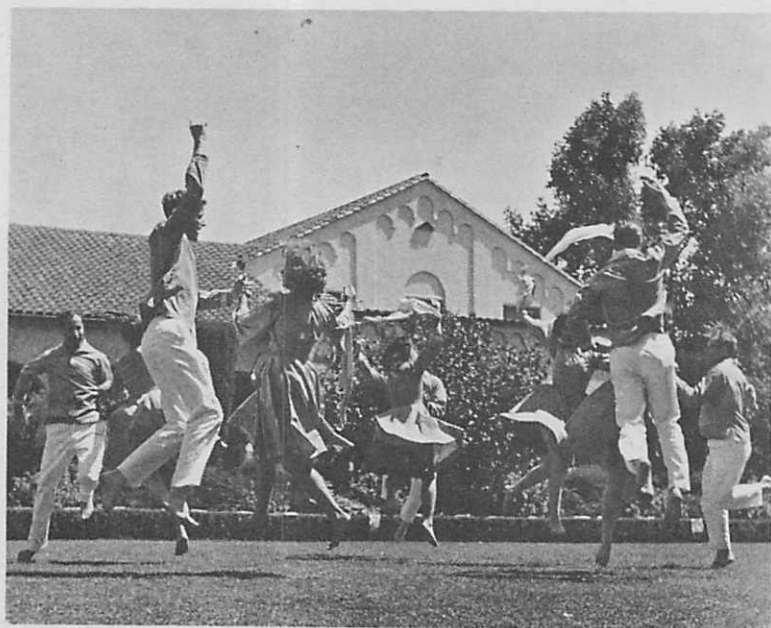


JUNE/JULY 1965



RIKUDOM FOLK DANCERS
MARIN JULY 1964
Photo: R. Chevalier



Let's Dance



THE MAGAZINE OF FOLK AND SQUARE DANCING

35c

Let's Dance

MAGAZINE OF FOLK AND SQUARE DANCING

JUNE/JULY 1965

Vol. 22 No. 6

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TABLE OF CONTENTS

Folk Songs, Musical Instruments and Dances of Greece	1
The Polka	4
Federation Scholarship Program	7
Two and a Half More Years of Dances	10
Costume Reference Since 1962	11
Presidents' Page	12
More About Santa Barbara	13
Fun in Marin	15
"Midsummer Fantasy" Program	16
Dance Descriptions Apat Apat (Philippine)	18
Pentozalis (Greek)	20
Classified Ads	22
What Did He Say?	24
Record Shops	25
Record Releases	26
Party Places	27
Echoes from the Southland	30
Idyllwild Folk Dance Conference	33
"Fiesta" Festival at Santa Barbara	34
Council Clips	35
Marin County Advertisers	39
Calendar of Events	40

ON OUR COVER



RIKUDOM FOLK DANCERS
MARIN JULY 1964
Photo: R. Chevalier

Folk Songs, Instruments and Dances of Greece

By *Spyros Peristeres*
Director of Music Section
Folklore Archives, Academy of Athens



The Greek folk songs present a rich variety of rhythmic patterns, whether instrumental or vocal. The melodies of Greek folk songs present originality and rich variety in the various parts of Greece. A musicological study of these melodies convinces us of their origin in Byzantine music. The ecclesiastical modes of Byzantine music, its scales, its musical intervals and most of its other musical elements are found in the melodies of the folk songs. In them we also find a survival of the ancient Greek scales, mainly the hypo-Dorian, the Dorian, Phrygian, and Lydian modes. Foreign influence, to be sure, is also found in melodies in various parts of Greece. To what degree, if any, Greek folk music has been subject to foreign influences from other Balkan and Anatolian peoples, is a problem that has not as yet been fully investigated. A comparative study of this problem, however, tends to show that the Greek music and especially that of Byzantium exercised a deep influence on the folk music of the neighboring peoples from the time of the Byzantine Empire.

Musical instruments with which folk musicians accompany the various songs or play instrumental music are many. The most important in use today are the following: The lyre of Pontus (*kementzes*) and of Thrace, and the lyre of Crete, Cyprus and the other islands. Both are three stringed instruments played with a bow. Their length and shape differ; they differ also as to the manner of playing. The Pontus lyre is played by placing the bent fingers on the strings, as in the case with stringed instruments played with the bow (violin, viola, etc.) but with different positions in the case of this instrument. The strings of the instrument are usually of metal.

The lyre of Crete is played by placing the bent fingers not on the strings but on the surface of the tongue of the instrument on the intervals formed by the strings but in such a manner that the tips of the nails touch each string played each time. The lyre of Crete is tuned in fifths, as the violin. It has, however, three strings, rarely four.

FOLK SONGS, INSTRUMENTS AND DANCES OF GREECE

Other stringed instruments used by Greek folk musicians are: The violin, the lauto (lute), the *santouri*, and the *kanonion*. The wind instruments used are the clarinet, different types of the pipe, made of reed or metal, or from special bones of such large birds as the eagle or vulture. They have special names in different regions, e.g., *souravli*, *tzamara*, *phiamboli* and *pithkiavli*. They also use the bag-pipes (*gaida*), the *tzambouna*, resembling the bag-pipes, and the *pipiza*. In certain parts of Greece, especially in Macedonia, Samos, the folk musicians have been using for about 100 years the wind instruments of the military band like the trombone (*tromboneatiro*), the tenor horn, cornet (*cornet a pistons*) likewise the *tamburo*, and the large bass drum (*gran cassa*) which they have adapted to the playing of folk melodies. Other percussion instruments used are the *daouli*, *dephi*, and formerly the *stamma* of Macedonia. Also in use is the metal triangle. Some instruments are imported, while others are local.

The Greek dances, which are many and varied, are divided into two categories: (1) the *syrtos* (trailing) and (2) the *pidiktos* (leaping). They are accompanied by song or with various instruments. The dances are named usually from the place where they originated or are very popular; that is, *Kalamatianos* (Kalamata in the Peloponnesus), *Samiotikos* (Samos), *Khariotikos* (Khania in Crete), etc. Some dances derive their name from individuals, such as, Manouses, Rovas, Kosta Tase; others are named after the choreography of the dances, for example, *Pentozale* (5 steps), *Syngathistos* (sitting position), *Varis* (heavy), etc. Each of the districts of Greece has its own special dances, but some dances have become Panhellenic, such as the *Syrtos*, *Kalamatianos*, *Pidiktos*, *Klephtikos*, also called *Tsamikos*, the *Sousta*, etc.

