

OCTOBER 1964



Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING

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Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING

OCTOBER 1964

Vol. 21 No. 8

OFFICIAL PUBLICATION OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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EDITORIAL -- Circulation - Subscription
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San Francisco, California 94134

PUBLICATION
Folk Dance Federation of California, Inc.
1095 Market Street, Rm. 213
San Francisco, Calif. 94103
Phone: HE 1-8717

SUBSCRIPTION PRICE: \$3.00 per year.
(Foreign) 4.00 per year.



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ON OUR COVER



Andor Czompo Wearing
"Gatya" Costume
of Hungary

A GLIMPSE AT HUNGARIAN FOLK DANCE



By Andor and Ann Czompo

An attempt to give a general overview, or to condense information about Hungarian dances is almost impossible. In the peasant class of Hungary, dance, itself, is never found as an isolated entity. Dance has existed as a reflection of the life form of the peasants, and the factors of custom, costume, and music have all played an important part in its evolution. The purpose of this article is to clear up some of the misconceptions about Hungarian dance, rather than to present a comprehensive picture of the Hungarian folk dance situation. To do so would result in a volume the size of the Encyclopedia Britannica.

When the authors speak of Hungarian folk dances generally, they refer to the dances of the peasantry. Throughout the nation's history, the Hungarian peasants created and retained certain traditions which sharply separated them from the nobility and even the city society. Undoubtedly, their dance goes back to ancient times, especially the men's dances, which comprise the largest and richest part of the Hungarian folk dance tradition. Since the Middle Ages, all the historical records concerning dance mentioned the dances of the shepherds. All of the other types of dances are thought to have developed from the early shepherd dances. Among these are the *Hajdu* dances, the *Verbunks*, and many other types and varieties of peasant men's dances, which are distinct because of their regional and social differences.

In the early period of the nation's history, the nobility, excluding the closed circle of the king's court, probably performed the same types of dances as the peasants. However, later on, because of their associations with foreign culture, their traditions and form of life were altered and this was reflected in their dances as well. It became fashionable to do the favorite Western forms of dance during this period.

HUNGARIAN FOLK DANCE (continued)

Among these dances were the minuets,contras,quadrilles,tarantellas, waltzes, mazurkas and polkas. Although these dances had a great influence upon dances among the nobility, they had practically no influence on the peasant dances, mainly because of the strict segregation between the nobility and the peasantry during the Feudalistic Era.

What we call folk art today was very much a part of the life of the peasants and they did not "use" it as an art, apart from everyday living. Because of this, the various aspects of the folk arts were always subjects of change when the life form of the peasants underwent natural or forced changes. Forced changes, of course, were the results of military occupation or certain economic or social changes. Moreover, individuals in the various age levels regarded artistic expression differently. Undoubtedly, the most colorful age for women and men preceded their marriage. This was a rich part of their life when they danced, sang, and wore the most colorful dress. After the marriage of two young people, their social status changed and they had fewer opportunities for public merry-making. Married couples, even very young people, normally did not participate in the gatherings on Sunday afternoons or holidays; nor did the young married men go to the bars to drink with the single men. Women, after the first child, changed the color and length of their dresses. Over the years, the colors became darker and darker until they wore black; the skirts were lengthened until the dress was quite long. Headdresses indicated the marital status of women, and married women never appeared in public without covering their heads.



HUNGARIAN FOLK DANCE (continued)

Among the couple dances, the best-known today is the *CSÁRDÁS*. Originally, this was not a folk dance. It appeared in the 19th century as a Hungarian-style ballroom dance. The peasants later on adopted the term, *CSÁRDÁS*, and used it to name their own traditional couple dances. Even today, they still use the original name plus the name, *CSÁRDÁS*, for their special couple dances. For example, a dance known previously as *BUKÓS*, is now called *BUKÓS CSÁRDÁS*. Historical records concerning the *CSÁRDÁS* reveal that the "two-step Csárdás step" moving sideways, a very characteristic ballroom Csárdás step pattern, was not generally known among the peasants several decades ago. Even the shoulder-waist position, commonly used in the *CSÁRDÁS*, was a development of the last part of the 19th century. Prior to that time, the peasants danced separately or held a one-hand position.

Most of the time within certain regions, the various dances have special types of melodies and music. Although Hungarian folk dance music has a relatively similar style throughout the entire country, certain melodies have developed or have become closely associated with a certain type of dance, and it is practically impossible to separate them today. For example, the double dance of *KALLO* or *KÁLLAI KETTŐS* is always accompanied with the same melody, and the dance has become associated with the tune. Hungarian folk music is completely different by nature and tradition than the so-called gypsy music. The folk music comes from ancient times, possibly more than 1000 years ago, while gypsy music became popular during the 19th century. The fundamental differences between Hungarian folk and gypsy orchestras is their style, repertoire, and interpretation. The well-known gypsy orchestras in the cities play the popular music of the 19th century, whereas the gypsy musicians in the rural areas tend to play the instrumental dance music of the peasants. Hungarian folk music includes not only *CSÁRDÁS* music, but also many folk melodies for different types of dances as well as vocal music.

Although the Hungarian peasants have many different types of folk costumes, they do not have a so-called national costume, which would be representative of the

HUNGARIAN FOLK DANCE (continued)

general character of the peasant costumes. It is very difficult to separate the dances of the Hungarian peasants from the influence of the traditional folk costumes, because the steps and style are determined by their wearing apparel. The performing of certain dances of the peasants requires special costuming of the areas where the dances originate. For example, it would be impossible to perform a free-style *CSÜRDÖNGŐLŐ*, dance of the Transylvania Székelys, in a *HORTOBÁGY* costume. The Székely men wear tight-fitting white woolen trousers, and the Hortobágy shepherds wear the full linen *gatyá*. The very quick and syncopated steps of the *CSÜRDÖNGŐLŐ* require freedom of movement, which is impossible in the full costume of Hortobágy. Also, footwear plays an important part in the style of dances. In *SZATMÁR* county girls wear boots, but in *KALOCSA* they wear loose-fitting slippers. It would be equally ridiculous to dance a *FERGETEGES CSÁRDÁS* from *SZATMÁR* in the girls' costume of *KALOCSA*.

The dances of the Hungarian peasants served not only as recreation or amusement, but also as an integral part of certain traditional activities and ceremonies. Probably the best example for purposes of demonstration, is the wedding, one of the most important and most preserved ceremonies in the life of the peasant. Many parts of the wedding ceremony are celebrated through certain types of dances. These dances show an old type of ritual or serve as a ceremony in themselves. These dance-related traditions provide a good opportunity for the best dancers in the village to show off with special solo dances for the amusement of the guests. Girls might dance with bottles on their heads, or the men might dance with brooms or small stools. Some of the ritual dances may have developed before the nation became Christian. One of these dances was the *HAJNAL-TÜZ TÁNC*, or "fire-jumping dance", probably a vestige of earlier purification rites.

Some of the dances developed as work dances. The *CSÜRDÖNGŐLŐ* of Transylvania, means "step down the floor of the barn". The dance was designed to do just exactly that - - to make the floor of the barn hard. Another dance served a particular function also - the *VERBUNK*.

