frank Fausto*.

The DOCEY DOE - REDWOOD CITY GROUP installed their new officers at a dinner held on October 3, at BOB's Broadway. New officers are: Pres., *Bob Young*; V.P. *Jim Thompson*; Secretary, *Virginia Azevedo*; Treas., *Phil Brox*.

The BARRONADERS of PALO ALTO are holding a New Year's Eve Party. *Edith Thompson* will M.C. Tickets must be bought in advance. Call either the *Dismukes*, 266-2218, or the *Strafeldas*, 968-5317. The charge will be \$6.00 a couple, including a nice buffet.

Lydia Strafelda, 734 Sunshine Court, Los Altos

SAN FRANCISCO FOLK DANCE COUNCIL

CHANGS' CHORAL DANCE GROUP (all girls) directed by *Bee Drescher*, is working on a new dance to be exhibited, at *Anatol Joukowsky's* annual dance recital.

George and Philomena Pavelka visited the New York Fair on a vacation that included many stopovers.

Laurine Giannini is on a business trip in Austria, France, Germany, Spain and Switzerland. She returns to New York for additional business.

Madelynne Greene's summer program included a free round trip by air to Quebec, Canada, where she taught folk dances to a large group of dancers. All her instruction was in French and she still spends many hours improving her language ability. At present *Madelynne* is doing the choreography for a Light Opera Company's three San Francisco appearances: *Aida*, *Faust* and *Julius Caesar* in November. There will be eight to ten girls in the various groups.

The SUNSETTERS are growing fast and going places! Attendance at their Folk Dance Jamboree at Forest Farm in Marin County exceeded all expectations. Reservations for October's Old Fashioned Country Dinner had to be curtailed for lack of space. There will be a large crowd for their December First-Saturday-Party-Night, as it features the LARIAT DANCERS, directed by *Ace Smith*, dancing squares under black light. *Ace* will furnish callers for both Exhibition and Party Night squares.

At Sonoma the SUNSETTERS introduced their first Exhibition Dancers Group, coached by *Grace Nicholes*. Their November appearance is for the GARFIELD FOLK DANCERS in Oakland. They are now rehearsing a new dance under the direction of *Grace San Filippo*.

Leonora Ponti, 580 McAllister St., Apt. 211, S.F. 2.

IN MEMORIAM

Our dear friend and treasurer of the Fun Club Folk Dancers, *Frances Sundlof*, who passed away September 30th, will be sadly missed by her many folk dancing friends.

Gene Dillard, Pres.
Leonore Fifer, Secty
Bob Hardenbrook, V.P.

COUNCIL COMMENTS (concluded)

STOCKTON AREA COUNCIL

Jan Wright, scholarship winner to University of the Pacific Folk Dance Camp, has started out a busy season with the KALICO KITTENS. She has a large group of children this year, and they have already enjoyed their first party of the year - Hallowe'en.

Jan and her husband, *Chet Wright*, also have taken over, temporarily, the teaching of the STOCKTON STEPPERS, a group that meets once a month on Saturday nite. *Helen Gill*, their former teacher, has decided to take it easy for a while and just rest.

The KALICO KUTTERS, guided by President *Vern O'Connor*, swung into the fall season with a Pot Luck Dinner on October 2, where each member brought, as guests, some prospective new dancers. The KALICO KUTTERS October activities consisted of Murphy's Polka Party, the Fresno Festival, and a costume party for Halloween under the committee of *Rose and Frank Rodgers and Caroline and Roger Bowman*.

Judy Garner, 66 West Sonoma, Stockton

SEVENTH INTERNATIONAL FOLK DANCE SERIES AT STANFORD UNIVERSITY, DANCE STUDIO

Women's Gymnasium, 7:30 - 9:30

November 2 & 9 ANATOL JOUKOWSKY, Ethnic Folk Dance Specialist will present Russian and Polish dances.

November 30 and December 7 ATANAS KOLAROVSKI, Choreographer for TANEC, State Folk Dance Ensembles of Macedonia and Yugoslavia with DENNIS BOXELL, Balkan Folk Dance Specialist.

Admission for the two evenings (a series of two evenings) will be \$3.50, and for the entire series of four evenings, \$5.00.

Advance registration would be advisable.