The *Pentozales* originated from the district of Rethymno, in Crete. It is also danced with slight variations in the other districts of Crete. It is a leaping dance, mixed, and consists of sixteen movements in all, of which eight are simple steps. (Refer to the dance description in this issue). The dancers link themselves with outstretched hands placed on each other's shoulders. At the beginning the dance is slow and the dancers can sing various couplets, and when this occurs the dance is called slow *Pentozales*. However, by degrees the dance becomes swift and lively until it reaches its height. The dancers follow with more lively steps and they leap on the same spot either with simple leaps or criss-cross leaps. It is one of the most beautiful of Greek dances, yet one of the most ex-

FOLK SONGS, INSTRUMENTS AND DANCES OF GREECE

hausting. For this reason it is danced for the most part by lithe young men and girls. The leader of the dance performs his leaps with graceful agility and strikes the soles of his Cretan boots while in the air. It is believed by many that the *Pentozales* is derived from the ancient war dance called *Pyrrhic*, but this is not certain. The dance is accompanied by the Cretan lyre, with the *laouti* or also with the violin.

Source: Royal Greek Embassy Information Service,
Washington, D. C.



THE POLKA

By LUCILE K. CZARNOWSKI

ORIGIN AND BACKGROUND



An entire volume could be written about the colorful history of the polka, as it was a dance-world sensation in the 1800's. It was the inspiration for poems, songs, cartoons and literally thousands of compositions written by musicians in many countries. It started as a folk dance and still is so considered, but it has had its lush periods as the fair-haired child of dancing masters in European salons, and as a theater piece danced by high-ranking ballet dancers.

Many authors interested in dance history have found the origin of the polka a favorite challenge. A story of its debut which was circulated by word of mouth and the press about the time the polka was gaining popular notice, told of a spontaneous expression of a hitherto unknown dance by Anna Chadimova (Slezak), a serving girl in the town of Kostelec on the Elbe. She sang her own accompaniment, which the local teacher notated and later published as the First Polka.

The details of this story vary as one would expect. Czech writers have expended time and effort to investigate its truth. There was an Anna Chadimova, who lived from 1804 to 1884. She married a laborer named Slezak and at one time lived in Kostelec as well as in a number of other towns. However, in 1830, the year when Anna was credited to have invented the polka, these writers state there existed in the towns and villages of eastern Bohemia popular dances in polka rhythm, and some of these dances even carried the name "polka."

Another disputed theory was the one which tied the word "polka" to the Czech word "pulka"(a half) to show the dance was of Czech origin. The word "half" referred to the fact that the polka was half sung, half danced, and the main step was a half-step. There is apparently no etymological connection between the word "polka" and "pulka."

Points of agreement found in many different accounts concerned with the origin of the polka are: (a) The dance was introduced about 1830. (b) It stems from Bohemia. (c) Dance evidence does not support the claim that the polka was of Polish origin. According to one Czech writer, "polka" meaning "the Polish girl" may have some connection with the dance because the Polish dance songs (*Krakoviaks*) were frequently sung by the Czechs while dancing the polka. There is a possibility, he

THE POLKA

states, that one of the Krakoviak verses had the title: *The Polish Maiden*. (d) It was a turning couple dance in two -four time. (3) The early dance had ten figures although frequently a fewer number were danced.

Dance historians concern themselves less with the polka as a folk dance than as a social, or ballroom dance. One does not have to search far in folk dance literature, however, to learn that the polka or polka step-pattern is found in all of the western countries and many of the eastern countries where the dances have been recorded. Like the genuine folk dance, the polka step-pattern shows something of the characteristics of each nation's cultural background. This accounts for variants of the basic polka pattern.

The dance travelled from the countryside to Prague, and from there, with the help of dancing masters, it set forth upon an extended tour from country to country. The story of its spread throughout the drawing rooms of Europe is captivating. In Vienna, in 1839, it became an immediate success. It reached Paris about 1840 and by 1844 a Paris correspondent for the *London Times* summed up the situation. "The musical season is singing and resounding against all precedent in this month of May....The hammers of the piano-forte work terribly on our nerves, and that great whirling convulsion, the Polka, gives us the coup de grace, or knockout blow."

In 1844, London, too, went "polka mad," and the same year it was brought to the United States, where it was first seen on the stage of the National Theater, Chatham Street, New York. After this initial appearance, it spread rapidly through the country. This was the time when James Knox Polk was running for president of the United States. A story was circulated that he had introduced the polka for propaganda purposes. According to Curt Sachs, in his *World History of the Dance*, the polka appeared in Germany shortly after 1840, and because the dance included a combination of well known dance patterns, among which was the schottische, it was called the Schottische. This accounts in some measure for the confusion in naming the schottische and polka in Germany and Switzerland. In both countries the names were reversed.

BASIC POLKA STEP-PATTERN

One must distinguish between the polka as a dance, and the polka step-pattern. The polka step-pattern may be described in words as "hop-step-close-step."

The best polka dance music begins with an up beat which is the signal for the hop. The quick hop which comes at the end of the step-pattern serves as an up beat for the succeeding step.

THE POLKA

To get the feeling for the up beat, try dancing the polka to a drum beat, using a western drum which is always played with sticks. Take the hop as the arms are raised (up beat) and the first step on the down beat when the sticks strike the drum.

The step-pattern of the ballroom polka is basically the same. In its youth it was very lively, being "hop-step-cut-leap," but as it grew older it became grounded and resulted in "rise (lifting just the heel from the floor)-step-close-step."

NATIONAL CHARACTERISTICS and VARIATIONS in the POLKA STEP as observed in European Countries. The basic polka step is used as the norm.

Austrian -- no hop, light and smooth, heels on the floor, small steps.

Czech -- in general, no hop, due to the Slav influence. However, in Bohemia, where the Teutonic influence is still observed, the lilting polka with the rise is still found in some of the dances.

Danish -- two forms -- one with no hop, and one which begins with a small hop rising slightly from the floor.

English -- with the hop, done with freedom, but precision.

Finnish -- with hop, lilting.

French -- little or no spring.

Irish -- promenade step in jig, or reel time has polka quality.

Lithuanian -- like three little short runs and a hop, feet close to the ground with a bouncy quality on each step. The folk dance music seems to have more even time divisions than uneven, few dotted notes. Some dance the polka with no hop.

Netherlands -- the step is rather heavy without a hop

Philippines -- plain polka - no hop. Hop polka like basic polka.

Polish -- two forms: (1) The sliding polka of the *Krakoviak* developed by changing the leading foot every second step in the *Cwal* (Chasse) step. The *Cwal* step with the same foot leading is also called a polka. (2) The one of Teutonic origin found in western Poland. This is a springy step, vivacious - light.

Portuguese -- hop-run-run-run. Feet do not close on the second run.

Russian -- no hop, more like a two-step.

Scottish -- skip change of step -- polka quality.

Swedish -- lilting polka.

Swiss -- schottischhupf (a schottische hop) hop-step-close-step. Slow tempo, but polka rhythm.