HUNGARIAN FOLK DANCE (concluded)

The purpose of the *VERBUNK* was to bring the young men in the village together and recruit them for military service. Historically, then, these dances served a completely different purpose than recreation or personal amusement.

During the last thousand years, the Hungarians have lived in the heart of central Europe, surrounded by Slavic and German peoples. Because of their strong character, their individual language, and cultural background, they were able to preserve a type of folk art which, for all practical purposes, has not been influenced greatly by other nations. Their form of life, their talent, and their desire for beauty, created a very great variety in their folk art. The various art forms never appeared independent of each other, but developed simultaneously. In order to gain a full understanding of the folk arts of Hungary, it is necessary to study the relationship of dance to music, costumes, history, social and economic developments.

(NOTE: This article or any part thereof may not be reprinted without the permission of the authors.)



GANDY DANCERS in a Hungarian Medley taught by Andor Czompo and exhibited at Statewide - San Jose - 1964
Photos . . A.C. Smith

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Editor's Page

Due to the fact the majority of the Clubs listed in PARTY PLACES are not submitting five new subscriptions a year, in order to retain their Party Listing, PARTY PLACES is being removed from the magazine.

CLASSIFIED ADS will be resumed at \$1.00 per month, for up to 3 lines. (See Page 34)

If you have a Party Announcement, Class Instruction information, or a costume to sell, use this means of advertising it.

By popular demand a series of PARTY PLANNERS will be reprinted in LET'S DANCE in the following months, along with some new party and decoration ideas. If you have had some successful parties in your club programs, let your Editor know about them, so we can tell other LET'S DANCE readers.

Because of the valuable information in articles that appeared a number of years ago in LET'S DANCE, these articles on THE WALTZ, THE SCHÖTTISCHE, THE POLKA, THE TWO-STEP, and THE TANGO will be reprinted.

For the holidays, a number of Decoration Ideas will be submitted by Marge Smith, who supervised the folk crafts at University of Pacific Folk Dance Camp this year. (Refer to Page 27)- We know you will be delighted with them.

The COSTUME CALENDAR for 1965 will be available after November 1, 1964, if requested by mail, at \$1.15 a copy. The Calendars will be distributed to Clubs and Councils on a "no-return" basis for \$1.00 each, and will be available at the Fresno Festival (October 24 and 25) on a consigned basis, the same as last year. There will be 12 new costumes, and holiday dates will be included along with festival dates.

OLD WEDDING CUSTOMS OF THE HUNGARIAN PEOPLE

Courting was done sometimes under difficulty. In Hungary's Matra mountains aspiring swains were not permitted to enter the house of the lady of their choice, but had to pay court from a discreet distance.

When a young man found his chosen wife, and she returned his adoration, the young man sought permission to marry her from her father. If the father gave his approval, the young lad sent two of his friends to ask for her hand, formally, and this was considered the official announcement of the young couple's engagement.

The prospective bride, according to custom, had to come to her new home with complete furnishings, including clothes for herself and linens she had spent years in making.

Prior to the wedding, friends of the bride would travel down the village lanes displaying the treasures of the bride's hopechest.

In some localities, in addition to gifts of intrinsic value, willow sprigs were presented as emblems of good luck and happiness in the married state.

At every wedding party, gaily clad dancers enact a regular drama of love, jealousy, and reconciliation to the wild strains of gypsy music.



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AS I SEE IT



PRESIDENTS' PAGE

It is with much pleasure that I am able to greet each of you from this, my first President's Page. It is also with a great feeling of responsibility --- to the Federation and to each of its supporting members. To say that our past president, *Carolyn Riedeman*, left some very large shoes to fill is not an observation of the size of her feet, but a tribute to the size of her enthusiasm, activity, and ability. The job she did was tremendous, but that is only the *visible* result. The *invisible* results are those which come from the countless hours of writing, planning, discussing, and worrying --- time and effort which does not show in any other way but a general smoothness in how the Federation runs. The overall result is better relations with the outside world and, most important, more active awareness and participation by the members of our Folk Dance movement.

We newly-elected officers and members of the Executive Board must try not only to preserve the advancements and goodwill handed to us but also to improve and carry forward the work which has been started. To this end we shall slightly revise the scope of several committees and enlarge the staff of the Director of Extension. We hope to reprint two of our volumes of "DANCES FROM NEAR AND FAR" and add a new volume to the set. We are laying the groundwork for another Teacher Training Program, college - Federation co-sponsored. We are continuing plans for cultural events such as the concerts, and we are readying the 1965 Costume Calendar for publication.

In our year we have much to do, many things to accomplish. I am sure that, since I have an excellent staff, both elected and appointed, we will have no problem in meeting our prime objective -- that of making folk dancing MORE educational, MORE fun and MORE rewarding a recreation for MORE and MORE people!

Ned Gault

NEW RECORD RELEASES

. By Jack Sankey

FOLK DANCES

(Note: For the Folk Dance listing this month I have taken the liberty of listing some of the popular dances from Folk Dance Camp held at the University of the Pacific, and records used for those dances.)

DANCE

ANNELI WALZER
BOSSA NOVA MIXER
DE VLEGERD
D'HAMMERSCHMIEDSG'S ELLN
KEVI CSÁRDAS
LA VIDA ALEGRE
LECZYCKA POLKA
MARTGÄSSLER
OBEREK OPOCZYNSKI
RÓROS POLS
STARA VLAJNA
TERENYEI SERGO

RECORD

Columbia SVEZ 531 (Import)
Columbia 42661
Folkraft 1487
Folkraft 1485
BF S414
Nuevo Gaucho NG866A
Bruno 50137-Side A, Band 1
Amadeo EP 17112 (Import)
Bruno 50017-Side A, Band 4 or
Vanguard VRS 9016-Song from Opoczno
NGK TD-7 (Import)
Folkraft
Folk Dancer MH2080

SQUARES

BLUE STAR

1737 - RAMBLIN' ROSE - (Flip)
Caller: Al Brownlee
1738 - SHEIK OF ARABY - (Flip)
Caller: Andy Andrus
1739 - OLD JOE CLARK - Hoedown
DEVIL'S DREAM - Hoedown

HI HAT

309 - CUANTO LE GUSTA - (Flip)
Caller: Wayne West

JEWEL

125 - CROOKED LITTLE MAN - (Flip)
Caller: Louis Calhoun
126 - MOJO (Hash) - (Flip)
Caller: Louis Calhoun

LORE

1070 - I CRIED FOR YOU - (Flip)
Caller: Bob Augustin
1071 - SWINGIN' MAN - (Flip)
Caller: Johnny Creel

Mac GREGOR

1037 - DON'T LET THE RAINS COME DOWN - (Flip)
Caller: Chuck Raley
1038 - BONANZA - (Flip)
Caller: Bill Ball

WINDSOR

4833 - HEY LOOK ME OVER - (Flip)
Caller: Bruce Johnson
4834 - SOME OF THESE DAYS - (Flip)
Caller: Max Forsyth

ROUNDS

BELCO

208 - ROUTE 66 (Two-step)
SERENADE OF THE BELLS (Two-step)

BLUE STAR

1736 - STRUTTIN' WITH MARIE (Two-step)
VENETIAN MELODY (Two-step)

GRENN

14065 - SAFARI TANGO (Tango)
I REMEMBER YOU (Two-step)

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HUNGARIAN EMBROIDERY

Below is a sample of a design which was embroidered on the aprons of Hungarian men. Each village had some individual touch, and an expert could identify the region the men came from by this individual design.