For further information contact:
Miriam Lidster, Stanford University

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

JESSE OSER - 1654 RISING GLEN ROAD - LOS ANGELES 69

1964 - FESTIVALS

*

1964 - SPECIAL EVENTS

NOVEMBER 14 - LOS ANGELES
5th ANNUAL TREASURER'S BALL
Sportsman's Park, Century
& Western, Los Angeles

DECEMBER 13 - SANTA MONICA
Hosts: Santa Monica
Folk Dancers

1965

APRIL 4 - RIVERSIDE
Hosts: Riverside Folk Dancers

JUNE 27 - LOS ANGELES
Hosts: Westwood Co-op
Sportsman's Park

1965

FEBRUARY 13 - LOS ANGELES
Valentine Party. Elizabeth Sanders
Scholarship Fund-raising Party.
Sponsored by Scholarship Committee.
Sportsman's Park, Century & Western.

FEBRUARY 19, 20, 21 (near Idyllwild)
Mountain Center Workshop at
Camp Roosevelt

MARCH 14 - INSTITUTE (Tentative Date)

JULY 9-10-11 - IDYLLWILD Folk Dance
Week-end
12 thru 16 - IDYLLWILD CONFERENCE

..... and REMEMBER!

MAY 28, 29, 30 & 31, 1965 - STATEWIDE at SAN DIEGO !!!

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CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

GENEVIEVE PEREIRA - 1811 CORNELL DRIVE, ALAMEDA, CALIF.

1964 FEDERATION FESTIVALS * 1964 REGIONAL FESTIVALS

NOVEMBER 8 - Sunday - SAN FRANCISCO
NINTH ANNUAL TREASURER'S BALL
Kezar Pavilion - Stanyon & Waller Sts.
12 Noon - Assembly Meeting
1:30 - 5:30 & 7:30 - 10:30
ADMISSION . . \$1.00

1965 FEDERATION FESTIVALS

JANUARY 23 & 24 - SAN JOSE
PENINSULA COUNCIL

FEBRUARY 21 - Sunday - OAKLAND
GREATER EAST BAY FOLK DANCE COUNCIL

MARCH 13 & 14 - SACRAMENTO
SACRAMENTO COUNCIL
CAMELLIA PAGEANT & FESTIVAL

APRIL 25 - Sunday - SAN FRANCISCO
SAN FRANCISCO COUNCIL

MAY 15 - Saturday Night - SALINAS
MONTEREY COUNCIL
"LETTUCE DANCE"

NOVEMBER 22 - Sunday - SACRAMENTO
ANNUAL HARVEST FESTIVAL
1:30 - 5:30 P.M.
Sacramento Memorial Auditorium
16th & J Streets

DECEMBER 6 - Sunday - SAN FRANCISCO
Portola Playground
Felton & Holyoke Streets
1:30 - 5:00

SPECIAL EVENTS

NOVEMBER 26 through 28 - SAN FRANCISCO
13th ANNUAL KOLO FESTIVAL

COSTUME CALENDAR FOR 1965

NOW AVAILABLE !!

Contact the RECORD SHOPS, your COUNCIL
PRESIDENT, your CLUB DELEGATE, or the
FOLK DANCE FEDERATION OF CALIFORNIA, INC.
\$1:00, each, plus 15¢ Mailing Charge

STATEWIDE 1965 SAN DIEGO May 28,29,30,31

1964 INSTITUTES

NOVEMBER 15 - Sunday - OAKLAND
Oakland High School Auditorium
MacArthur and Park Blvd.
1:00 - Registration
1:30 - Institute

1965 INSTITUTES

JANUARY 23 - Saturday - SAN JOSE
APRIL 4 - MAY 16 - OAKLAND
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MAR 1

Folkraft



is sponsoring a National Teaching Tour made by ATANAS KOLAROVSKI of Skopje, Yugoslavia, who will present original and authentic steps, rhythms and styles of MACEDONIAN FOLK DANCES, as well as dances from CROATIA and SERBIA.

He will be accompanied on this tour by DENNIS BOXELL of San Francisco, who will act as translator and interpreter, and will also present some dances from CROATIA and SERBIA.

For information on dates in your area contact:

FOLKRAFT RECORDS
1159 Broad Street
Newark, New Jersey 07114

or

DENNIS BOXELL
542 Church Street
San Francisco, California