

APRIL 1965



Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING

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MAGAZINE OF FOLK AND SQUARE DANCING

APRIL 1965

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ON OUR COVER

"Śląsk" Ensemble in Poland,
dancing the "Mietlász".
Costumes are from the Śląsk
region (southwestern Poland)



The Mazurka

By. Gene Fuller

The Mazurka came very close to being just another name in the long list of historical dances. It was the lovely Mazurka music of *Frederic Chopin* that revived the dance for posterity. Chopin's fifty-six published Mazurkas served as a rich source of folk song and dance melodies, reflecting the charm and spirit of the Polish people. But let us go back to the year 1823 to the village of Zelazowa Wola near Warsaw where this talented Polish boy, thirteen years old, was on his first vacation away from the city. He loved to join in the festivals and dancing, all the while collecting those tunes and melodies which in later years attracted world wide attention to the Mazurka. His phenomenal memory enables him to repeat the peasant dance songs, the sounds of the peasant bands, and the choruses of the reapers, heard each summer during his teen years as he visited towns and villages in the Mazovian and Silesian regions. Between 1833 and 1847 every year saw the publication of his Mazurkas, Polonaises and Polish songs. The beauty of the Mazurka rhythm inspired a great many renowned composers to enrich the musical world with this Polish folk contribution. So popular was this music that during the latter half of the 19th century some 225 composers published over 800 Mazurkas, exceeding even the waltz and polka of the same period, yet today's folk dancer finds little danceable Mazurka music available on records. A large segment of the world's most beautiful music lies buried in libraries and private collections both in the United States and in Europe.

The recorded history of the Mazurka goes back to the year 1544 when it was a song accompanied with dancing. A German ethnologist believes that its origin dates back more than a thousand years to pagan times when the dance represented a nomadic rider abducting a girl. The name is derived from the ancient Palatinates of Masovia, and it was often called the Mazur dance, so named from the Mazurs who inhabited Mazovia.

THE MAZURKA

Old books also give such spellings as *Mazourka*, *Mazurek* or *Masure*. Today the true Polish dance is more often referred to as a Mazur. *Von Planitz* (1850) told of Polish dances which were introduced into Germany about 1640 which had the characteristic 3/4 time and cadence of the Mazurka. This was about the time when 3/4 rhythm was exerting a powerful cultural influence over western Europe, and it was not long after the Swedish invasion of Poland in 1655 when Mazurka music became popular in Sweden. Later, influenced by the 3/4 time of the Mazurka, the Hambo was born, and the Polska and other Polish dances began to appear.

The Mazurka was of moderate tempo, slower than that of the Viennese waltz and a little faster than that of our waltz. The music consists usually of two or four parts of eight bars, each part being repeated. Frequently the musical phrase ends with the second beat, so that the third becomes an up-beat to the next bar. The rhythm is characterized by an accent that occurs on the second beat and which gives rise to the familiar ending of many enchainments in Polish dances, such as two stamps of the feet or a clicking of the heels. Even as today singing usually accompanied the dance, although writers tell of Polish shepherds playing the bag-pipe, or a violin and small hand drum, or sometimes only a harmonica as accompaniment. Sometimes there was singing for part of the dance and only instrumental music for the rest, or merely the voices of the spectators and their rhythmic stamping of feet. *Benet* describes a full village band of *Chopin's* time which included several violins, a cello, flute, clarinet, horn, bass viol, and a Gensla which is a sort of zither. The village social gathering was a welcome opportunity to dress up, and the colors of their costumes were as vivid as the music.

Many historians described the general movements of the Mazurka, but said little about the actual footwork or step patterns. The words of the famous French dance master *Cellarius* (1847) are typical, "The mazurka is composed of impulse, majesty, unreservedness, and allurements. It has even something of the proud and the

THE MAZURKA

warlike. It is a dance of independence, truly of inspiration, and which has no rule but the taste and peculiar fancy of the dancer, who in no case must allow himself to be languid or inanimate. The Poles are accustomed to dance it from infancy, which necessarily gives them great advantage as to style and originality". And in the words of *Franz Liszt*, "As if in the pride of defiance, the cavalier accentuates his steps, quits his partner for a moment, as if to contemplate her with renewed delight, rejoins her with passionate eagerness, or whirls himself rapidly around as though overcome with sudden joy --." *Von Planitz* wrote, "It is a dance of encounter and separation, in which the couples may perform an unlimited variety of steps, and if the mood is right and the company congenial, a single mazurka could be danced for an hour or more. A leading couple will start the dance and the man calls out the change of figures. Others follow from the sides until the group forms into four corners or eight depending on the number of couples, and it was not uncommon to see the entire family, both young and oldsters dancing together as happy groups."

Three times Poland has been wiped off the map. War and occupation destroyed museums, libraries and practically everything in the field of music and dance life. World War I and other early day records are no longer available; however, some early 19th century German and French publications were useful in reconstructing some of the old Polish dances. Steps and figures of the Obereks, Polonaises, Sztajereks, Kujawiaks and Krakowiaks are also found in the Mazurkas and mention is made by several writers that over a hundred different figures were used. Poland was one of the few countries where the leaders called out the figures as they pleased, and this was frequently noted by writers in describing both the Krakowiaks and Mazurkas. Some of the figures are found in early American quadrilles and some are still used in today's square dances.

The Mazurka step is probably as old as the dance from which it takes its name. During Chopin's time it became popular as a ballroom dance and created as much interest as the early Polka. Descriptions of the step

THE MAZURKA

given in 16th century German and French dance books indicate that it was often used in combination with various other step patterns. *Von Planitz* told of finding the step used by French peasants in their quadrilles and added that he saw the step used in their *Branles* and *Bourrees*, where it lost much of its lively Polish spirit mainly because of the dancer's wooden shoes. French peasants generally wore sabots and therefore had to tone down the high steps and kicks of Polish dances or their wooden shoes would fly off. In 1588 *Bishop Arbeau*, in his "Orchesography" told of dancing a Branle with the maidens of Poitiers and described how they divided the step sequence by means of an agreeable noise they made with their wooden shoes.

The Mazurka step is usually danced moving sideward or forward, but seldom moving backward, although an early quadrille of Alsace-Lorraine contained an interesting version of the step moving backward. There appears to be little, if any, change in the basic Polish step form which briefly is as follows (moving to the man's left): Step left, bring right up to left with a cut step displacing left, hop on right while bending left knee so that left approaches the right ankle. Repeat on same side. For a complete description see any of the graded dance volumes published by FOLK DANCE FEDERATION OF CALIFORNIA, INC. The *Polish Mazur*, described in the January 1952 issue of LET'S DANCE Magazine includes the Mazurka step and also gives a pleasing arrangement of some typical figures. See also *Waltz Mazurka Violetta* (Feb. 1958 issue) and *Columbine Mazurka* (June-July 1958 issue) for more steps and figures. The Mazurka step appears less frequently in present day arrangements. It requires a little time and patience for the beginner to learn and enjoy doing the step, whereas only little effort is required to learn the Mazur step.

The Mazurka step found some attraction in England about 1845 where it was used in the Cotillion. Later *Cellarius*, in his *Fashionable Dancing* (France 1847) described figures of his *Quadrille-Mazurka* where the step was used in the promenade sequence, and his *Waltz Mazurka* where the step was "applied to the evolutions

THE MAZURKA

of the waltz". He also describes some sixty cotillions containing the Mazurka step usually in combination as a waltz-mazurka and polka-mazurka. Moving across the Atlantic we find that a Polish immigrant named *Wegierski* established in Buffalo about 1835 a prosperous school of dance and fencing where he introduced the Mazurka as well as other native Polish dances. Polish dancing was said to be an important requirement of a fencing course and this was noted in an old 18th century German fencing manual which described a Mazurka among other dance movements for training of leg muscles in fencing. Later a dance master named *Allen Dodworth* introduced the step at his ballroom classes during 1850 when the *Polka-Mazurka* enjoyed some attraction. Its popularity continued through the early 20's and a good description is given in the early edition of Mr. and Mrs. Henry Ford's book called *Good Morning*.