(Reprint from an article appearing in the June 1956 issue)



FEDERATION SCHOLARSHIP PROGRAM

As summer approaches and thoughts turn toward the various Folk Dance Camps planned for California's folk dancers, it is time to pause and take a long, thorough look at the Federation Scholarship Program. What is it? How does it work? What do the young people learn who attend Camp on scholarships? These and many more questions I will try to answer to the best of my ability.

There are several camps which young people may attend, but for the most part they choose Stockton Camp, held for two weeks each summer at University of the Pacific. It is directed by *Lawton Harris*, member of the regular staff at the University and one of folk dancing's most staunch supporters. We owe this man much in thanks and praise for his work in the movement.

The program was begun in 1951 under the guidance of *Mildred Buhler*, leader on the Peninsula, and the Docey Doe Club, as a memorial to *Jackie Howerton Turner*, outstanding youth leader in folk dancing. It was felt that this would be a fitting tribute to Jackie to further the activity she loved. At this time it was open to Peninsula youths only. In 1955, *Millie von Kon-sky*, "Mrs. Folk Dance" to many, many people, became very interested in the idea, and presented it to the Federation. The idea of scholarships open to all young dancers was an excellent one, and was accepted unanimously. Thus, the present program came into being.

The main purpose of this activity is to send young people to camp as part of their training for future folk dance teachers and leaders. As is sad, but true, those who are now our capable leaders will not always be able to continue. Thus, we must have qualified young people prepared to take their places. This is the basic idea behind the Scholarship.

To qualify, an applicant must be between the ages of 18-25 years, be sponsored by a Council, must apply for college credits at Camp whenever possible, must live on campus during the time of camp, and, above all, must demonstrate a sincere interest in continuing his or her dance career to the best of ability, after camp. Unfortunately, there have been those, who, having won a scholarship and attended camp, were never seen on a dance floor again. This we studiously try to avoid, by careful screening of all candidates through the Scholarship Committee, composed of five people appointed by the Federation Presi-

SCHOLARSHIP PROGRAM (continued)

dent. We meet with the applicants at the Oakland and Sacramento festivals, and at a third meeting if there are many applying. We talk to them, try to find out what their aims in dance are, and decide if they will make a notable contribution to the movement. Along with their application must come sponsoring letters, one from their Council, as mentioned before, plus several from their school authorities, employers, folk dance teachers.

At Stockton Camp the youths are supervised by *Bee Mitchell*, dance leader in the Stockton-Lodi area and presently Federation Historian. All girls 18 and under are housed together in the same area of the campus. There is an 11:00 curfew for both the boys and girls in this age group. As stated before, one must be 18 years old to apply for scholarship. But 16 and 17-year-olds may attend on their own, with their families or alone. The youths must attend a well-rounded camp program, including all types of folk, square dancing (usually a special class for them headed by *Jerry Helt*), and, if offered on the camp program, a class in Teaching Techniques. They study under nationally recognized teachers, and gain much from their observance of techniques, styling, and knowledge of their particular specialties.

Since 1955, the year when the first FEDERATION awards were given, there have been approximately 60 young people sent to camp. This year's winners total eight in number. Last year the minimum age limit for applicants was raised from 16 to 18 years, as it was generally felt that at 18 young people are a bit more mature and know more what they want out of life. Thus we are more assured that they appreciate the award and understand their responsibilities toward it.

There have been some outstanding young leaders whose dance careers have been shaped through the winning of scholarships, as well as through other means. *Bruce Mitchell*, winner of one of the first awards in 1955, is presently Federation Director of Extension and director of his own exhibition group, CAMTIA DANCE ENSEMBLE of Sacramento. Bruce has "kept it in the family" by marrying another former winner, *Virginia Bangert*. *Ron Bueno*, of Oakland, has become a leader in the movement through assisting *Dolly Seale Schiwal* in the instruction of adult and youth classes in the Oakland Recreation Department. Ron also married a scholarship winner, *Elizabeth Lowe*, of Napa. Liz has contributed much through her work with OAKLAND DANCE ARTS. *Gary Hays*, formerly of DANCE ARTS, and now in the Army, stationed in Germany, directed his own teen-age group and called squares at many parties and festivals. *Sue Obee*, of Novato, kept folk

SCHOLARSHIP PROGRAM (concluded)

dancing alive in her high school during the years she attended, and is now active in the STANFORD FOLK DANCERS, where she attends college.

These are just a few of those who have lived up to the highest hope of the Federation, and furthered the movement in some way after winning a scholarship.

I sincerely hope that this article has shed a bit of light on the subject for those who are already dancing but are not aware that this program exists, and for those just beginning to dance.

Of course, the best way to find out how this program works and to see it in action is to attend camp yourself. Reservations are still open, and you'll be most welcome to join in the fun.

As one can see training of young leaders for the future is one of the most important keys to the continuance of folk dancing for all.

Suzy Kane, Chairman
Federation Scholarship Committee



SCHOLARSHIP WINNERS - 1965

Photography by Ned Gault

Standing: *Kathy DeBrecht* (Marin); *Janet Imus* (Peninsula); *Andrew Murney* (San Francisco); *Dona Brakebill* (Sacramento); *Linda Cochrane* (Sacramento). Seated: *Suzy Kane* (Chairman, Scholarship Committee). Not shown in picture: *David Alexander* (Peninsula); *Virginia Fox* (Fresno); *Judy Kropp* (Peninsula).

Two And A Half More Years of Dances

(This list, together with the listing in your December 1962 issue, will give you a complete directory of dances published in LET'S DANCE magazine since 1952.)

A landsflickan	Swedish	May	1964
Angus Macleod	Scottish	Mar	1965
Anneli Walzer	Swiss	Dec	1964
Apat Apat	Philippine	May	1965
Aredje Di Malimpre	Belgian	Dec	1964
B iały Mazur	Polish	Jan	1964
Ballos from Kossos	Greek	Nov	1963
Bandura Kozachok	Ukrainian	Feb	1964
Bekedorfer Quadrille	German	Mar	1964
C opeo de Montanya	Mallorcan	Apr	1964
Couple Hasapiko	Greek	Mar	1963
Csardas from Ecses	Hungarian	Oct	1964
D anse Alsacienne	French	Aug/Sept	1964
De Kolom	Belgian	May	1963
De Vlegerd	Dutch	Feb	1965
D'Hammerschmiedsg'selln	Dutch	Feb	1965
Drmes for Three	Croatian	June/July	1963
E l Caballero	Early Californian	Jan	1963
El Shotis Viejo	Mexican	June/July	1964
G olden Gate Waltz	Composed	June/July	1963
I nbalim	Israeli	Aug/Sept	1963
M ärtgassler	Swiss	Dec	1964
Morten Larsen	Danish	Oct	1963
Ł eczycka Polka	Polish	Apr	1965
O berek Opoczynski	Polish	Nov	1964
Our Katia	Russian	Nov	1964
Ovraby Kadrilj	Swedish	Feb	1963
P entozalis	Greek	June/July	1965
R uzga de Santa Marta	Portuguese	Dec	1963
S alzbunger Dreher	German	Aug	1963
Schottis Para Dos Parejas	Mexican	Apr	1963
Schrittwalzer	German	May	1965
Ship O'Grace	Scottish	Mar	1963