Floss silks of brilliant hues were used for this peasant man's apron to be worn at village festivals. The apron, itself, was of glazed cotton material or black velvet. The whole pattern was crowded together to fill a border about 16 inches deep, with the upper part of the apron quite plain and ungathered.

The stitches used were worked boldly and rather carelessly, using satin, buttonhole, and a very little amount of stem stitch for the embroidery.



Hungarian Costumes

The style of the Hungarian peasant costume has not changed for many years, and machine - made clothes and embroidery are slow to take the place of the home woven cloth with its beautiful hand embroidery.

The PEASANT MAN wears a soft felt hat, usually green, which is decorated with flowers, a feather or ribbons.

The man's blouse, with its abnormally long sleeves, which are richly covered with black and red embroidery, is made of soft white cotton or linen material. The sleeves are full and straight and set in deep armholes. They reach to the finger tips and measure two-thirds of a yard or more around at the cuff.

The blouse has a soft collar and the shirt can button all the way down the front or only part way, as the wearer desires. On special days a soft black tie is worn, tied in a big bow.

A vest of black is worn loose or buttoned and trimmed with gold braid and gold buttons.

There are two types of trousers worn by the peasant man - - tight fitting breeches similar to riding pants, or the *gatyá*, which are so wide, the wearer should be able to lift the hem of the breeches out level with his shoulder without bringing them to their entire width. The extra fullness is taken care of at the waist band by large loose plaits. Pants of this kind are easy to make; simply out of two rectangular pieces of material, sewed together with a gusset. The top is gathered on a drawstring. They are finished off at the bottom with either self-fringe or a plain hem.

The dancer's rhythm and movement will vary according to which he wears, the tight fitting breeches or the *gatyá*.

The apron, an indispensable part of the costume, is straight and worn two to three inches longer than the skirt (*gayta*). It is usually of home woven material, cotton or woolen, and beautifully and richly embroidered. A fringe of the embroidery floss decorates the lower edge.

Black boots are worn to complete this outfit, and

HUNGARIAN COSTUMES (continued)

contemporary Hungarian dances are meant to be performed in top boots, spurred for the man, and of great significance in the dance.

If an outer coat is worn, it is made of heavy felt or sheepskin, decorated with applique felt and leather and embroidered in bright colors. It fastens across the chest with a strap and is always worn over the shoulders. The sleeves, when sewn up at the bottom, serve as pockets.

The WOMEN'S COSTUME may be in any number of gorgeous color combinations, as long as they are colorful and blend harmoniously.

The headdress is a kerchief of figured silk or cotton material, richly embroidered, which is caught together in the back under the folds to make it bind the head. Most of the peasant girls had long hair and wore their hair in a braided coronet, so a headband of gold or silver braid was sometimes worn in front of the braids. Sometimes a lace head-scarf was worn, or a beautifully embroidered linen cap.

The blouse is gathered into a round neck and tied with a bright ribbon; the sleeves are short and puffed. There is a broad band of embroidery from the shoulder seam to the elbow. Embroidered braid may be used in place of the elaborate embroidery. The lower part of the blouse is gathered and tucked into a rather low waistline.

A snug bolero bodice, made of figured material, or of dark colored velvet, trimmed with gold or silver, may be worn with the blouse to complete the upper part of the costume.

The skirt is gathered, and is as wide as possible - at least 5 yards. To increase the fullness of the skirt, a gathered ruffle - about 2-1/2 times the width of the skirt, and about 10 to 12 inches deep, is attached at the bottom. Two rows of ribbon are added, one above the ruffle and one in the middle of the ruffle. On either side of the ribbon on the ruffle narrow lace is sewn.

The apron is of black cotton or silk, the lower one-third embroidered. It also has a deep ruffle trimmed

HUNGARIAN COSTUMES (concluded)

with ribbon and lace. Sometimes silk fringe is used instead of lace and ribbon.

As many as 14 to 20 petticoats were worn under the skirts, and frequently, because the hallways in the Hungarian homes were so narrow, the wearer would have to add her petticoats to her costume after she was out of the house.

As a wrap, a beautiful silk shawl with deep fringe, may be worn.

If the women could afford them, boots were worn - black, preferably, but the Hungarian women quite often went barefoot or would "dress up" in their colored or white cotton hose and black slippers.

Source: Folk Costume Book by Frances H. Haire.



Ann and Andor Czompo in costumes of Hungary
Photo: A.C. Smith



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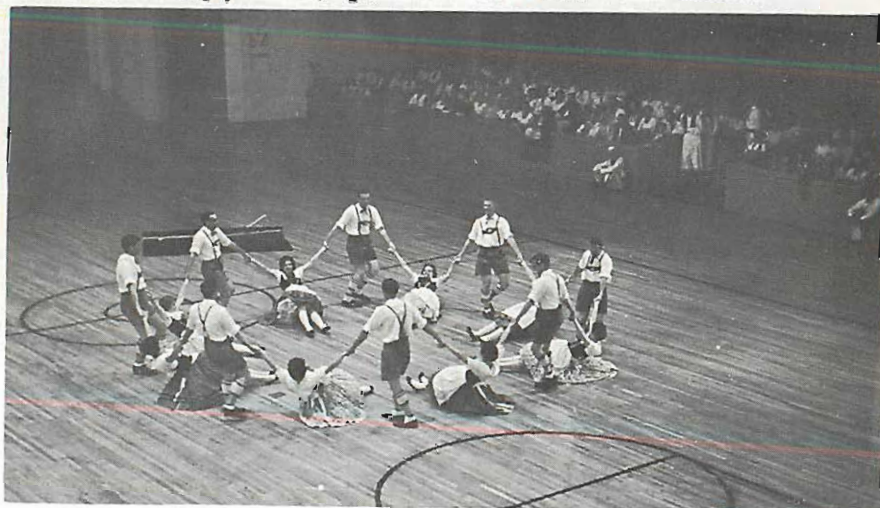
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Frolickers - Dickey Playground	Monday
Square Rounders - Danish Hall	Saturday
Vinehoppers - Knights of Pythias Hall	Saturday

Folk Dance Camp REUNION

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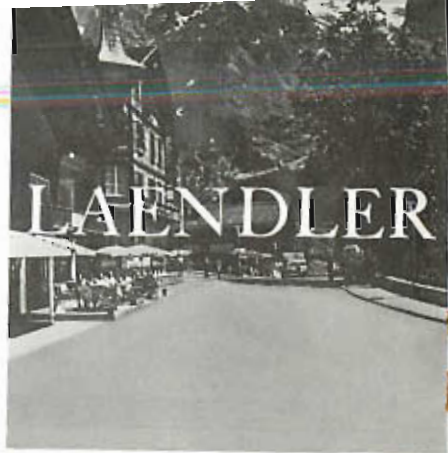
Camptia Dance Ensemble