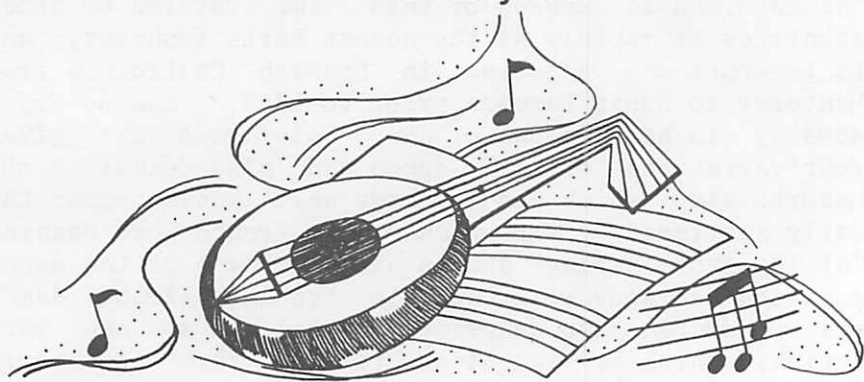
It was not until the unsuccessful insurrection against Russia in 1830 that considerable numbers of Poles began to migrate to the Americas and with them went the songs, dances and traditional customs. A fascinating study in dance research is the migration and permutations of steps and figures and the Mazurka step with its many international variations is perhaps the most interesting. One of the best known variations is found in our lovely *Varsovienne* which first became popular in Paris and Madrid during 1846. It was invented by a young Spanish dance teacher, fully trained in the graces of the Minuet and inspired by the popularity of the French ballroom version of the Mazurka. The fashionable dances of this time traveled to other countries as rapidly as the newest Paris fashions, and *La Varsouvianna* appeared in Spanish California from Monterey to Santa Barbara prior to 1849. *Lucile Czar-nowsky*, in her *Dances of Early California Days* gives four variations of this dance and also describes the Mazurka step which was already well known among the early settlers. *Varsovienne* is a French word meaning "of (or from) Warsaw" and is also the name of the dance position already well known to French ballroom dancers. *Dodworth* also described several old and new variations which he taught at his New York classes in

THE MAZURKA (concluded)

1853. While this ever popular mazurka waltz requires a certain type of waltz music, you can dance the *Var-souvienne* to any waltz in the right tempo. The step pattern is described in FOLK DANCES FROM NEAR AND FAR and several versions of this delightful dance are also given in *Lloyd Shaw's Round Dance Book*.

Here are some dances of various countries that contain the basic step or interesting variations. From Germany, *Mecklenburg Mazurka*, *Waltz Mazurka* and *Black Forest Mazurka*. The *Graziella Mazurka* from Italy; *Swedish Mazurka*, *Philippine Mazurka*, *Martinique Mazurka*; the *Pottku Mazurka* from Finland; the *Scardaneler Mazurka* and *Märtgassler* from Switzerland. And there are many Mazurkas that do not include the step but are done to Mazurka music.

- Sources: Benet, Sula - *Song, Dance & Customs of Peasant Poland*, London 1951
Cellarius - *Fashionable Dancing*, Paris, 1847
Czarnowski, Lucile - *Dances of Early California Days*, Palo Alto - 1950
Dodworth, Allen - *Dancing and Its Relations to Education and Social Life*, New York - 1885
Schimmerling - *Folk Dance Music of the Slavic Nations*
Von Planitz, Frederick - *Observations On Dancing in Germany, France and Poland*, Strasbourg - 1850
Wierzynski - *The Life and Death of Chopin* - New York, 1949





Marysia and Tadeusz Kosielec of the "Śląsk" Ensemble in Poland. Costumes are from the Śląsk region.

Photo: Courtesy of Lucille Wnuk



POLISH FOLK INSTRUMENTS

By Lucille Whuk

Folk music of every nation has a distinct character due mainly to native instruments created by folk artists. Some of the traditional musical instruments are still preserved in Poland. One of the most interesting is the *DUDY* - bagpipe - which is made from the skin of a goat. The *DUDY* have a rich history, particularly in the Lubuski region, northwestern section of Poland. When the Nazis were trying to destroy all evidence of Polish heritage the people in the Lubuski region hid their folk instruments underground, in attics, and sank them in wells. When the war was over the bagpipe bands were heard once again and set the tone for all folk music of the region.

The most popular and probably the oldest instrument is the *FUJARKA* - flute. All the village boys know how to whittle one out of a green willow branch. Although nowadays it is used mostly by children, some people in the villages can improvise various beautiful melodies with it.

Among the instruments which are almost extinct is the *TROMBITA*, also called the *LIGAWKA* in the Lublin region (southeastern Poland). It is a wooden horn 7 feet long, emitting a long, drawling sound. It was used by shepherds to gather their herds of cattle or flocks of sheep. Today, it can still be found in the Beskidy Mountains in Selesia (southeastern Poland).

Often, the traditional instruments have a great artistic value because they are richly sculptured and encrusted with decorative nails.



Stockton Folk Dance Camp - 1964 - Polish Assembly
Photo: A. C. Smith



Nibs Mathews and Jean

By Miriam Lidster

Nibs Matthews, teacher, dancer and lecturer, and his wife, Jean, will be in the United States during the summer and fall of 1965, and will give teachers and dancers on the west coast a "shot in the arm" in Morris, Sword and English Country dance. Not since May Gadd, director of the Country Dance Society of America, came to the west coast have we had outstanding teaching in English Country dance.

Mr. Matthews began folk dancing in England in 1931 at the age of 11 years. In 1938 he was awarded the Advanced Folk Dance Certificate of the English Folk Dance Society, and after military service from 1939 to 1946 was appointed to the National Headquarters Staff of the English Folk Dance Society, and has continually since that time represented the Society in various parts of England. He is presently the Western Area Organizer. Since 1950 he has taken the part of "Caller" in the West of England Country Dancing programs and occasionally in the Midland "Dancing English". He has frequently appeared on B.B.C. television programs.

From 1960-62 Nibs Mathews was "Squire" (President) of the Morris Ring, a national organization of men's Morris Clubs. This was in addition to his regular Society work. As a member of the E.F.D.S.S. team he has attended numerous international festivals and has taught groups in Italy, Ireland, Scotland, France and Spain.

His wife, Jean, is definitely not far behind in experience. She has studied music at the Royal College of Music and is an A.R.C.M. From 1946-1960 she worked for the E.F.D.S.S. as a specialist in youth club dance leadership. Now she is a youth club leader and a member of the Society's Folk Music Festival Committee.

Those who had an opportunity to work with Nibs and Jean at Pinewoods Camp, Buzzards Bay, Massachusetts, in 1963 say that we who will be at Folk Dance Camp, University of the Pacific, this summer have a treat coming in dancing, music and teaching.

PODHALE DANCES

By Lucille Whuk

Podhale is the region in southern Poland comprised of the Carpathian and Tatra Mountains. The two basic types of dances are the *Zbonicki*, brigans' dances performed by men only, and the *Goralski*, danced by both men and women.

The *Zbonicki*, most characteristic of the mountain dances, is usually of fast tempo, fiery, and requires tremendous muscular agility. Each man holds a *ciupagi*, a long-handled axe with a metal head, swinging it over his head, whirling it into the air, jumping over it, hooking it with another man's or whatever the particular step calls for. The brigans' dances get quite dangerous when the men start clashing their *ciupagi* against each other, or throwing it to another man across the fire. Most of the steps are characterized by leaping, crouching, and squatting steps.

In the Podhale region the ability to dance is among the prime social assets so boys begin training for expert performance almost from the time they can walk, making dancing a part of their life. On any holiday, and almost every Saturday night, there will be gatherings where dancing is the main entertainment. The first man to drink enough vodka to be inspired will instruct the orchestra to play the melody he wants, and he will command the dance. Before he begins dancing, however, he must improvise his own words to the traditional tune and make them as funny and topical as he can. He picks a girl to be his partner and from then on no one will stop his dancing unless he stops himself. The other men join in by first dancing with the same girl.