INDEX OF DANCES (concluded)

Tante' Hessie	South African	May	1963
Totur II	Danish	Oct	1963
Trava Trava	Greek	Aug	1964
Turning Syrto	Greek	Apr	1963
Vira Cruzada	Portuguese	Dec	1963
Zambay Macho	Mexican	Aug/Sept	1964

Costume Descriptions Published in "Let's Dance" Magazine for the Past Two and A Half Years

(This list, together with the listing in the December 1962 issue, will give you a good reference Index)



Belgium	December 1964
Finland	May 1964
France	Aug/Sept. 1964
Greece	November 1963
Holland	February 1965
Hungary	October 1964

Israel	Aug/Sept. 1963
Mexico	April 1963 June/July 1964
Poland	January 1964 November 1964 April 1965



Scotland	March 1963 March 1965
Spain	January 1963 April 1964
Sweden	February 1963
Switzerland	January 1965
Ukraine	February 1964

FEDERATION

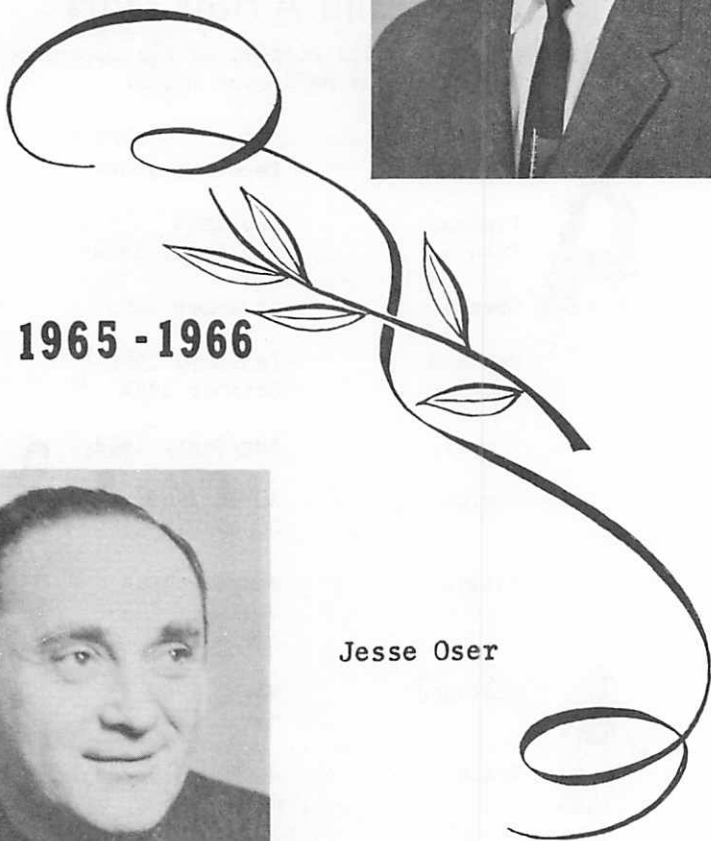
PRESDENTS

North

Ned Gault



1965 - 1966



Jesse Oser

South

MORE ABOUT SANTA BARBARA

FOLK DANCE CONFERENCE

You are cordially invited to be with us from August 15 thru August 22, at the Santa Barbara Conference, which will celebrate its 10th consecutive successful year.

The staff is always the best available and they always present new, exciting and ethnic material for your dancing enjoyment, not only at the Conference but for the years that follow.

The staff for the 1965 Conference will include:

Andor Czompo - with wife, Ann, returning for the third consecutive year with his exciting Hungarian dances. What more need be said?

Elsie Dunin - Los Angeles' very talented teacher of the Balkan Dance (and a Conference Committee member, too).

Madelynne Greene - the forever popular dancer, choreographer and teacher will be teaching Basic Steps and European Dance.

Alma Hawkins - returning by popular demand to teach Movement Theory and Leadership Skills.

Bruce Johnson - Santa Barbara's own, assisted by his capable wife, Shirley, will cover square and round dance requirements for any and all occasions.

Bill Pillich - an expert with the latest dance craze, the Freddy, Camel Hop, Watusi, Jerk, Twist; you name it, will be at Santa Barbara to teach the "older" Social Dance routines.

C. Stewart Smith - internationally known authority and teacher of Scottish Country dance will be returning for his fifth consecutive year.

Genieve Fox - of the Children's Music Center of Los Angeles, will hold a work shop on music and provide source material.

Gordon Tracie - for the first time and beyond any doubt not the last time - will be on the staff this year. Gordon has many laurels to his credit for his teaching, dancing and organizing of groups. He has traveled widely to obtain his excellent dances, films and music of Scandinavia. He has studied at the University of Washington and also the Universities of Oslo, Norway and Stockholm, Sweden, and at the Institute for Folk Life Research in Stockholm.

(Continued on Page 32)

WELCOME TO MARIN

EVERY FOURTH SATURDAY

PARTY NIGHT

STEP-TOGETHERS OF MARIN

Brown's Hall - Miller Avenue - Mill Valley

All-Request Program

Refreshments



THE MARIN DANCE COUNCIL, INC.

WELCOMES ALL FOLK DANCERS TO

"MIDSUMMER FANTASY"



MARIN WHIRLAWAYS

8 P.M. Every Wednesday Night Carpenter's Hall
647 Lindero San Rafael

First Hour - Instruction and Review
After 9 P.M. - General Folk Dancing



PATRONIZE

Let's Dance!
ADVERTISERS

REQUEST WORKSHOP

First-Second-Fourth Tuesdays

Bel Aire School

Tiburon

BILL & ANN D'ALVY



Four score years ago, on the marshlands at Kentfield, many Maypoles were woven to the lilting steps of the schottische. Through the years, many a formal, ballet, noon hop, folk or square dance, has been held at Tam Center, the building adjoining these fields. Today, a magnificent physical education compound stands on this spot, a monument to the changing times. The Marin Dance Council is truly proud to invite you to dance with us on this historic ground, which continues to echo its dancing past.

The evening program will be held in the above "new gym" at the College of Marin, located across the street from the "old Kentfield Station". You will enjoy the spaciousness, the splendor of the architecture, the massiveness of the structure, the beauty of the pools and gardens. Dancing in all this grandeur, cooled by a warm summer breeze, will be one more unforgettable experience to tuck in your Happy Memory file.