Photo: A. C. Smith

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PROGRAM

Road to the Isles	Scotland
Neapolitan Tarantella	Italy
Beautiful Ohio	United States
Sweets of May	Ireland
Spinnradel (P)	Germany
Karagouna	Greece
EXHIBITIONS	
El Schotis Viejo	Mexico
Vrtielka	Slovakia
Bluebell Waltz (P)	Scotland
Senftenberger	Germany
Macedonka	Macedonia
Orlovskaya	Russia
SQUARES	
Las Dulcitas Tango	Composed
A Ja Tzo Saritsa	Moravia
Lech Lamidbar	Israel
Bosa Nova Mixer (P)	Composed
Hambo	Sweden
Hasapico	Greece
EXHIBITIONS	
Maxina	England
Caballito Blanco	Mexico
Setnja	Yugoslavia
Schuplattler Laendler	Bavaria
Ve David (P)	Israel
S'trommt Em Babeli	Switzerland
SQUARES	
Shepherd's Crook	Scotland
Miserlou	Greece
Siamsa Beirte	Ireland
Silencio Tango	Composed
Teton Mountain Stomp (P)	United States
Waltz Mazurka	Germany



FESTIVAL HEADQUARTERS: HOTEL CALIFORNIAN

PROGRAM

Korobushka (P)	Russia
Hofbrau Haus Laendler	Germany
Harmonica	Israel
El Caballero	United States
Agattanz	Austria
Never on Sunday	Composed
Hambo	Sweden
La Encantada	Composed
La Joaquina	Mexico
Italian Quadrille	Italy
Das Fenster (P)	Germany
Ma Na'avu	Israel
EXHIBITIONS	
Slovenian Waltz	Slovenia
Dreisteyrer (Old)	Austria
Western Trio Mixer (P)	United States
Milano Kolo	Serbia
Milondita Tango	Composed
Corrido	Mexico
EXHIBITIONS	
Ship of Grace	Scotland
Cardas Z Hamrov	Slovakia
Neda Grivne	Serbia
Sauerlaender Quadrille #5	Germany
Dodi Li	Israel
Oslo Waltz (P)	England/Scotland
SQUARES	
Doudlebska Polka (P)	Czechoslovakia
Prekid Kolo	Serbia
Zillertaller Laendler	Austria
Baile Da Camacha	Portugal
Siesta in Seville	Composed
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WELCOME TO FRESNO

Dance with the SQUARE ROUNDERS

8:30 P.M. Every Saturday Nite Oct. 1 to June 1
DANCE HALL - Yosemite and Voorman Streets

CSARDAS FROM ECSE

(Char'-dash from Eh'-chair)
HUNGARY

Presented by Andor Czompo at the Santa Barbara Folk Dance Conference, 1963.

MUSIC: Record: Folk Dancer, MH 2077, "Ecseri Csárdás".

FORMATION: Cpls facing CCW around room. W to L of M, inside hands joined down at sides; W L hand on hip, fingers fwd; M R fist on hip or R thumb tucked in belt.

STEPS: (a) Promenade: An ambling walk in which the shoulder follows the fwd movement of the ft being stepped upon, i.e., when stepping on R ft, the R shoulder will be very slightly fwd; when stepping on L ft, the L shoulder will be very slightly fwd. One walking step per meas.

(b) "Cross-close" step: In shoulder-waist pos, step onto R across in front of L, bending both knees (ptrs will have R sides twd each other) (1 meas); immediately pivot on R to face ptr directly, closing L sharply to R, wt momentarily on both ft (1 meas).

(c) Two-step Csardas step: Step swd to R on R (ct 1); step on L next to R (ct 2); step swd to R on R (ct 1); close L to R without wt (ct 2). Step may begin to L with opp ftwork. Knees may be very slightly flexed and straightened on each ct.

(d) "UP-down" Rida: Step on L diag to L with stiff knee, leading with toe (ct 1); step on full R across in front of L, bending both knees (ct 2). Repeat as required. Step may be done to R, beginning on R.

(e) "Chugs": In shoulder-waist pos, jump diag fwd to R so that L shoulders are adjacent (ct 1); jump back to place so as to face ptr directly (ct 2). Next chug will be to L and back.

Music 2/4

PATTERN

Meas

A 1-6 No action

I. PROMENADE (step "a")

7-36 Beginning on outside ft (M, R; W, L) move CCW around room alternately turning slightly twd and away from ptr. During meas 25-36 move anywhere on floor as in ballroom dancing. Finish with wt on both ft, facing ptr.

A rptd II. CROSS-CLOSE AND CSARDAS (steps "b" & "c")

1-6 In shoulder-waist pos, dance three "Cross-close" steps, cpl revolving CW.

CSARDAS FROM ECSER (continued)

- 7-8 Dance one "two-step csardas" to R.
9-10 Dance one "two-step csardas" to L.
11-12 Dance one "two-step csardas" to R, taking wt on L ft in meas 12.
13-36 Repeat action meas 1-12 (Fig II) twice more.

A rptd III. RIDA TURNS

- 1-11 In shoulder-waist pos, dance eleven "UP-down Rida" steps to L, turning CW with ptr. During this turn, M may place his L hand on W R shoulder or upper arm.
12 Stamp on L diag fwd to L, taking wt.
13-24 Repeat eleven "UP-down Rida" steps and one stamp to R, cpl turning CCW, adjusting handhold.
25-35 Repeat eleven "UP-down Rida" steps to L, cpl turning CW.
36 Close L to R, wt on both ft, ptrs facing directly.

B IV. SOLO TURN, BOKAZO AND CHUGS

- 37-38 Release shoulder-waist pos. With four walking steps beginning on R, make one individual tiny CW circle. M hold hands freely up (Hungarian style). W hold hands out to sides as though to keep skirts from flying.
- 39-40 Dance one "Bokazo": Facing ptr, jump onto both ft, R ft crossed over L (ct 1, meas 39); jump onto both ft apart with heels turned slightly out (ct 2, meas 39); jump both ft together (ct 1, meas 40); hold (ct 2). Action is far more vigorous for M than W. W retain hand pos as in meas 37-38. M extend hands diag up and move them freely.
- 41-44 Repeat action meas 37-40 (Fig IV).
- 45-52 In shoulder-waist pos, dance eight "Chug-steps" alternately to R and to L.
- B 37-52 Dance all of Fig IV twice more. M may end dance in slight stride rptd and pos on last ct of dance, but his hands should remain on ptr waist. again
rptd. NOTE: During each repetition of Fig IV, music may be slightly speeded up.

SPECIAL NOTE: This Hungarian dance needs special styling, which is almost impossible to describe in written words. However, the description is excellent for anyone who learns the dance from a qualified teacher.

This dance is not to be reprinted or published without the permission of Andor Czompo.

SOME PARTY IDEAS FOR YOUR CLUB

By Peg Allmond

All you need to do is toss out an idea to your club and the way the members will respond will surprise you.

Have a HOBBO PARTY with prizes for the "best" hobos-male and female - - and watch your group plan its own fun.