The *Goralski* dances can be interchanged with men and women as set partners, women's circles, or a group of men with each one trying to outdo the other in leaps, squats and other skillful steps.

WHAT DID HE SAY ?

. By Jack Sankey

He said, "Let's do a little WHEEL AND DEAL with some of the other new basics thrown right in after it." Boy, this should be fun, but we'll have to listen, won't we? Well, in case you don't remember WHEEL AND DEAL, from two lines of four, facing each other, you can pass thru and WHEEL AND DEAL. On the call WHEEL AND DEAL, the couple on the left end of the line takes one step forward and turns in or right as a couple to end facing in towards the set. The couple on the right end of the line turns in or left as a couple (without the step forward), to end facing in towards the set. This puts one couple behind the other couple, and all four couples are in a double pass thru position. Try these for size!

One and three lead right and circle four
Head men break to a line of four
Pass through and WHEEL AND DEAL
Everybody, U turn back
Centers In, Cast Off three quarters round
Pass through and WHEEL AND DEAL
Centers In and Cast Off three quarters round
Pass through and WHEEL AND DEAL
Center couples U turn back, Allemande Left.....

Head Couples Pass Thru and BOTH turn right
Lady around two, Gent around one
Line up four, you're on the run
Pass through and WHEEL AND DEAL
Center couples U turn back, Box the Gnat
Box the Flea the other way back
Hang right on for a Left Allemande.....

What's a SINGLE WHEEL ? ? ? ? ?

HAVE FUN!!



AS I SEE IT



PRESIDENTS' PAGE

There has been a great deal of writing in the past several months in the form of letters-to-the-editor of *VILTIS* magazine. Since the subject is folk dancing in California and the anonymous writer says he is a Changs member from Oakland, I feel obliged to make some comment.

I had to agree in part with each of the letters printed; they appeared to be written by intelligent, thinking people, and many important points were brought out. However, I cannot agree with the anonymous writer's main theme -- that folk dancing in California is a "degenerated" activity for the "permanent two-left-footers", a "haven for senior citizens", and a "psychotherapy institute" for the "mentally incompetent".

The anonymous writer sounds very much like a person who likes to complain rather than add any constructive aid or help to those who need it. (That attitude is always less work.)

I believe that the Folk Dance Federation of California is becoming a stronger, more useful organization with each passing year, broadening its activities and providing a good, solid foundation on which folk dancing can prosper and spread. It has decreased in total numbers but has gained in quality; it is looking toward training and education in folk dancing for schools and colleges so that the young people of California will understand and appreciate its significance, and from this source will come tomorrow's dancers. In my opinion folk dancing is more alive in California than it has ever been, and there is room in folk dancing for everyone who wishes to participate. Furthermore, everyone who does will gain something from the experience, whether he just dances for fun once in a while; whether he attends a class to learn; whether he is more interested in costumes, language and culture than he is in the footwork of dancing; whether he spends his time learning and perfecting dances and techniques for teaching others; whether his interests lie in the demanding

(Continued on Page 34)

carnation festival

1965 STATEWIDE
SAN DIEGO, CALIFORNIA

May 28, 29, 30, 31

PRE-REGISTRATION FORM

NAME _____

ADDRESS _____ CITY _____

FOLK DANCE CLUB _____

PLEASE SPECIFY: NORTH _____ SOUTH _____

<u>Registration Package</u>	<u>Pre-Registration Package Discount</u>	<u>Number Wanted</u>	<u>Amount Enclosed</u>
Brunch \$2.25			
Institute 1.50			
Registration 1.00			
<u>\$4.75</u>	<u>\$4.00</u>	_____	\$ _____
Brunch \$2.25			
Registration 1.00			
<u>\$3.25</u>	<u>\$3.00</u>	_____	\$ _____
Institute \$1.50			
Registration 1.00			
<u>\$2.50</u>	<u>\$2.00</u>	_____	\$ _____
Registration <u>\$1.00</u>	-0-	_____	\$ _____
		TOTAL	\$ _____

DISCOUNT PRICES APPLY TO PRE-REGISTRANTS ONLY.

Make checks payable to: STATEWIDE 1965

Mail to: Mrs. Minalyn Wincote, 3535 Elsinore Place, San Diego, Calif. 92117.

NOTE: LAST DAY FOR PRE-REGISTRATION IS 15 MAY 1965

Anyone registering at the Headquarters or the Concourse Building will be required to pay full amounts as outlined above. No one will be allowed on the dance floor or at afterparties without a registration badge.

A CHARGE OF \$.25 WILL BE MADE TO REPLACE LOST BADGES.

carnation festival

Folk dancers attending the STATEWIDE Folk Dance CARNATION FESTIVAL in SAN DIEGO, May 28 through 31 will be amazed at the modern facilities. The festival will begin Friday night, May 28, at 7:30 P.M., at the Convention Hall in the new Downtown Community Concourse. The spacious room covers 22,500 square feet. The after-parties will be held Friday night at the El Cortez Hotel Headquarters only a few blocks away.

The Balkan dancing will be in the Don Room, which has ivory and gold decor, circular stage, stage, public address system. The general folk dancing will be in the Cotillion Room, which has one entire wall - 165 ft. of picture windows that offers a breathtaking view of the entire San Diego Harbor area.

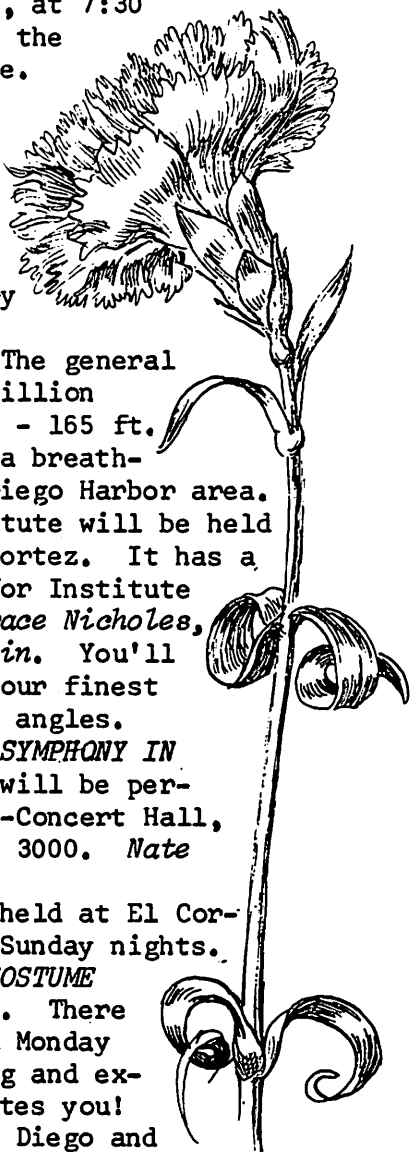
The Saturday afternoon Institute will be held in the Century Room at the El Cortez. It has a unique rotating central stage for Institute Teachers, *Millie von Konsky, Grace Nicholes, Madelynne Greene, and Elsie Durin*. You'll have no trouble seeing some of our finest folk dance instructors from all angles.

Saturday night will feature *SYMPHONY IN DANCE*. Spectacular exhibitions will be performed in the luxurious Theater-Concert Hall, which has a seating capacity of 3000. *Nate Moore* will be M.C.

After parties will again be held at El Cortez Headquarters, Saturday and Sunday nights. Sunday afternoon will feature *COSTUME SHOWCASE* at the Convention Hall. There will be a special dance program Monday afternoon. *FOUR DAYS* of dancing and excitement - WOW! SAN DIEGO invites you!

Sponsored by the City of San Diego and the Folk Dance Federation of California, South, Inc.