Nestled in the foothills of Mount Tamalpais is the college quadrangle, located on the upper campus at the site of the original college buildings. The afternoon festival will be staged on the greens of the quad, which is surrounded by aged chestnut trees, gardens and lawns. There will be sun or shade, refreshments, exhibitions, costumes, friends from everywhere, and at least one dog. Get yourselves in a pleasant peasant mood, so that you will enjoy dancing in an ethnic manner. Many of the dances you'll be doing had their origin in just such an idyllic woodland setting.

It is now two score years since Marin presented its first Federation Festival. Our ranks have swelled and they have diminished, too, but there will always be dancing, for it is so ordained by legends of the past.

Claire Tilden

FUN IN MARIN

MARIN DANCE COUNCIL, INC.
presents

Midsummer Fantasy

AFTERNOON PROGRAM
1:30 to 5:00

1. Mexican Mixer
2. Zillertaller Laendler
3. Neapolitan Tarantella
4. Miserlou
5. Polka Mazurka
6. Tant' Hessie
7. Kevi Czardas

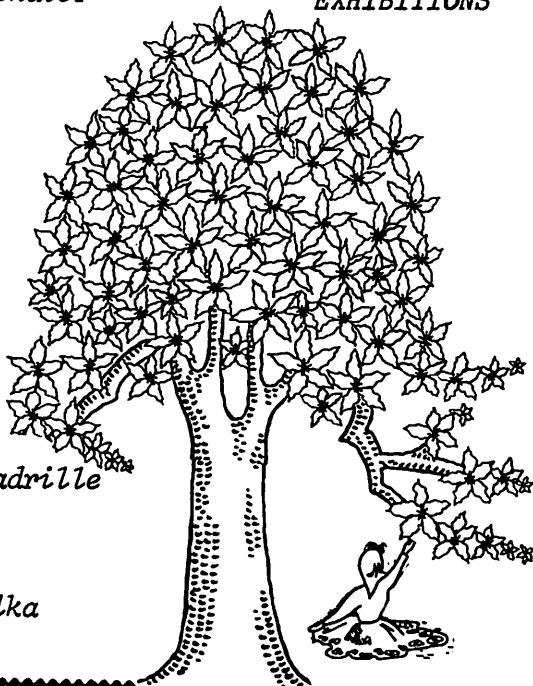
1. Prekid
2. Hopak
3. La Cachucha
4. Hava Nagilla
5. Romany Mood
6. Circle Schottische
7. Kor Czardas

1. Gustav Skol
2. Ta'am Haman
3. Schuplattler Laendler
4. Ship O' Grace
5. Milanova
6. Fandango España
7. At the Inn

SQUARES
and
EXHIBITIONS

1. Waltz Violetta
2. Shottis Viejo
3. Ve David
4. Lech Lamidbar
5. Hambo
6. Kohanotchka
7. Espan

1. Yovano Yovanka
2. Schuplattler Quadrille
3. Couple Hasapiko
4. Korobushka
5. Dodi Li
6. Scandinavian Polka
7. Grand Square



FUN

IN MARIN

JULY 11, 1965
KENTFIELD

EVENING PROGRAM
7:30 to 10:30

- | | |
|----------------------------------|------------------------------|
| 1. <i>Spinning Waltz</i> | 5. <i>Grosser Achterrump</i> |
| 2. <i>Vrtielka Czardas</i> | 6. <i>La Jota Aragonesa</i> |
| 3. <i>Peasant Dance</i> | 7. <i>Zinkino Kolo</i> |
| 4. <i>Cacansko Kokoneste</i> | 8. <i>Caballito Blanco</i> |
| 5. <i>Square Tango</i> | 9. <i>Tsyganotchka</i> |
| 6. <i>Kapuvari Verbunk</i> | 10. <i>Orlovskaya</i> |
| 7. <i>Hof Brau Haus Laendler</i> | 11. <i>El Caballero</i> |

- | | |
|---------------------------------|------------------------------|
| 1. <i>Blue Pacific Waltz</i> | 1. <i>Meitsche Putz Di</i> |
| 2. <i>Angus MacLeod</i> | 2. <i>Hambo</i> |
| 3. <i>Morovac</i> | 3. <i>Raksi Jaak</i> |
| 4. <i>Marklander</i> | 4. <i>Kamarinskaya</i> |
| 5. <i>Apat Apat</i> | 5. <i>Cumberland Square</i> |
| 6. <i>La Encantata</i> | 6. <i>Las Dulcitas Tango</i> |
| 7. <i>Sauerlander Quadrille</i> | 7. <i>Vo Sadu</i> |

SQUARES

and

EXHIBITIONS



YOUR HOSTS

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PENTOZALIS

(Greece)

Pentozalis (Pen-toh-ZAH-liss) is a dance from the island of Crete. It was presented at the 1963 University of the Pacific Folk Dance Camp by Oliver (Sonny) Newman, who learned the dance at the Summer Festival in Athens, and from Cretean ethnic groups in New York.

MUSIC: Record: Folkraft LP 3, Side 2, Band 2 "Greek Folk Dances"

FORMATION: Broken circle or line, with arms on neighbors' shoulders. Leader at R end, R arm extended to R and curved upward; dancer at other end, free hand fisted at back of waist. Leader calls out variations.

STEPS AND STYLING: Step-rise, leap*, step-hop*. Steps are quick and springy. Despite the complex appearance of Pentozalis, it fits into a very ordinary rhythmical breakdown of slow, quick, quick.

MUSIC 2/4

PATTERN

Measures

I. BASIC STEP (Oliver (Sonny) Newman)

- 1 Step L (ct 1). Bring R ft up across in front of L rising on the ball of the ft (ct 2). Lower L heel (ct &).
- 2 Step R (ct 1) (bringing L ft close to R). Step L to L (ct 2). Step R across slightly in front of L (ct &).
- 3 Step L in place (ct 1). Step R to R (ct 2). Close L to R (ct &)
- 4 Step R to R (ct 1). Bring L up across in front of R rising on ball of R (ct 2). Lower R heel (ct &).

II. VARIATION #1 - LEAP ACROSS

- 1-2 Repeat action of Fig I, meas 1-2
- 3 Step L in place (ct 1). Making a small arc, leap onto R ft to R (ct 2). Step L across in front of R (ct &).
- 4 Repeat action of meas 4, Fig I. Basic.

III. VARIATION #2 - BRUSHES

- 1 Repeat action of meas 1, Fig I, Basic
- 2 Step R to R (ct 1) extending L slightly fwd of R. Step L in place, extending R (ct 2). Step R in place, extending L (ct &).
- 3 Step L in place extending R (ct 1). Step R in place extending L (ct 2). Step L in place (ct &).
- 4 Repeat action of meas 4, Fig I. Basic.

PENTAZALIS (concluded)

IV. VARIATION #3 - POLKA

- 1-2 Repeat action of meas 1-2 Fig I, Basic.
- 3 Step L in place (ct 1). Hop on L moving R slightly bwd diag (ct &).
Step R to R (ct 2). Close L to R (ct &).
- 4 Repeat action of meas 4, Fig I, Basic.