CIRCUS NIGHT. At a recent Square Dance party a couple was designated to be Couple No. 1. When they arrived at the party they were presented with a cleverly-drawn clown's head about six inches over all. Around the clown's neck was drawn a bright-colored ruff. Three other couples were given bows to pin on and these bows were of the same color as the ruff around the clown's neck. It was the duty of the three couples to find their particular clown - that formed the squares. Same idea can be carried out by giving each man a small plastic clothespin, pink, blue, white or yellow, and each woman as she arrives is given a ribbon bow with a pin for easy fastening. All the pink pins and bows get together with all the blues, etc., and that forms their squares. This idea was used in connection with a baby shower for one of the member couples.

CONEY ISLAND PARTY. The invitations can be on brown paper, color and shape of hot dogs, or on lighter colored paper cut out in the shape of ice cream cones. Posters for the walls and skill games with prizes may result in money in the club's kitty if properly handled.

FARMER'S PARTY. Everybody really goes "hayseed" - with bales of hay around the floor to convert the hall into a barn and old clothes to sit around on the floor.

ELECTION PARTY. When your club holds its election have a party and appoint a committee to make clever signs, using the names of club members. Use the signs to decorate the hall. One club has a wonderful election party each year - - and a pleasant memory is the quartet who do the electioneering every time they can grab the mike. They spend weeks getting songs ready

PARTY IDEAS (concluded)

about the different members, and the callers put clever patter in their squares to get votes for various favorites. Try it!

HALLOWEEN PARTY. The usual tricks are enhanced by the program board if all of the dances are mixed up so they have to guess by unscrambling the mixed names of the dances.

LI'L ABNER PARTY. (Sadie Hawkins, etc.) Everyone comes as a "character" out of the Dogpatch funny strip. It's wonderful what a corncob pipe or an old stovepipe hat or derby will do for an otherwise "quiet" individual!

CHINESE PARTY. At Folk Dance Camp, several days ahead of an organized party, or by way of an announcement that there would be a Chinese party, signs started to appear. Every place you turned there would be a "CONFUCIUS SAY" sign. When interest was thoroughly aroused, the party was announced. When you arrived at the dance your admission was a Chinese hat, a fan and paper lantern. On a huge table all the "makings" were assembled, and you readily tied a ribbon, and had a hat; folded a paper in pleats and had a fan; stapled papers together and made a lantern. Wall paper was used for all of these. You took your "admission" to the door where you were given a card with your name on it - - the name of your Chinese Family. You pinned on your sign, put on your hat, pocketed your fan, and hung your lantern on a wire strung from one end of the gym to the other. The Chinese family names were all the familiar *Gee, Chin, Sen, Wong, Fong*, etc., with a *Smith* and *Jones* thrown in for fun. When refreshments were served all the *Chins* got together and all the *Wongs, Fongs*, etc., and they formed a family ring and sat on the floor together. All the dances were printed on a big program on the wall, and all dances were touched with the oriental spelling. Callers called their dances to Chinese music, and used as much Chinese sounding patter as possible. AND THERE WAS MORE! But you get the idea. Toss out something for your committees to work on and they will go to town.

(A reprint of a article which appeared in an earlier issue of *LET'S DANCE*.)

NEWSPAPER WREATH

(This is inexpensive and fun to make. A cone tree (foam) is made the same way and decorated with tiny ornaments. Local craft shops carry wire - ornaments - foam forms, etc., as do many dime stores) Marge Smith

MATERIALS NEEDED:

- 1 - 12" White Foam Wreath
- 2 bu. No. 108 Bare Wire 22 gauge
- 1 Can Gold Spray Paint
- 2 yds. No. 312 Ribbon for bow if desired
- 2 doz. Christmas Balls - Red
- Newspapers

FOR TREE:

- Use a No. 688/12 White Foam Cone
- and a No. 658 Vase for base.
- Bead Spray can be used for tree top.

PROCEDURE:

Make tufts from 5" x 6" pieces of newspaper. Fold newspaper lengthwise. (Fig. 1.) Cut or fringe on folded edge. (Fig. 1.) Roll into a tuft as shown in Fig. 2. Wire tuft. Cut wire to 1" and secure tuft to wreath or tree. When covered with tufts, spray gold and sprinkle glitter. Decorate.

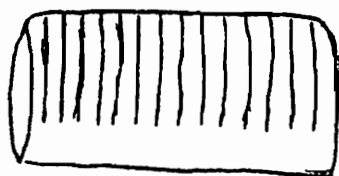


Fig. 1.



FIG 2

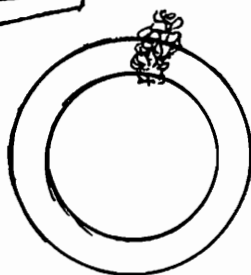


FIG.3

WHAT DID HE SAY?

. By Jack Sankey

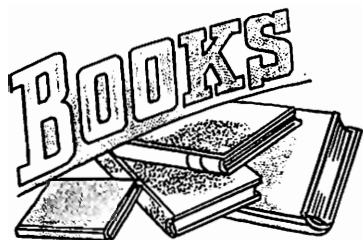
He said, "Beginners classes are starting again, and it's time to think about what basics to give the new dancers so they can have fun dancing squares."

The Square Dance Callers Association of Northern California just published a revised list of basics for beginners. The revision was done by *Bill Castner* (former Federation Prexy) and *Bill Moresi*. I guess they figured it was better to have "two Bills" than one! Ha!

The basics they listed were:

1. Formation of circles, step used, position of arms and hands.
2. Couple promenade, single file, and bow.
3. Couple swing.
4. Forearm turns.
5. Allemande Left and Right
6. Do Sa Do.
7. Grand Right and Left and wrong way.
8. Star and star promenade.
9. Ladies chain with courtesy turn.
10. Pass thru.
11. Right and Left thru.
12. Lead Right and circle to a line.
13. All around the corner and see saw.
14. Cross trail.
15. Turn back.
16. Roll back.
17. Wheel around.
18. California twirl.
19. Dive thru.
20. Square thru.
21. Star thru.
22. Star twirl.
23. Allemande thar.
24. Grand Square.
25. Rip and Snort.
26. Box the Gnat and Flea.
27. Bend the Line

(Continued on Page 33)



DANCE AWHILE
Handbook of FOLK, SQUARE
and SOCIAL DANCE
... by Jane A. Harris,
Anne Pittman, Marlys Waller

Have you ever needed a reference book which would answer most all of your questions of what dances to choose, how you should present them, the background material about the dances, including the dance descriptions, themselves? *DANCE AWHILE* is just such a handbook.

The authors, Jane Harris Ericson, Anne Pittman and Marlys Swenson Waller, have done an outstanding job of presenting to students and teachers of dance a textbook covering all phases of dance forms of social, square and international folk.

The handbook contains 351 pages of extremely useful material, including notes on the dance, facilities and equipment for dance, effective group instruction, dance fundamentals, as well as dance descriptions and explanations of Western Square Dance, Contra Dance, Round Dance, International Folk Dance, Social Dance, Mixers and Icebreakers.

This unique sourcebook is spiral bound, available in heavy cover stock at \$4.95 or cloth cover at \$6.95, through Burgess Publishing Company, 426 South Sixth Street, Minneapolis, Minnesota 55415, or through the Record Dealers listed in this magazine.

Vi Dexheimer



SAVE THE DATE

NOVEMBER 8, 1964

THE TREASURER'S BALL

Kezar Pavilion ● San Francisco

AFTERNOON PROGRAM
1:30 to 5:30 P.M.