...Don Jost



STATEWIDE 1965 SAN DIEGO



VIVIAN WOLL
Chairman



ALICE HAUSERMAN
Co-Chairman



ELIZABETH ULLRICH
Exhibitions



MYNALIN WINCOTE
Registration



DON JOST
Publicity Dir.

carnation
festival
may 28-31

San Francisco Council
of
Folk Dance Groups
PRESENTS
BLOSSOM FESTIVAL



AFTERNOON PROGRAM
1:30 to 5:30

Road To The Isles
Neopolitan Tarantella
Beautiful Ohio
Sweets of May
Spinnradel (P)
Karagouna

SQUARES

Scandinavian Polka
Couple Hasapico
Angus McLeod
Cielito Lindo (P)
Tsiganotchka
Ta'am Haman

SQUARES

Korobushka (P)
Zillertaler Laendler
Corrido
Las Dulcitas Tango
Polyanka
Laces and Graces

SQUARES

EXHIBITIONS

Hambo
St. Bernard's Waltz
Shepard's Crook
Apat Apat (P)
Tuljak
Alexandrovska

SPONSORED BY THE

SQUARES

At The Inn
Square Tango
Ve David (P)
Senftenberger
Marklander
Amanor Waltz

SQUARES

Hof Brau Haus Laendler
Doudlebska Polka (P)
Rainier Waltz
Las Altenitas
Shotis Viejo
Viennese Waltz

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KOLO HOUR

6:30 to 8:00

Setnja
Narodno
Srbijanka
Seljancica
Kalendara Ciro

Carlama
Kokonjeste
Zikino
Malo Kolo
Laz Bhar

Vranjanka
Kolo Zita
Makazice Bela Rada
Kalamatiano
Tsamiko

Eleno Mome
Pajduska
Makadonka
Alunelul
Prekid

EVENING PROGRAM

8:00 to 11:30

Korobushka (P)	Russian Peasant
Milanova Kolo	Seljancica Kolo
Caballito Blanco	Neopolitan Tarantella
Hava Nagilla	Kohonochka
Scandinavian Polka	Shepherd's Crook
<i>SQUARES</i>	<i>SQUARES</i>
Tant' Hessie	Ranchero
Miserlou	To Tur (P)
Bialy Mazur	Polka Mazurka
Angus McLeod	Lech Lamidbar
Doudlebska Polka	Oslo Waltz
<i>SQUARES</i>	<i>SQUARES</i>
Hambo	Marklander
Elene Mome	Macedonka
Italian Quadrille	Hambo
Zillertaler Laendler	Tzyganotcha
Apat Apat (P)	Viennese Waltz
<i>SQUARES</i>	

APRIL 25, 1965

KEZAR PAVILION STANYAN & WALLER STREETS

Blossom Festival



From far and near visitors are coming to San Francisco to see the rhododendroms in bloom in Golden Gate Park. So it is only fitting that they and our folk dance friends will want to come to the April Federation BLOSSOM FESTIVAL in Kezar Pavilion, on Stanyan Street, at the gateway to the park.

There will be dances for the beginners, intermediate advanced and for the experts, as well as squares called by recognized authorities, and a KOLO HOUR led by Balkan leaders. . . . Take your pick!

Special attention has been given to the improvement of the sound and acoustics for everyone's comfort and pleasure.


Exhibitions will be presented in the afternoon and evening.

So that you may enjoy a full afternoon and evening, and include the Kolo Hour too, BOB'S RESTAURANT, across the street, is planning to cater to the folk dancer.

As chairman of BLOSSOM FESTIVAL I am looking forward to meeting and greeting each of you. Please be sure to stop by and say "Hello"!

Ernest Drescher
Chairman

SCHEDULE OF EVENTS



11:00 to 12:00	Council Presidents' Meeting
12:00 to 1:00	Federation Assembly Meeting
1:00 to 1:30	Refreshments for Delegates and Exhibition Groups
1:30 to 5:30	Afternoon Folk Dance Program including squares and exhibitions
5:30 to 6:30	Dinner - Bob's Restaurant, across the street
6:30 to 8:00	Balkan / Kolo Hour
8:00 to 11:30	Evening Folk Dance Program including squares and exhibitions

ŁECZYCKA POLKA

(POLAND)

This dance for 4 couples was learned in Poland by Lucy Wnuk in 1963. It was taught to her by Agnieszka Sadzimir, folk instructor at the Cultural Center in Warsaw.

Łeczycka (wen-CHEE-tska) Polka was introduced to California folk dancers by Miss Wnuk at the 1964 University of the Pacific Folk Dance Camp.

- MUSIC:** Record: Bruno BR 50137 "Polish Country Dance Party in Hi-Fi", Side A, Band 1. 2/4 meter.
- FORMATION:** Four cpls: 2 cpls side by side with backs to music, 2 cpls opp facing music. 4 to 6 ft between the 2 lines. W to R of ptr. Hands fisted on hips when not otherwise specified.
- STEPS AND STYLING:** Polish Polka (one per meas): (hop) step-close-step: hop on L between ct & of previous meas and ct 1 of current meas, step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2); hold (ct &). This constitutes a Polish Polka beginning R ft. When moving fwd take first step (ct 1) on heel of R ft with toes turned out, bending same shoulder twd working ft. Leap*, Walk*, Slide*, Grand Right and Left*.
- The dance is lively, gay, light-hearted and moves briskly.
- *Described in volumes of "Folk Dances from Near and Far", published by the Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California.

MUSIC 2/4

PATTERN

Measures

A 1-8 INTRODUCTION. Stand with hands fisted on hips.

I. CROSS OVER

- A 1-2 With 2 Polish Polkas move fwd, pass opp by R shoulder, beginning R.
- 3 Leap fwd on R (ct 1); leap fwd on L (ct 2).
- 4 Leap fwd on R (ct 1); turn in place 1/2 CW with jump onto both ft (ct 2).
- 5-8 Repeat action of meas 1-4 exactly, but pass L shoulders and return to original pos. On cross over, shoulder follows leading ft.

II. HEEL-TOE

Note: meas 1-4 described for cpls with backs to music. Cpls facing music use opp ftwork. Meas 5-8 all use ftwork described.

- B 1 Hop on L, extending R heel to R (ct 1); hop on L, touching R toe in front of L toe (ct 2).
- 2 Stamp R,L,R (cts 1,&,2). Knees slightly bent.
- 3 2 Slide Steps to L.
- 4 Step L to L (ct 1); jump onto both ft in place (ct 2).
- 5-6 2 Polish Polkas, beginning R, bwd from own line, turning shoulders to R on first polka, to L on 2nd polka.
- 7-8 With 4 walking steps turn once CW in place, beginning R.

LECZYCKA POLKA (continued)

III. CIRCLE TO SQUARE

- B 1-4 With 4 Polish Polkas, beginning R, make 2 CW turns individually and progress in LOD (CCW) to form a circle of 4 cpls from the 2 facing lines.
- 5-8 Join hands in circle, face R of ctr, move in LOD with 4 Polish
(repeated) Polkas, beginning R.
- A 1-6 Retain joined hands, reverse direction of circle, face slightly L of ctr, dance 6 Polish Polkas in RLOD (CW), beginning R.
- 7-8 Ptrs hold inside hands, release hands between cpls, dance 2 Polish Polkas bwd to form a 4 cpl square, 1 cpl per side. It is not important which cpl is on which side.

IV. CLAPS

Note: When not clapping W hands are on skirts, M arms folded across chest shoulder high.

- A 1-2 M stand in place. W dance 2 Polish Polkas twd ctr of square, beginning R.
- 3 M stand in place. W clap hands twice with vertical scissors motion.
- 4 W turn CW to face ptr stamping R,L,R (cts 1,&,2). M stamp simultaneously.
- 5-7 Repeat action of meas 1-3 (Fig IV) W move away from ctr of square, beginning L.
- 8 W turn CCW to face ctr with 3 stamps L,R,L (Cts 1,&,2). M stamp
(repeated) simultaneously.
- C 1-8 Repeat action of meas 1-8 (Fig IV), with M active, W remain in place.