V. VARIATION #4 - TRAVELLING

- 1 Repeat action of meas 1, Fig I. Basic
- 2 (Steps in meas 2 and 3 are very small) Step R to R (ct 1).
Cross L behind R (ct &). Step R to R (ct a) Step L behind R (ct 2)
- 3 Small leap on R to R (ct 1). Step L in front of R (ct &). Step
R to R (ct a). Step L in front of R (ct 2).
- 4 Repeat action of meas 4, Fig I, Basic.

APAT-APAT

(Philippine Islands)

Apat-Apat (AH-paht-AH-paht), a Philippine folk dance mixer, was introduced in the United States by Francisca R. Aquino.

MUSIC: Record: Folk Dancer MH-2031

FORMATION: Cpls in a circle facing LOD, W to M R with inside hands joined at shoulder height, elbows bent. When hands are free, they hang naturally at sides.

STEPS: Smooth walking step.

MUSIC 4/4

PATTERN

Measures

8 meas INTRODUCTION (Last music has castanets in it.)

I. WALK WITH PARTNER, AWAY AND TOGETHER

Begin with vocal.

1-2 Both beginning R, walk 4 steps in LOD.

3-4 Release hands, both turn 1/2 R, join inside hands (ML-WR) and walk 4 steps in RLOD.

5-6 Release hands, turn to face ptr and walk 4 steps bwd (M twd ctr, W away from ctr).

7-8 Walk 4 steps fwd twd ptr.

II. OPPOSITE CIRCLES, STAR AND PROGRESS

1-2 Both turn 1/4 R (L shoulder twd ptr) and walk fwd 4 steps (M RLOD, W LOD).

3-4 Both walk bwd 4 steps (M LOD, W RLOD).

5-6 Ptrs join R hands, shoulder height with elbows bent, and walk 4 steps CW once around.

7-8 Release hands and M walk 4 steps in LOD to next W, while ptr turns 1/2 CW with 4 steps to face LOD.

Repeat dance with new ptr.

classified ads

ONE DOLLAR

ONE MONTH

3 LINES

Dance Instruction

THE BALKANEERS (Yugoslavia, Bulgaria, Romania, Macedonia, Greece and Armenia). Every Tuesday, 8 to 10 P.M. Albany Y.M.C.A., 921 Kains Ave., Albany . \$1.00. Wilma Hampton, Instructor.

BALKAN CO-OP - Intermediate and advanced. Teaching, 1st and 2nd Sat.; Party night - 3rd Sat. Le Conte Jr. High School, Fountain at Van Ness, Hollywood. Watch SOUTHLAND ECHOES for special institutes and annual picnic.

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 Berryman Streets, Berkeley.

JO BUTTITA. . . 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



WHAT DID HE SAY?

. By Jack Sankey

He said, "Face your Partner!", and I heard him, but, who is my partner? By definition, your partner is the lady on your right. Any other person would have to be specified, such as "Original Partner", or "Back to your Partner", or some other call that would indicate a definite person. So let's take a few calls that are called with the definition in mind, that is "Your Partner is the Lady on your RIGHT" at the time of the call.

One and three, pass thru and face your partner
Pass thru and face your partner
Pass thru and Allemande Left

Two and four pass thru and face your partner
Right and left thru
Pass thru and face your partner
Right and Left thru
Cross Trail thru, Allemande Left

One and three out to the right
Pass thru and face your partner
Right and left thru
Pass thru and bend the line
Pass thru and face your partner
Face your partner and pass thru
Bend the line and pass thru
Side gents turn back, Allemande left

Two and Four Star Thru
Double pass thru and face your partner
Pass thru, bend the line
Swing the one that's facing you
Promenade and don't slow down
(remember, the outside couple starts the promenade, inside couple behind them)
Two and Four wheel around
Pass thru and face your partner
Pass thru and face your partner
Cross trail thru and Allemande Left

HAVE FUN!!

Record Shops

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Phone: 893-7541



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Offers

A WEEK OF FOLK DANCING AT THEIR IDYLLWILD CAMPUS
WEEKEND, JULY 9-11 WORKSHOP, JULY 11-16

STAFF

Vyts Beliajus, Millie and Vernon von Kinsky
Grace Nicholes, Rickey Holden, Liesl Barnett
Nate Moore, Vivian Woll, Elma McFarland.

For reservations and information, write to
Elma McFarland, 144 S. Allen, Pasadena, Cal.

*(This workshop is sponsored by USC and
the Folk Dance Federation of Calif., So.)*

NEW RECORD RELEASES

..... By Jack Sankey

FOLK DANCES



This month we are listing some new LP releases of Folk Dances for Children. These were arranged and recorded under the direction of Ruth Evans, a long-time specialist in this field.

CW 2001 The United States - six dances

CW 2002 Scandinavia - six dances

CW 2003 British Isles - Canada - six dances

CW 2004 Europe - six dances

SQUARE DANCES

Blue Star 1759 - Say Something Sweet - Flip
Caller: Marshall Flippo

Bogan 1183 - Good Clean Fun - Flip
Caller: J. Robertson

Grenn 12073 - Mighty Mississippi - Flip
Caller: Earl Johnston

Kalox 1043 - Sunbonnet Sue - Flip
Caller: H. Smith

Mac Gregor 1066 - I've Got a Tiger By The Tail -
Caller: D. Stewart (Flip)

Top 25100 - Old Man River - Flip
Caller: K. Anderson

Windsor 4838 - Trade Winds - Flip
Caller: D. Taylor

ROUNDS

Grenn 14071 - Many Times
Funderful

Hi Hat 814 - Hot Toddy
Strutter's Two Step

Shaw 261 - Today, While the Blossom
Polkadoodle



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.

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.

3rd Saturday each month - 8 to 12 p.m. Palo Alto Folk Dancers. 1305 Middlefield Road, 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. Penngrove Club House, Penngrove.

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.

SANTA ROSA

4th Saturday each month - 8:00 to 12:00. Redwood Folk Dancers
Monroe Club House, College Ave., Santa Rosa

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 Cutters. 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

WHITTIER

Every 5th 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
Federation Office with a request for a Federation Directory.)*

IMPORTANT NOTICE:

GAY NIGHTERS, of San Jose, do not have a party
during the months of July, August and September.

Next Party - October 9, 1965

Echoes *from the* Southland

By Perle Bleadon

ISRAELI FOLK DANCE CLUB

The ISRAELI FOLK DANCE CLUB of Los Angeles, now completing its second year, announces the formation of a new executive board, consisting of *Sheila Braden, Sylvia Kellerman, Dave Kellerman, Bill Rosenthal and Isaac Horowitz*. A new policy was adopted in which a group of dances are taught for a month before proceeding to a new group. The club meets every Sunday night at Webster Junior High School, one block west of Sawtelle between Pico and National (on Graham Place).