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

Echoes *from the* Southland



BALKAN CO-OP meets the first and second Saturdays of every month at Le Conte Junior High School, 1316 No. Bronson, Hollywood. The meetings go from 8:15 to 11:00 P.M., with teaching promptly at 9:00 P.M. Our new slate of officers is as follows: Pres, *Janice Maslow*; V.P., *Elliott Gould*; Secty., *Joan Sainten*; Treas., *Frank Tripi*; Delegate, *Eph Maslow*. For further information, call *Janice Maslow* at Po 3-5740 or *Leslie Gould* at Th 5-1601.

. *Leslie Gould*

FIESTA FOLK DANCERS: Summer is over and plans are under way for a busy fall season. The exhibition group is about to begin its busy schedule of rehearsals and presentations. Thanks to the dynamic leadership of *Miriam S. Dean* this group is in constant demand. Their theme parties attract large crowds and those who go to the parties are never disappointed.

SANTA MONICA FOLKDANCERS: The group extends its heartfelt sympathy to *Bob Brent* (Chairman of the Teaching Committee and recently elected Council Member at Large), whose mother passed away unexpectedly on August 24.

SMFD's *Millie Libaw* (she is ours and we don't care how many other clubs claim her!) has been teaching two dances all over the Southland that promise to be permanent hits. They are the Polish-Jewish *Yoffie Mazurka* and the Greek *Leriko*. *Leriko* is a line dance; the *Mazurka* is a simple mixer, reminiscent of *Polka Mazurka*. *Millie* has taught these two dances to at least 15 groups here in the South, even travelling to San Diego to do so. She does this gratis and is one of very few teachers - if not the only one - who not only teaches a dance but frequently donates the record to the club where she teaches it. What a gal!

. *Liesl Barnett*

WHAT'S DOING AT SILVERADO

SILVERADO FOLK DANCERS have completed an active summer schedule. A ten week Beginners' Class, taught by *Oliver Seely* and *Pauline Edmond*, graduates to the regulars in mid-September, after which intermediate and advanced teaching of dances will again be scheduled by competent club members, particularly *Dorothy Singleton*, who attended Santa Barbara Folk Dance Camp.

Virgil McDougal, wife, *Barbara* and daughter, *Heather*, made a surprise visit to the "Old Stamping Ground" to renew old acquaintances.

Tom and *Tru Daw* and *Gus Krupka* flew to Tahiti for Bastille Day, stopping off at Honolulu on the way.

The *Graebers* have returned from a four month European safari with another "bug"(VW) in which they toured all the countries of Europe, going as far east as Greece and returning by way of Yugoslavia. Lots of interesting sights and situations were encountered, even to meeting a fellow folk dancer, *John Filcich*, and his mother, while en route to Europe on shipboard.

They were quite fortunate to see folk dancing in Austria where they saw an excellent *Schuplattler* exhibition; also in Sweden, where they viewed a two hour exhibition, in beautiful costumes of Sweden, of folk dancing in Skansen Park.

In Norway they were rewarded with an opportunity to see a Norwegian Wedding Dance Ceremony.

An outstanding event was the Eisteddfod International Music and Folk Dance Festival, in Wales, where they saw folk dancers from all parts of Europe compete. The judging was very systematic. Points were awarded for authenticity of the dance and authenticity of music. The music and the dance must not be arranged for the stage, nor must it be changed in any way from the traditional. If so, points were subtracted. Points were also given for presentation, styling and whether or not the dancers enjoyed doing their dance. Portugal won FIRST place with the highest score, 92; Britannia (England) Coco Nut Dancers were SECOND, with 90; Norway, THIRD, 89. Even though it was held in a large tent, seats were at a premium and many were turned away. Members of the British Royal Family attended the dance session.

Marty Graeber, 850 West 21st St., Long Beach

IDYLLWILD MEMORIES

A few miles from smoggy, teeming, crowded Los Angeles is IDYLLWILD. A place of tall pines, clean, clear mountain air, wild life, peace and quiet. It seems like an ideal place to go for a rest, to "get away from it all". . . . Until July Idyllwild is all of that, even since the University of Southern California has taken over the old Idyllwild School of Music and the Arts. But in July the folk dancers come to Idyllwild and the place literally starts to jump then. This year was no exception--and yet it was still a place to find relaxation and the air was pure and warm, the pines tall and singing and the squirrels, striped "kitties" were as delightful as ever.

The camp session was fruitful and most of the dances will soon be among the most popular on the folk dance programs. The teachers were not only the best in their fields, but were congenial people, thus helping to make this year's Idyllwild Folk Dance Camp a thoroughly enjoyable and lasting experience.

Nor was the session without its touches of piquant humor. *Bertie Lieberman* had a bulletin board with a pocket for suggestions, and did people ever make use of it! That most of them were not folk dancers is beside the point. There was a note, signed by a group of youngsters (Junior High and high school age) to the effect that they wanted Americana expert and old-time story teller, *Richard Chase*, to be a member of the regular faculty and wanted him there for the "hole" summer. There was the fire police jeep, completely mired in a muddy lagoon; there was the unscheduled, but perfect yodelling at the end of the inspirational sunset service on Tacquiz Peak, Sunday evening; there were the lizards at patio tables; skunks parading in the middle of the road, holding up the progress of cars; there was the camera with a flash that went off 15 minutes after it had been set in disgust on a ledge; there was tall, willowy, six-foot *Millie von Konsky* dancing with tiny *Mimi Avis* of Los Angeles. Mimi is, at best, 4'8".

And so Idyllwild 1964 becomes a thing of the past, except for the many friendships, new and renewed; and for the delightful dances which will provide many moments of lasting enjoyment for many people. And so we

IDYLLWILD MEMORIES (concluded)

begin to plan (and save!) for next year's session in the mountains.

Liesl Barnett, President
Folk Dance Federation of
California, South, Inc.

*Cozette Winegar
and
Louis Colton . .*

*Junior members of
Cabrillo and San
Diego Folk Dancers*



(continued from Page 28)

The above list is a suggested list and each of the basics listed should also include the variations and extensions of those basics.

How many of these do YOU know?

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. Brown's Hall, Miller Ave., Mill Valley

2.

Dance Instruction

MILLIE AND VON von Konsky invite you to dance with
them. Frick Jr. High School, 2845 - 64th Avenue,
Oakland. Friday Nights, 8 to 10. Intermediate
and Advanced Review and Workshop.

DANCERS INTERNATIONALE - Intermediate and Advanced
Class. Monday nights, 8 to 10, 3820 Kansas Street,
Oakland.

THE BALKANEERS(Yugoslavia,Bulgaria,Romania,Macedonia,
Greece and Armenia) Every Tuesday, 8 to 10 P.M..

MADELYNNE GREENE announces a new Folk and Ballroom
Dance Class, 1521 Stockton Street, San Francisco.
Tuesdays at 8:30 P.M.75 Cents

3.

Miscellaneous

CHRISTMAS CARDS . . A small supply of Folk Dance Xmas
Cards will be on sale at the LET'S DANCE table at
the Fresno Festival, October 24-25 12/75¢

FROZEN DELIGHTS . . . Warm and weary folk dancers can
enjoy refreshing ice cream varieties at Herbert's
Sherbet Shoppe(sandwiches, too). Downtown Sebastopol,
next to Bank of America.