V. SLIDES AND STAMPS

- C 9-12 Cpls take closed pos, M L shoulder twd ctr of square. Head cpls (those facing twd and away from music) dance 4 Slide Steps across square, beginning M L, W R, M pass back to back (meas 9-10). With 4 more Slide Steps make CCW loop on opp side of square (meas 11-12) to end in opp cpl pos with joined hands twd ctr of square. Side cpls stamp on ct 1 of each meas. M L, W R.
- C 1-4 Repeat action of meas 9-12 (Fig V) with side cpls moving, head
(repeated) cpls stamping.
- 5-12 Repeat action of meas 9-12 and 1-4 (Fig V) exactly.
(repeated)

VI. BOWS

Ftwork described for M. W use opp ft.

- A 1 Cpls face ctr of square, M L hand on hip, R arm around W waist. W L hand on ptr R shoulder, R hand hold skirt. Cpls dance 1 Polish Polka twd ctr, M beginning L, W R.
- 2 Step fwd R (ct 1); touch L toe behind R, bend knees and acknowledge opp (ct 2).

LECZYCKA POLKA (concluded)

- 3 1 Polish Polka bwd, M begin L, WR.
4 Turn slightly to face ptr, step on R (ct 1); touch L toe in front of R, bend knees and acknowledge ptr (ct 2).
5-8 Repeat action of meas 1-4 (Fig VI). M take wt on L on ct 2, meas 8, as ptrs release hold to finish M facing LOD (CCW), W RLOD (CW).

VII. GRAND RIGHT AND LEFT

- A 1-7 Dance Grand Right and Left with 7 Polish Polkas beginning R. M move in LOD, W in RLOD. Note: In order to almost reach home pos at end of meas 7 the square must be tight and the dancers must cover space during the polkas.
8 W take 2 steps in place, L,R, turning to face LOD, while M take 2 steps (repeated) twd ptr, L,R, take her in open ballroom pos, joined hands extending LOD.

VIII. LEAP AND PIVOT ("Trip Step")

- B 1 1 Polish Polka in LOD, both begin L.
2 Wt on L ft, M extend R heel fwd on floor, lean back slightly, assist ptr as W leaps over M extended ft to land on R facing ptr (ct 1); W touch L behind R (ct 2).
3 M assist ptr to leap back over extended R ft to land on L facing LOD(ct 1); M step R (take wt) beside L, resuming erect posture, W touch R behind L, no wt (ct 2).
4 In closed pos make 1 complete CW pivot turn, M stepping L,R (cts 1,2). W step R (ct 1), step L,R (cts 2,&).

- 5-8 Repeat action of meas 1-4 (Fig VIII).

- B 1-8 Repeat action of meas 1-8 (Fig VIII).
(repeated)

- A 1-8 Repeat action of meas 1-8 (Fig VIII). W step R, L on meas 8.

IX. FINALE

- A 1-7 Face LOD, inside hands joined shoulder high, elbows bent, free hands fisted on hip, begin outside ft (M L, W R) dance 7 Polish Polkas, moving fwd. Joined hands swing shoulder high bwd on meas 1, fwd on meas 2 and continue alternating bwd and fwd.
8 M turn ptr CW under joined hands to face each other. W steps L,R.
(repeated) Free hands raised on ct 2 of meas 8.



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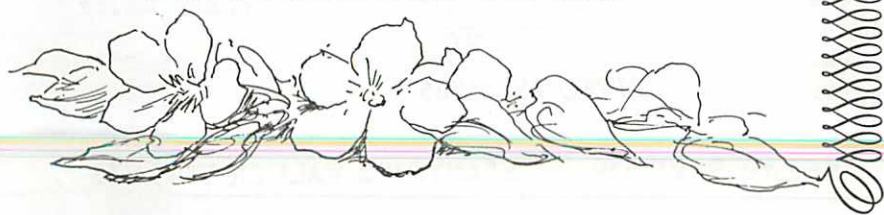
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PARTY PLACES

*Editor's Note: Requirements for securing a listing in PARTY PLACES . . .
5 NEW subscriptions with a request for a listing, and a follow up each
year with a minimum of six subscriptions, one of which is to be NEW -
(Forms for this purpose may be secured by contacting the Federation Office.*

BAKERSFIELD

Every Tuesday - 8 to 10:30. Circle 8 Folk Dance Club. Gardiner Annex,
14th & F Streets, Bakersfield.

BERKELEY

3rd Saturday each month - 8 to 12. Garfield Folk Dancers. Le Conte
School, Russell & Ellsworth, Berkeley.

BURLINGAME

Alternate 1st Saturdays - 8:30 to 12. Big Circle-Ramblers.
Burlingame Recreation Center, Burlingame.

CHULA VISTA

Every Friday Night - 8 to 10:30. The Folklaenders. Mueller School,
715 I Street, Chula Vista.

COMPTON

Tuesdays (nearest a Holiday) 7 to 10. Compton Co-op Folk Dancers.
Lueder's Park, Rosecrans & Temple Streets, Compton.

EL SERENO

Every Wednesday night - 7:30 to 10. El Sereno Folk Dancers.
4721 Klamath Street, Los Angeles.

FRESNO

Every Sunday - 8:30 to 12. Central Valley Folk Dancers. Danish Brother-
hood Hall, Yosemite & Voorman Streets, Fresno.

Every Saturday - 8:30 to 12. Square Rounders. Danish Hall, Yosemite &
Voorman Streets, Fresno.

INGLEWOOD

3rd Saturday each month - 8 to 12. Rogers Park Recreation Center,
621 North La Brea Avenue, Inglewood.

LONG BEACH

Last Tuesday each month - 8 p.m. Silverado Folk Dance Club. Silverado
Recreation Park Bldg., 31st & Santa Fe Avenue, Long Beach.

2nd Thursday each month - 7:30 to 10:30. Long Beach Folk Dance Co-op.
Women's Gym, L.B.C.C., 4901 E. Carson Street, Long Beach.

LOS BANOS

Every Wednesday Night - 8 to 10. The Pacheco Promenaders.
Los Banos Recreation Hall, Los Banos.

LOS ANGELES

Every Saturday Night - 8 to 11. Saturday Mix-ers. Boys' Gym, Berendo
Jr. High School, 1157 S. Berendo Street, Los Angeles.

3rd Wednesday each month - 8 to 10:45 p.m. Far West Folk Dancers.
Horace Mann Jr. High, 7100 So. St. Andrews Place. 1 Block North of
Florence Ave., Los Angeles.

5th Thursdays of the month - 8 to 11 p.m. Westwood Co-op Folk Dancers.
Emerson Jr. High School Gym, 1670 Selby Ave., Los Angeles.

MARIN

3rd Saturday each Month - 8:30 to 12. Hardly Able Folk Dancers.
Almonte Hall, Mill Valley

4th Saturday each Month - 8:30 to 12. Step-Togethers of Marin.
Brown's Hall, Miller Avenue, Mill Valley

2nd Wednesday each month - 8:15 to 12. Marin Whirlaways. Carpenters'
Hall, San Rafael, California

OAKLAND

Every Thursday Morning - 9:30 to 11:30. East Bay Women's Dance Circle,
Eagles Hall, 1228 - 36th Avenue, Oakland.

Every Thursday - 8 to 10:30 p.m. Oakland Folk Dancers. Hawthorne
School, E. 17th & 28th Avenue, Oakland.

PARTY PLACES

OAKLAND (continued)

- 4th Friday each month - 8 to 11:30. Seminary Swingers. Webster School, 8000 Birch Street, Oakland.
- Four Parties a Year - 8 to 11. Dancers Internationale, Laurel School, 3820 Kansas Street, Oakland.

OJAI

- 1st Saturday each month - 8 to 12 p.m. Ojai Community Art Center. South Montgomery Street, Ojai.

PALO ALTO

- 1st and 5th Saturdays - 8:30 to 12:30. Barronaders. Barron Park School, Barron Avenue, South Palo Alto.

PALOS VERDES ESTATES

- Every Friday night - 8 to 12 p.m. South Bay Folk Dance Association. 3801 Via La Selva, Palos Verdes Estates.
- Mailing address: 432 Camino de Encanto, Redondo Beach, California

PENNGROVE

- 2nd Saturday (each month except Aug.) 8:00 til ? Petaluma International Folk Dancers. Pennngrove Club House, Pennngrove.