THE VIRGILEERS

The VIRGILEERS' parties are something out of the ordinary, what with their special themes and entertainment, dances and food supporting the themes. The theme for their party in April was "April in Paris" and featured an exhibition by *Josephine Civello's EL SERRENO* group, in full Basque costumes. *Madelaine Merino*, a very charming French mademoiselle, sang two French songs, accompanied by *Lucy Hernandez* on the guitar.

The VIRGILEERS meet every Tuesday evening from 8 to 11, and under the able instruction of *Josephine Civello*, the group is developing into outstanding intermediate folk dancers. The warm hospitality and genial atmosphere have encouraged many to join this group.

FEDERATION SCHOLARSHIP PARTY

The recent scholarship party at Darby Park was a great success. Attendance was good; decorations were typical of St. Patrick's Day; exhibitions were performed by *GTV Oberlanders, Sholom Bachar's Israeli Dance Group, Anthony Ivancich, and Maggie Martinez* doing a Spanish Jota; the refreshments were outstanding; financially it was also a success. *Jodie Barberio, Lois Brandon, Alice Gabrielson, Nitchie Graham, Larry Jacobs and Al Vincent* are to be congratulated - all their hard work really paid off.

TEACHER TRAINING SEMINAR

Mary Cave, Associate Professor and *Gloria Williamson*, Assistant Professor of the Women's Physical Education Department at San Diego State College, presented a very interesting and informative program in the current series, co-sponsored by the Federation. Both sessions of the seminar were very well attended.

ECHOES (continued)

RIVERSIDE FOLK DANCERS

The "Festival of the Bells" drew a large crowd of dedicated folk dancers who wouldn't let a little rain stop them from traveling to the gym at Riverside Campus from all over the area. It was an excellent festival from the luncheon served for the Council meeting to the exhibitions - *Aman Ensemble*, *North Serbian and Egyptian* dances and the *Gandy Dancers*, *Hungarian and Transylvanian* dances. The day ended with an after-party at the Mission Inn.

WESTWOOD CO-OP'S CENTURY CITY FESTIVAL

The Century City Festival drew many interested observers and quite a few folk dancers; we were pleased with the turnout considering the weather. We were entertained by the U.C.L.A. Folk Dance Performance Class of the Dance Department, directed by *Elsie Dunin*, with Serbian and Macedonian dances. *Dick Oakes* and *Don Green* presented the exciting Ukrainian *Arkan*. WESTWOOD has been invited to return to Century City at any time.

SCOTTISH COUNTRY DANCE WEEKEND

People who love Scottish dancing - and there are many - converged on Santa Maria to take advantage of three excellent teachers: *Mary Shoolbraid*, Vancouver, B.C., *C. Stewart Smith*, of San Francisco, and *Fred Macondray*, of Oakland. The classes were held at the Veterans' Center, and there was a beef barbecue at the Santa Maria Club, Saturday evening, followed by the Scottish Country Dance Ball in the Auditorium of the Center.

Roger Stephens, of the REEL AND STRATHSPEY CLUB of San Francisco, and *David Brandon*, of the LOS ANGELES SCOTTISH COUNTRY DANCERS, worked very hard to make this weekend the success it was.

SANTA MONICA FOLK DANCERS

Although vacations will soon be here again, there is no let-up in the activities of this active group. On June 26 a "No Reason At All Ball" will be held. The locale, as always, is Miles Playhouse in Santa Monica; time 8 to 11 p.m.; donation, 75¢. One of several features of this party will be a "Silent Auction". On July 4 the group will host the by-now traditional outdoor regional festival. BALKAN CO-OP will be in charge of the Kolo Hour from 12 noon until 1:30 p.m., with general folk dancing following until 6 p.m. Picnic facilities are available and folk dancers are invited to attend. Please do wear costumes.

IDYLLWILD FOLK DANCE WORKSHOP

The SPRING RITES BACCHANAL PARTY was held at Miles Playhouse

ECHOES (concluded)

in Santa Monica on May 1. It was a very successful party. Miles Playhouse was full to overflowing. *Nate Moore* had everyone dancing to a very good program. *Ruth Browns'* RIKUDOM dancers put in one of their rare appearances in this area and were very well received. Two youngsters did some excellent tumbling and the GALA DANCERS were equally well received. *Leo Drower* and *Elaine Kanim* won tuition scholarships to the Workshop - July 11 to 16, at the Idyllwild Campus of U.S.C.

A very receptive group attended the institute held earlier in the day at the same location with *Millie and Vern von Konsky* holding forth with four very popular dances. *Millie and Vern* are on the staff at Idyllwild.



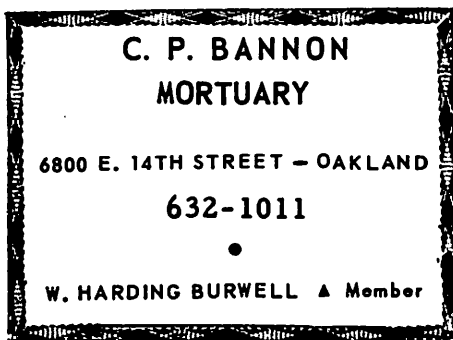
SANTA BARBARA FOLK DANCE CONFERENCE (Continued from Page 13)

The Workshop for Teachers and Recreational Leaders, held before the week's Conference, will be held again this year, with one unit of credit given for the course. The instructors will be *Alma Hawkins, Dorothy Martin, Gordon Tracie and Bruce Johnson*.

Remember the dates, and make sure of your reservations:

- | | |
|----------------|---|
| 13 - 15 August | Teachers' & Recreational
Leaders' Workshop |
| 15 - 22 August | 10th Santa Barbara Folk Dance
Conference |

Valerie Staigh, Chairman
Santa Barbara Folk Dance Conference



IDYLLWILD FOLK DANCE WORKSHOP

*Elma McFarland, Executive Secretary
144 S. Allen Street, Pasadena, Cal.*

The time is fast approaching to once again answer the Call of the Pines and the Mountains at Idyllwild, the University of Southern California's "place to get away to". The Idyllwild Workshop Committee of the University and the Folk Dance Federation of California, South, have announced that the Campus will host the folk dancers for a complete Folk Dance Workshop Weekend from July 9 through 11. The weekend will furnish an example of the full week workshop to follow, July 11 through 16, with the same faculty and class hours. Designed for the folk dance enthusiast, the Workshop will provide a schedule of classes in the morning and late afternoon, with early afternoons set aside for free time or folklore classes. Each evening will feature a "Let's Dance Again" hour giving an opportunity to review the day's dances. After dinner, a folklore and demonstration program followed by general dancing.