COUNCIL COMMENTS

FRESNO COUNCIL

Fresno folk dancers participated in the first annual cultural festival which coincided with the opening of the Fresno Pedestrian Mall in Downtown Fresno last month. The folk dancers had a costume party two evenings on the mall.

These are busy days for the Fresno folk dancers, as they are in the midst of preparations for our annual October Festival. The VINEHOPPERS have been working on decorations the past several months, and all festival committees have been active to insure that this year's festival is the best yet. Please reserve these dates - October 24 and 25 - on your calendar and make plans to attend for a weekend chuck full of fun, dancing your favorites.

Beginning October 2 the FRESNO COUNCIL Friday parties will be at the Danish Hall, Yosemite and Voorman, 8:30 til 11:00 p.m.

The GUILD, the COUNCIL's Wednesday night class, is being taught by our much loved teacher, *Vera Jones*, with some of the new dances presented at the 1964 Stockton Folk Dance Camp. *Vera* attended the camp for two weeks. GUILD sessions now are being held at the John Muir School, 953 N. Ferger, 8:00 to 9:50 P.M.

CENTRAL VALLEY FOLKDANCERS also are on their winter schedule - every Sunday night, at the Danish Hall. An hour of instruction(7:30 - 8:30)precedes the evening's dancing. *Louise Peterson* is the instructor. Class and dance are open.

SQUARE ROUNDERS are dancing every Saturday night at the Danish Hall. A pot-luck precedes the dance on the first Saturday of each month. Pot-luck and dances are open.

VINEHOPPERS have their kick-off party to start the winter season on October 10, at the Knights of Pythias

COUNCIL COMMENTS (continued)

hall, Fresno. They will meet on the second and fourth Saturdays of each month. It was reported that the *Van Dusens* are currently touring the Orient.

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

GREATER EAST BAY COUNCIL

There will be many Hallowe'en parties in October. On the 10th, the SAN LEANDRO CIRCLE UP will feature *Stan Valentine* as a caller. This will be held at the Bancroft Junior High School in San Leandro. The club has spent many a happy time "outing" during the summer. The *Wilsons* were hosts at their summer home on the San Joaquin River, as were the *Jergentz* at their summer home on the Russian River. *Bert and Marianne Werk*, the teachers, guided several couples on a camp trip to Slye Park and, of course, several trips were made to Reno by the club.

On the 23rd, the SEMINARY SWINGERS will host a goblin party with *Walter Beck* being guest caller. You can expect most anything at this time of year, especially from these SWINGERS. This affair will be at the Webster School in Oakland.

Then, on October 29th, the OAKLAND FOLK DANCERS, featuring *Stan Valentine*, will serve donuts and cider at the Hawthorne School at 1700 - 28th Ave., in Oakland. You can imagine the "shenanigans" there.

And finally on October 31, the GEBFDC will hold the last Hallowe'en party. So - take out those costumes and have fun with us in October.

GARFIELD FOLK DANCERS' new fall schedule is underway. *Edna Spalding* has returned to teach the Beginners on Monday evenings and *Ralph Melin* is teaching an Intermediate class on Thursdays. Both groups meet at the Live Oak Recreation Center, Shattuck and Berryman, in Berkeley. The time? 8:00 P.M., according to the *Bissells* - *Virginia* and *Gene* - who are locating in Alamo. The commuting problem will not worry them. They have been commuting to class from Livermore.

Phyllis Martine, new Secretary for DANCERS INTERNATIONALE, reports new officers are *Ernie Rodrigues*, President; *Dr. Arthur Emmes*, Vice President; *Margaret McKinstry*, Treasurer; *Marge Rodrigues*, Assistant Treas-

COUNCIL COMMENTS (continued)

urer; and *Kay Eller*, Historian.

Starting September 10, The EAST BAY WOMEN'S DANCE CIRCLE resumed their classes at the Eagles Hall, 1228 36th Ave., in Oakland, on Thursday mornings from 9:30 to 11:30. This group is taught by *Millie von Konsky*, assisted by *Gwen Heisler*, and welcomes all women who are interested in intermediate and advanced folk dancing.

The RICHMOND-SAN PABLO FOLK DANCERS are now dancing Wednesday evenings from 7:30 to 10:30 at Ford School near the 2600 block on Maricopa. This is a new location. Classes are taught by *Jack* and *Lorraine Pinto*.

This month *Jack Pinto* and the OAKLAND FOLK DANCERS will be starting a Recreation Department sponsored Beginner Class in folk dancing. Except for fourth Fridays it will be every Friday night at Hawthorne School East 17th & 28th Avenue. For further information call KE 2-8017 or JE 8-6665.

Genevieve Pereira, 1811 Cornell Dr., Alameda

MARIN COUNCIL

The WHIRLAWAYS had a luau with *Wahines* and *Kanes* attired in many versions of ethnic Hawaii. Then the STEP TOGETHERS had a Mexican Party and in October will have a Spaghetti Dinner. *Leo Parachini* will brew the sauce and guests will wear masks and funny stuff. *Jim Rosella* will continue to set the mood of the party with his ingenious decorations.

Our WORKSHOP is again working on Tuesday nights, and we have a "youngish" clientele attending a new Beginners' Class on Thursday nights.

The HARDLY ABLES made their annual trek to Blue Lakes, where, somehow, they continue to be welcome!

Masonic Hall in San Rafael will again be the place to be on New Year's eve. Dancing, supper, girls, balloons and witty sayings! Think now about what to wear.

A belated bouquet to *Millie von Konsky* for her appearance at San Jose, with her exhibition group. Never have I seen more beautiful footwork and grace of movement. *Millie's* feet are poetry in rhythm and should be on display for her admirers. You watch her next time she dances - each step is a flawless action.

Scott Tilden is setting the wheels in motion for an-

COUNCIL COMMENTS (continued)

other outdoor dance floor. Our Council has set aside monies from the sale of Claire de Lune, and is interested in the construction of a new platform. So, we may be dancing under the stars again next summer.

Our good friend, ex-Council President, *Jack Roberts*, wonders why the attendance of our July Festival has "fallen off". If you have any suggestions please send them to me in a plain white envelope. And I forgot to say that all the living-past-Council and present-Council Presidents are now owners of pins which say they have been or are Council Presidents.

Claire Tilden, #9 San Pedro Road, San Rafael.

PENINSULA COUNCIL

The "Parties of the Month" started by *Jack Sankey* two years ago have been a big success. It has enabled the Council to donate Fifty dollars towards the Federation Scholarship Fund and to purchase a full page ad in *LET'S DANCE*. Let's continue the good attendance at the parties.

New officers for the next year are: Pres., *Jules DiCicco*; V.P., *Dom Ciampi*; Secty, *Roy Torbourn*; and Treas., *Lydia Strafelda*.

Lydia Strafelda, 734 Sunshine Court, Los Altos.

SAN FRANCISCO COUNCIL

RIKUDOM held an annual Israeli Workshop over the Labor Day weekend, which proved to be a success, and will be planned again for next year.