POMONA

- 2nd Friday each month - 8 to 11. Pomona Folkarteers. Ganesha Park. White Ave. near McKinley Ave., Pomona.

REDWOOD CITY

- 4th Saturday each month - 8:30 to 12. Docey Doe Club. Hoover School, Redwood City.

RICHMOND

- 1st Saturday each month - 8 to 12. Richmond-San Pablo Folk Dancers. Downer Junior High School, 18th & Wilcox, Richmond.

RIVERSIDE

- 4th Friday each month - 8 to 11. Riverside Folk Dancers. Grant School Auditorium, Corner of 14th & Brockton Streets, Riverside.

SACRAMENTO

- 2nd Saturday each month - 8 to 12. Whirl-a-Jigs Folk Dance Club. Donner School, 8th Ave. & Stockton Blvd., Sacramento
- 3rd Saturday each month - 8 to 11:30. Pairs & Spares Folk Dance Club. Donner School, 8th Ave. & Stockton Blvd., Sacramento.
- 4th Saturday each month - 8 to 11. Triple S Folk Dance Club. Theodore Judah School, Sacramento.

SAN DIEGO

- Every Sunday afternoon - 2 to 5 - Food & Beverage Bldg., Balboa Park.
- Every Monday night - 7:30 - 10:00 - San Diego Folk Dancers - Food & Beverage Bldg., Balboa Park.
- Every Tuesday night - 7:30 - 10:00 - Cabrillo Folk Dancers' Beginners. Food & Beverage Bldg., Balboa Park.
- Every Thursday night - 7:30 - 10:00 - Cabrillo Folk Dancers. Recital Hall, Balboa Park.

SAN FERNANDO VALLEY

- Last Friday each month - 8 to 11. West Valley Dancers. Canoga Park Elem. School, 7438 Topanga Canyon Blvd., Canoga Park.

SAN FRANCISCO

- 1st Saturday each month - 8:30 to 12. Sunsetters Folk Dance Club. 603 Taraval St. (Corner 16th Ave.), San Francisco.
- 2nd Saturday each month - 8 to 12. Mission Dolores Belles and Beaux. Genova Hall, 1062 Valencia Street, San Francisco.
- 3rd Saturday each month - 8:30 to 11:30. The Fun Club Folk Dancers. 362 Capp Street, San Francisco.
- 4th Saturday each month - 8 to 12. Cayuga Twirlers, Genova Hall, 1074 Valencia Street, San Francisco.

PARTY PLACES

SAN FRANCISCO (continued)

Last Wednesday each month - 8 to 12. Scandinavian Folk Dance Club,
362 Capp Street, San Francisco.

1st Friday each month - 8:30 to 12. San Francisco Carrousel,
1748 Clay Street, San Francisco

SAN JOSE

2nd Saturday each month - 8:30 to 11:30 p.m. Gay Nighters.
Hoover Jr. High School, at Park and Naglee Streets.

SAN MATEO

Alternate 2nd Saturdays - 8:30 to 12. Beresford Park Folk Dancers.
Beresford Park School, 28th Avenue, San Mateo.

SANTA BARBARA

"End of the Month Festival" - Last Saturday each month. Santa Barbara
Folk Dance Club. Recreation Center, 100 E. Carrillo Street.

SANTA MONICA

2nd Tuesday every month (except December) - 8:00 to 11. Santa Monica
Folk Dancers. Miles Playhouse, Lincoln Park, 1130 Lincoln Blvd.
Special Party Night - 4th Sat. each month, except Dec. - 11:15 p.m.

SONOMA

1st Saturday each month - 8:00 to 12. Valley of the Moon Swingers.
Community Center, 276 Napa Street, Sonoma.

STOCKTON

Last Friday each month - 8:00. Kalico Kutters. Growers Hall, North
Wilson Way, Stockton.

VALLEJO

2nd Tuesday each month - 8:00 to 11:00 Vallejo Folk Dancers.
Vallejo Community Center, 225 Amador Street, Vallejo

VENTURA

Last Thursday each month - 8:00 to 12. Buena Folk Dancers. Recreation
Center, 1266 East Main Street, Ventura.

WHITTIER

Every Fifth Saturday - 8:00 to 12. Whittier Co-op Folk Dancers
West Whittier School, Norwalk Boulevard, Whittier.

(Additional Directory information can be obtained by sending 50¢ to the
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DANCERS INTERNATIONALE Intermediate and Advanced Class. Monday nights, 8 to 10, 3820 Kansas Street, Oakland. Instructors: Millie and Vern von Konsky.

GARFIELD FOLK DANCERS - Classes, Monday and Thursday, 8:00 P.M. Live Oak Center, Shattuck and Berrymen Streets, Berkeley.

JO BUTTITTA . . . invites all dancers to join the Y. W. Twirlers, Y.W.C.A., 2nd Street, San Jose, Wednesdays 7:30 p.m. to 10:30 p.m., Beginners; Friday, 7:45 to 10:30 p.m., Intermediates. Folk - Latin - Ballroom

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

WESTWOOD CO-OP FOLK DANCERS meet every Thursday night at 8:00 P.M., Emerson Jr. High School, Selby near Santa Monica Blvd., West Los Angeles.

BEGINNERS CLASS in International Folk Dancing - 75¢ Monday Evenings, 8-10:30 P.M. at STONER AVENUE PLAYGROUND, LOS ANGELES TEACHER: DAVE SLATER



Echoes *from the* Southland

... Perle Bleadon

BALKAN CO-OP

This very active group recently celebrated its first Birthday, March 20, with a very interesting party..... special refreshments, films of performing dance groups from Yugoslavia and Bulgaria, an exhibition of AMON, performance group directed by *Tony Shay*.

The Balkan Co-op is now meeting the first, second and third Saturdays of each month, the third Saturday being party night; that is an evening of all dancing, no teaching. Instruction on the other 2 evenings is at the intermediate-advanced level, with emphasis on Macedonian and Bulgarian dances; also dances of other areas of Yugoslavia and of Greece. Meetings are held at Le Conte Jr. High School, Fountain Ave. at Van Ness.

FIESTA FOLK DANCERS

The FIESTA DANCERS are planning a Gypsy night, Friday, April 2. *Gypsy Maritza* will honor them with her presence, and will play several beautiful selections on her violin. Some of the members in the workshop are already busy creating gypsy dances for this event. Of course, all your favorite dances will be on the program and there will be plenty of delicious goodies.

The Israeli party held recently was most entertaining, and the group enjoyed exhibitions performed by *Elaine Kanim*, a Lebanese dance and three Israeli numbers by *Miriam Dean* and *Paula Perlwin*. *Millie Libaw* reviewed *Im Hoopalnu*.

HOLLYWOOD PEASANTS

The HOLLYWOOD PEASANTS are having a busy time for themselves, what with a Theater Party "One Flew Over the Cuckoo's Nest" at the Players Ring Gallery - great theater; wonderful play; a party in honor of newlyweds *Cam & Lynn Williams*; the same two also teaching *Tubaroza Czardas* during March. These two young people certainly do a thorough job of teaching; we are most proud of *Cam* and lovely *Lynn*.

ECHOES (continued)

A donation was made to the Federation Scholarship Fund in memory of *Oscar Libaw*. The PEASANT's own *Joseph Posell Scholarship Fund* will send some lucky dancer to one of the summer folk dance camps. Wonder Who ? ?

The PEASANTS invite everyone to join with them on Wednesday nights at the West Hollywood Playground on San Vicente, south of Santa Monica Blvd. The beginners group meets the same night at the same place, different room, under the wonderful leadership and teaching of *Carolyn Mitchill*. They are most anxious "Getting to Know You".

MOUNTAIN CENTER WORKSHOP

The recent WORKSHOP was deemed a great success and seemed to be enjoyed by all who attended. The dances taught were repeated many times to be sure that you really knew them before you left. There was an impromptu performance of *Tinikling* with *Elsie Dunin* and several volunteers - among them *Stewart Smith* - doing quite well, too; *Tinifling*, of course. *Elsie* presented *Crna-gorka and Glamoc*; *Stewart* - *Lad Wi' The Plaidie, Gala Water and Just As I Was In The Morning*.

The food was good and quite plentiful. *Marian Smith* and her great team took good care of that detail. I'm sure everyone left Mountain Center several pounds heavier. At any rate, many people have asked *Ed Feldman* when he was planning the next outing.

SANTA BARBARA CONFERENCE

The Santa Barbara Conference Committee's *Elizabeth Sanders Memorial Scholarship Fund* Valentine Party was a great success, what with delicious refreshments, everyone's favorite dances, including a sour *Russian Peasant* record, which was tossed to the crowd and caught all in one piece by *Dave Slater*.

Wally Little and *Bill Pillich* delighted them with 60 years of American dancing jammed into five exciting minutes. *Elsie Dunin* and *Esther Timbañcaya* and the UCLA Workshop thrilled them with *Tinikling*.

The COMMITTEE is busy preparing the next CONFERENCE to be held August 15 to 22, 1965.

ECHOES (concluded)

SILVERADO FOLK DANCERS

The SILVERADO FOLK DANCERS elected new officers in January. Popular and enthusiastic *Dorothy Singleton* takes up the gavel for a second hitch as president with *Ruth Graeber* as vice-president; *Tom Daw*, treasurer, and *Mary Knight*, secretary.

TEACHER TRAINING SEMINAR

The next Teacher Training Seminar will be held April 3 at the San Diego State College. It will be an all day seminar. *Elizabeth Ullrich* is busy co-ordinating this Federation-sponsored event for the Teacher Training committee. *Elizabeth* attended the recent San Jose Seminar, representing the Federation, South.

VIRGILEER FOLK DANCERS

The VIRGILEERS elected the following new officers: *Joe Dobin*, president; *Tony Civello*, as vice-president; *Hildegard Cassel*, treasurer; *Helene Newman*, secretary.

WESTWOOD CO-OP - CENTURY CITY FESTIVAL

WESTWOOD CO-OP and Century City are planning a folk dance festival to be held in Century Square, on the site of the 20th Century-Fox Studios, between Santa Monica Blvd. and Olympic, just west of Beverly Hills. We hope to bring the pleasure of folk dancing to many who have never seen it. There will be your favorite dances, some easy ones for the interested new dancers, and fine exhibitions.

KEEP THIS DATE OPEN -- SATURDAY AFTERNOON, APRIL 10, from 1:30 to 5:30.

WESTWOOD is busily preparing for the 20th Birthday Anniversary Party to be held Sunday, June 27, 1965, at Sportsman's Park, in Los Angeles. The Chairman, *Morrie Lechtick*, has already set up the various committees: Hospitality, Food, Exhibitions, Program, etc.

THE YOUNGER SET

Vid Charette, Federation Delegate for SATURDAY MIXERS, became a grandfather for the fourth time, when his son, Ray, and daughter-in-law, Sheila, presented him with a 6-pound grandson.

AS I SEE IT (Concluded from Page 12)

field of exhibition dancing; or whatever -- there is a place in the folk dance movement in California for everybody, and the Folk Dance Federation of California is working to make it more alive by encouraging participation by young people and constantly striving to raise its own standards and those of the dancers it serves.

I would like to ask everyone who is interested in folk dancing to read the discussions in the October-November 1964 and the January-February 1965 issues of *VILTIS*. Form your own opinions -- and if you think folk dancing is worth working a little bit for, let's go to it and we'll see what our anonymous critic thinks of us in another five years!

Ned Gault, President

Folk Dance Federation of California, Inc.

California Scottish Country Dance Weekend

April 24, 25, 1965

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COUNCIL CLIPS

FRESNO COUNCIL

Floyd & Mildred Ottler, of CENTRAL VALLEY FOLKDANCERS and also of VERA JONES' MONDAY NIGHT CLASS, left the end of February on a ten weeks' trip to Europe. They will be visiting their son and daughter -in-law, who are in Spain. Their itinerary hasn't been set definitely, but some of the countries they are planning to visit are England, Denmark, Germany, Switzerland, Italy and France.

Mary Paolini of SQUARE ROUNDERS, who, a few years ago spent one year on a trip around the world, visiting forty-three countries, has now planned another extended and interesting trip. She left on February 27 for South America, Central America and Mexico.

IN MEMORIAM: *Dagmar Sciacqua*
Kenneth Gallman

Cecilia Wisotzke, 3867 Maywood Drive No., Fresno

GREATER EAST BAY FOLK DANCE COUNCIL

The RICHMOND-SAN PABLO FOLK DANCERS new slate of officers and Committee Chairmen are: President, *Lila Van Roekel*; Vice President, *Charles Williams*; Treasurer, *Lorraine Pinto*; Recording Secretary, *Margo Aquistapace*; Corresponding Secretary, *Dacia Williams*; Food Chairmen, *Elvin and Mildred Williamson*; Decorating Chairmen, *Sandy Bailey and Marilyn Muth*, and Council Representative, *Ken Peden*, the GEBFDC Prexy. With all these people working, you can see why their monthly parties on the first Saturday of the month are such gala affairs. They are reviewing the older good dances - *Spanish Schottische* and *La Mesticita* and are teaching the Polish dance, *Udolia*.

The SAN LEANDRO CIRCLE UP will have *Stan Valentine* call for their April 10th Party. Stan will also call for the SEMINARY SWINGERS' party on April 23, "A Night at the Circus".

Genevieve Pereira, 1811 Cornell Drive, Alameda

COUNCIL CLIPS (continued)

MARIN DANCE COUNCIL

STEP-TOGETHERS now have a new mailing address: P.O. Box 637, Sausalito, California 94965. They have a "bang up" dance every 4th Saturday of the month, which you may be missing.

Other officers of the WHIRLAWAYS are: *Eric Hicks, V.P., and Helen Cavanaugh, Sec.-Treas.* Moved to Washington, D.C., probably forever, are long time members, the *Nelsons.* *Nina and Emil's* leaving makes another big hole in the WHIRLAWAYS, as well as the Kolo Class.

Marilyn Moore's children's exhibition group staged an outstanding performance on March 5th. Proceeds from all activities of the boys and girls goes to FOOD FOR MILLIONS. These youngsters are really great, and we hope they will exhibit at our July Festival so all can see and acclaim.

The local City Council says we will have no dance platform at Gerstle Park. Another park may be more suitable, but we will probably not have the funds that were available had our original plan been acceptable. This is not a dead duck yet!

The WORKSHOP is a workshop -- not an advanced class, not affiliated with any club. In the next few months we will review: *Orlovskaya, Kamarinskaya, Bold Merchant, Hof Brau Haus Laendler, Smurrboeken, both Schuhplattlers, Kozochok Podilsky, Columbine Mazurka, Jarabe Tapatio, Krakowiachek, Paso Doble, Gopak, Jota Mallorquina, Der Wolgaster, La Mesticita, 5-Step Krakowiak, and Jota Aragonesa.* Anyone is welcome - Tuesday nites. Bel Air School, Tiburon.

May I editorialize long enough to express a large and bountiful thank you to the *Dexheimers*, who have dedicated themselves to the publication of LET'S DANCE. A standing ovation to you for your altruistic service and constant efforts to make our little magazine ever more readable and enjoyable.

Any insinuations in this column are my own, but always triggered by an incident or a complaint. This month we will remark about dusty dance floors, dim lights (funereal, not festive) square calls that need a walk-thru, and the unmistakable fact that a guest should be treated like a guest in your own home. The

COUNCIL CLIPS (continued)

moral is, if the shoe fits, put it on.