RIKUDOM will be celebrating its 12th Anniversary on November 8, Sunday, at 8:00 P.M., 2121 Market Street, our usual meeting place. *Ruth Browns*

CHANGS' Exhibition Group Director, *Bee Drescher*, rehearses Tuesday nights in a lovely new hall at the Visitation Valley Neighborhood Center, 66 Raymond St. They will exhibit a new Russian dance, *Vesely-Tanz*, at the Federation Festival in Fresno.

CHANGS' new Executive Board: President, *Ann Hughes*; V.P., *Ernie Drescher*; Treas., *Bob Black*; Secty, *Bernice Schram*; Class and Membership, *Clarence Richmond*; Bulletin, *Bob Chevalier*; Floor Chairman, *Lloyd Demrick*; Historian and Research, *Marvin Hartfield*; Exhibition,

COUNCIL COMMENTS (concluded)

Charles Blum; Registrar, *Laurine Giannini*; Entertainment, *Mildred Powers*; Publicity, *Bill D'Alvy*.

Clara Kuhne has been visiting in Europe this summer.

The SAN FRANCISCO REEL AND STRATHSPEY CLUB announce a free Scottish Country Dance Party every fifth Monday, as of November 30, 1964 and in 1965: March 29, May 31, Aug. 30 and Nov. 29. Director *C. Stewart Smith* promises a lively time with new and old dances taught from 8 to 11 P.M., and special refreshments served. The place is California Hall, 2nd Floor, 625 Polk St.

It is hoped that you will join their regularly scheduled Monday 8 P.M. class. The fee is \$1.00 for each class attended after your initial class. Bring your "chillies" - soft, lightweight dance shoes.

Recently elected officers are: Pres., *Ralph Wilson*; V.P., *Roger Stephens*; Treas., *Anna Morgan*; and Secty., *Alice Macondray*.

TERPSICHOREANS OF SAN FRANCISCO. Those lazy, hazy crazy days of summer are over and the TERPSICHOREANS are slowly getting their sunburnt noses back to the grindstone.

In September they presented two programs: one of international dances at the San Francisco Art Festival in the Civic Center, and one of Polish dances as part of the Polish Day Festivities at Golden Gate Park. Also, they learned a new Mexican Corrido: "*Potpourri Norteno*", which was presented at the Sonoma Festival.

Their new dance for October is the *Polka Jarocinka*, a lively Polish dance to be given in combination with their "*Polish Polonez*".

Virgil Morton, longtime folk dance teacher, is acting as an instructor for the Peace Corps training program. The 250 Peace Corps Volunteers are undergoing an intensive ten-week training at San Francisco State College in dancing and recreational activities. Graduates will teach in the elementary and secondary schools of Liberia, Africa. *Anatol Joukowsky* writes that Virgil's vigorous schedule includes dances of West Africa.

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

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

JESSE OSER - 1654 RISING GLEN ROAD - LOS ANGELES 69

1964 - FESTIVALS

*

1964 - SPECIAL EVENTS

OCTOBER 10, 11 - SAN DIEGO
Hosts: San Diego Folk Dancers
Conference Building
Balboa Park

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

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

..... and REMEMBER!

OCTOBER 16, 17, 18 - LOS ANGELES
International Institute Fair
International Airport - L.A.

OCTOBER 24 - POMONA
3rd Annual Int'l Folk Dance
On-the-Mall - 2:00 to 5:00 P.M.
Evening at Palomares Park
Sponsored by Pomona Folkarteers
in co-operation with Pomona
Central Business District

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.

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

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CALENDAR OF EVENTS

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GENEVIEVE PEREIRA - 1811 CORNELL DRIVE, ALAMEDA, CALIF.

1964 FEDERATION FESTIVALS * 1964 REGIONAL FESTIVALS

OCTOBER 24, 25 - Saturday-Sunday - FRESNO

Memorial Auditorium

Hosts: Fresno Council

Oct. 24 - 1:30 to 5:00 - Institute

8:00 - 12:00 Folk Dance

Camp Reunion

Oct. 25 - 12 Noon - Council Meeting

1:30 - 5:30 - Festival

NOVEMBER 8 - Sunday - SAN FRANCISCO

NINTH ANNUAL TREASURER'S BALL

Kezar Pavilion - Stanyan & Waller Sts.

1:30 - 5:30 & 7:30 - 10:30

Admission \$1.00

FOLK DANCE COSTUME CALENDAR CORRECTIONS

Change Camp Reunion Festival at Fresno

to October 24-25, 1964

Cancel 10/31 and 11/1/64

Change Treasurer's Ball to

November 8, 1964

Cancel 11/15/64

1964 INSTITUTES

OAKLAND - Sunday - November 15

Oakland High School Auditorium

MacArthur and Park Blvd.

SPECIAL EVENTS

NOVEMBER 26 through 28 - SAN FRANCISCO

13th ANNUAL KOLO FESTIVAL

OCTOBER 4 - Sunday - VALLEJO

Community Center - 225 Amador Street

Harvest Festival - 1:30 - 5:30 and

7:30 - 10:00 P.M.

Hosts: Sunnyside Folk Dancers

OCTOBER 4 - Sunday - SANTA CRUZ

16th Annual Folk and Square Dance

Festival 12:30 - 5:30 P.M.

Santa Cruz Civic Auditorium

Hosts: Santa Cruz Breakers

OCTOBER 18 - Sunday - SAN FRANCISCO

Kezar Pavilion, Golden Gate Park

Stanyan & Waller Streets

1:30 - 5:30 P.M.

Hosts: Sunsetters, San Francisco

OCTOBER 25 - Sunday - OAKLAND

YOUTH FOLK DANCE FESTIVAL

1:30 - 4:30 P.M.

Frick Junior High School

64th and Foothill Blvd., Oakland

NOVEMBER 22 - Sunday - SACRAMENTO

ANNUAL HARVEST TIME FESTIVAL

1:30 - 5:30 P.M.

Sacramento Memorial Auditorium

16th & J Streets

COSTUME CALENDAR FOR 1965

WILL BE AVAILABLE NOVEMBER FIRST

Contact the RECORD SHOPS, your COUNCIL
PRESIDENT, your CLUB DELEGATE, or the
FOLK DANCE FEDERATION OF CALIFORNIA, INC.
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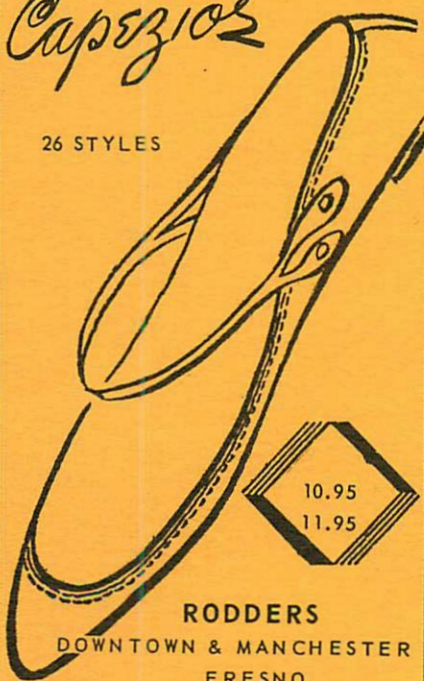
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