April 10 is the night of the PRESIDENT'S BALL, 8 PM, at San Rafael Recreation Center. Entering S.R. from the South, go N. on Irwin to the cross street "Fourth". Turn R and go east 3 blocks to Union. You're there at a low, white frame building. Door prizes and maybe a silent auction of folk dance apparel. So bring some loose change and maybe pick up a shirt, skirt, apron or some such media. We need the dough for the July Festival and (P.S.) there's a delectable eatery across the street - open all night.

Your prettiest costume on the 10th of April, please.

Claire Tilden, #9 San Pedro Road, San Rafael

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Hi there! Now that the Camellia Festival is over things are getting back to normal. Don't forget to come next year. Hope you wore holes in your shoes!

This month PAIRS & SPARES will celebrate FOUR years in the Sacramento Area. We all wish you a HAPPY BIRTHDAY!

Maria Elena Olmos, 1945 Danvers Way, Sacramento

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

CHANGS INTERNATIONAL FOLK DANCERS announce some changes on Friday nights. During the first hour, from 9 to 10, instruction will be offered, followed by the usual general dancing. This will give many more people an opportunity to keep up with the new advanced dances currently being done. The 1st, 2nd and any 5th Fridays of each month will offer new international dances taught by *Ruth Ruling*. The 4th Friday will be KOLO NIGHT, with *Gordon Engler* instructing the first hour, followed by a program predominantly of kolos. The 3rd Friday will be party night, as in the past, with a special theme each month. April will be a Cherry Blossom Festival in Japan, hosted by *Ernie and Bee Drescher*. The donation remains the same for all nights: members, 25¢, guests, 75¢. Do come and dance with us!

The REEL AND STRATHISPEY CLUB of San Francisco hope as many folk dancers as possible will attend their

COUNCIL CLIPS (concluded)

week-end of Scottish Country Dancing, at Santa Maria, April 24-25. (See ad on Page 34).

MISSION DOLORES BELLES AND BEAUX list their new officers as: *Evelyn Watts*, President; *Antoinette Martola*, Vice-President; *Ed Gorham*, Treasurer; *Dr. George Harper*, Secretary.

The Club is making a practice of encouraging parents to bring their offspring and other teenagers to class nights. As an inducement they are admitted at half price. It is fun to watch their number and enthusiasm growing.

SUNSETTERS' FOLK DANCE CLUB members recommend to other clubs having a "White Elephant Sale" as a means of raising money. You will need lots of cooperation from members' donations of articles and a Chairman as efficient as our *Nellie Gorlin*. Add an auctioneer to boost items left over and you'll make money.

The Club's new exhibition group now numbers 12 and is working on a Ukrainian dance taught by *Grace San Filippo* for performance at the April Festival in San Francisco's Kezar Pavilion.

Director *Gary Kirschner* is teaching Wheel Chair Square Dancing on alternate Friday nights, to a group of handicapped patients at the Crystal Springs Rehabilitation Center in Belmont. Among his pupils is a woman who is forced to lie on her stomach. She uses an electrically operated bed and gets around fine!

Leonora R. Ponti, 580 McAllister St., San Francisco 2

Madelynne Greene's Mendocino Folklone Camp

June 11 to Sunday Breakfast, June 20

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*Dick Crum, Ralph Page, Madelynne Greene,
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NEW RECORD RELEASES



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FOLK DANCES

GERMAN

- FOLKRAFT 1508 - Berliner Polka
Triolett
FOLKRAFT 1511 - Das Fenster
Heilsberger Dreieck

GREEK

- FOLKRAFT 1463 - Ballos from Kassos
Kastrinos

ITALIAN

- FOLKRAFT 1408 - Saltarello Di Romagna
Bal Del Truc

SQUARE DANCES

- BLUE STAR 1757 - All By Myself - Flip
Caller: Marshall Flippo
HI HAT 316 - I'd Like It - Flip
Caller: B. Green
KALOX 1042 - Paying Off The Interest - Flip
Caller: L. Helsel
MAC GREGOR 1064 - Pass Me By - Flip
Caller: B. Van Antwerp
SETS IN ORDER 154 - Ridin' Down the Canyon - Flip
Caller: J. LeClair
TOP 25098 - I'm Forever Blowing Bubbles
Caller: D. Jones
WINDSOR 4141 - Little Shoemaker - Flip
Caller: Robby Robertson

ROUNDS

- BLUE STAR 1758 - A Night in Rio - Two-step
Skipping Along - Two-step Mixer
HI HAT 813 - Are You Lonesome - Waltz
Linda Two-Step
SETS IN ORDER 3150 - Barbie - Two-step
Kokonuts - Two-step

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

JESSE OSER - 1654 RISING GLEN ROAD - LOS ANGELES 69

1965 FESTIVALS

✱

1965 SPECIAL EVENTS

APRIL 4 - RIVERSIDE
Hosts: Riverside Folk Dancers
University of California Gym

MAY 28, 29, 30 & 31 - SAN DIEGO

STATEWIDE
"CARNATION FESTIVAL"

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

JULY 4 - SANTA MONICA
"On The Slab" Festival
7th & California Street
Kolo Hour: 12:30
General Dancing 1:30-6:00

SEPTEMBER 11-12 - SAN DIEGO
Hosts: Folklanders

OCTOBER 17 - LONG BEACH
Hosts: Silverado & Long Beach Co-op

NOVEMBER 14 - LOS ANGELES
TREASURER'S BALL
Sportsman's Park

DECEMBER 12 - SANTA MONICA
Hosts: Santa Monica Folk Dancers

APRIL 3 - SAN DIEGO - Saturday Afternoon
TEACHERS' TRAINING SEMINAR
San Diego State College

APRIL 10 - LOS ANGELES
CENTURY CITY Folk Dance
Festival - 1:30 to 5:30

MAY 1 - IDYLLWILD
Idyllwild Workshop
Institute and Party

JULY 9, 10, 11 - IDYLLWILD
Folk Dance Week-End

JULY 12 through JULY 16
IDYLLWILD CONFERENCE

AUGUST 13 through 15 - SANTA BARBARA
Leaders and Teachers' Workshop

AUGUST 15 through AUGUST 22
SANTA BARBARA CONFERENCE

NOVEMBER 14 - LOS ANGELES
Institute



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1965 FEDERATION FESTIVALS * 1965 REGIONAL FESTIVALS

APRIL 25 - Sunday - SAN FRANCISCO
Kezar Pavilion - Golden Gate Park
Stanyan & Waller Streets
BLOSSOM FESTIVAL - Dancing
1:30 - 5:30 7:30 - 10:30 P.M.
KOLOS - 6:00 - 7:00 P.M.
Assembly Meeting - 12 M
Hosted by: San Francisco Council
of Folk Dance Groups

MAY 15 - Saturday Night - SALINAS
"LETTUCE DANCE" Festival
Hosted by: Monterey Council

MAY 28, 29, 30, 31 - SAN DIEGO

STATEWIDE
"CARNATION FESTIVAL"

IT'S NOT TOO LATE TO PURCHASE
a 1965 COSTUME CALENDAR

Send a check for \$1.15 to
Folk Dance Federation of Calif., Inc.
1095 Market Street, Room 213
San Francisco 94103



MAY 16 - Sunday - SANTA ROSA
"ROSE FESTIVAL" 1:30 - 6:00 P.M.
Veterans Memorial Auditorium
Hosts: Redwood Council

MAY 23 - Sunday - SAN FRANCISCO
"UNITY FOR FUN" 1:30 - 5:00 P.M.
Portola Recreation Center
Felton & Holyoke Streets, S.F.
Hosts: First Unitarian Folk
Dancers & The Fun Club

1965 INSTITUTES

APRIL 4 and MAY 16 - OAKLAND
Sailboat House Club Room
565 Vellevue Avenue
Lakeside Park

1965 FOLK DANCE CAMPS

University of the Pacific - STOCKTON
July 25 to August 7, 1965
(2 one-week Sessions)

For information, write to:
Lawton Harris
Folk Dance Camp
University of the Pacific
Stockton 4, California

Feather River Family Camp
August 8 to August 14, 1965
For information and reservations:
Oakland Recreation Department
1520 Oak St., Oakland 12, Calif.

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