A well rounded selection of material for every level of dancer is promised. The faculty will include *Vyts Beliajus*, folk dance pioneer, who has a never ending store of dances for the beginner, intermediate and advanced dancer; *Rickey Holden*, internationally known authority on Greek and Balkan Dance and Folkraft Record consultant; *Grace Nicholes* whose work with Mexican, Spanish and Latin American material has gained her wide recognition; *Millie and Vernon von Kinsky*, who are noted for their ability to present everything in folk dance from basic steps to complete productions of International Folk Dance on a professional level. Additional material will also be presented by *Liesl Barnett, Elma McFarland, Nate Moore and Vivian Woll*.

Beautifully situated in a pine forest at Idyllwild, a picturesque village in Southern California's San Jacinto Mountains, the U.S.C. campus offers every modern convenience for instruction, coupled with delightful views. A complete range of housing accommodations from campsite to the ultra modern residence hall are available. The New Conference Hall, with 5000 square feet of hardwood dance floor and spectacular picture windows will delight the dancer. Meals are provided in the dining hall or salad bar. In addition there is a snack bar for in between class relaxation. The village, only two miles away, has a new supermarket, restaurants and motels.

Reservations for the Weekend Workshop, July 9-11, and for the Full Week's Workshop, July 11-16, are now being accepted. Despite inflations, tuition remains unchanged, at \$12.50 for the weekend, \$35.00 for the week; \$43.00 for both. U.S.C. credits are available.

IDYLLWILD FOLK DANCE WORKSHOP

For further information and reservations, write to the Registrar; Idyllwild Campus, University of Southern California, Idyllwild, California, or to Elma McFarland, Executive Secretary, 144 S. Allen, Pasadena, California.

Dancers with families are especially invited, as a complete children's program is offered, which includes classes in music, dance, drama, and wildlife appreciation.

The Idyllwild Committee is composed of *Nate Moore, Chairman, Elma McFarland, Bob Brown, Barbara Jones, Bertie Lieberman, Beverly Lyons and Vivian Woll.*

An Invitation

All folk dancers are invited by the Santa Barbara Folk Dance Club to join in the fun of three important folk dance events to be held in Santa Barbara during the month of August--our Fiesta Festival, August 14, the Yma Sumac program of South American folk songs and dances, August 12-15, and the Tenth Annual Folk Dance Conference, August 15 to 21.

The Fiesta Festival sponsored by the Folk Dance Federation of California, South, and hosted jointly by the Santa Barbara Folk Dance Club, Los Barbarenos, the Santa Barbara Recreation Department, and the Old Spanish Days Committee, will be on August 14, from 8:00 to midnight, at the Santa Barbara High School gym. *Mary Erickson*, past president of the local club, is general chairman for the event, and *Dorothy Ley* is again arranging an outstanding program of exhibitions.

The Fiesta Festival is one of the many events of Santa Barbara's traditional Old Spanish Days, which runs from August 11 to August 15. Of its many events, one sure to be of interest to folk dancers is the evening program in the County Bowl, August 12-15. This year's program features Yma Sumac, the Peruvian singer, whose four-octave voice has brought her world fame. The production, YMA SUMAC EN FIESTA SUD AMERICANA, will include interpretive folklore dances and songs of Peru and other South American countries.

The town is full FIESTA WEEK, so make your reservations for accommodations at once. For information on events, accommodations, or tickets, write OLD SPANISH DAYS, 725 Santa Barbara Street, Santa Barbara, California 93106.

Mary M. Erickson, Chairman



Folk Dance Camp

C O S T U M E R U M M A G E S A L E

One of the new added features of STOCKTON FOLK DANCE CAMP the last two years is the COSTUME RUMMAGE SALE. All the funds from this project go into the Federation Scholarship Fund.

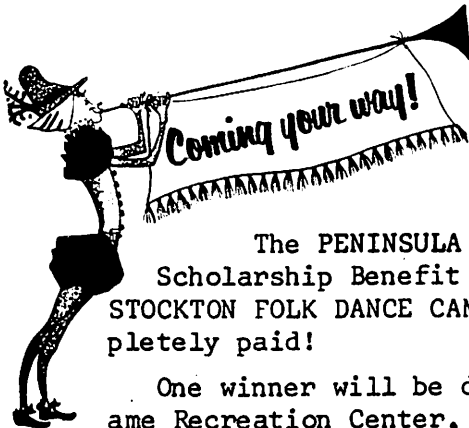
The Scholarship winners attending camp, under the direction of *Bee Mitchell*, sell costumes or related pieces to costumes as donated by dancers.

If you know of any one who has retired from dancing, and who may have some costumes, or if you have some unused costume pieces you would like to donate to the Scholarship Committee, please contact the following people:

Suzy Kane - 1235 Alabama Street, Vallejo

Bee Mitchell - 911 Dianna Drive, Lodi

Bruce Mitchell - 6201 Belva Way, No. Highlands



SCHOLARSHIP BENEFIT

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The PENINSULA COUNCIL is holding a Scholarship Benefit to send a student to STOCKTON FOLK DANCE CAMP for ONE WEEK, completely paid!

One winner will be drawn at the Burlingame Recreation Center, Burlingame, California, on Sunday, June 27, 1965, 1:30 to 5:00

Your ticket is an admission to dance, as well as a chance to win Price \$1:00

You do not have to be present to win!



COUNCIL CLIPS



FRESNO COUNCIL OF FOLK DANCE GROUPS

The FRESNO COUNCIL officers, starting the 1965/1966 term in June, are as follows: President, *Louise Peterson*; Vice President, *Ken Wight*; Secretary, *Gayle Rice*; Treasurer, *Jack Wisotzke*; and Historian, *Walter Steinhauer*.

The COUNCIL's Fund Raising Party last spring was very successful, with good dance selections, pretty decorations, delicious refreshments, good attendance, and we raised "money", too.

The COUNCIL is pleased that our applicant, *Virginia Fox*, of the SQUARE ROUNDERS, received a scholarship to attend a Folk Dance Camp from the Federation Scholarship Committee. *Virginia* is a charming and deserving person and an asset to the Folk Dance Movement.

The FRESNO SQUARE ROUNDERS' officers taking office in June for the 1965/1966 season, are as follows: President, *Bill Bolton*; Vice President, *Mace Magarian*; Secretary, *Sue Davidson*, and Treasurer, *Joe Dorris*. They are enthusiastic about their slate of officers and look forward to another successful season of folk dancing and growth. Their recent Hobo Party was loads of fun. Prizes were given for the "best" costumes.

I am pleased to announce that your new reporter for the FRESNO COUNCIL, starting right away, is *Lucille Adkins* of the VINEHOPPERS. *Lucille* is a very capable person and she will appreciate receiving your Club and Class news to turn into LET'S DANCE.

Cecilia Wisotzke, 3867 Maywood Drive No., Fresno, Calif.

GREATER EAST BAY FOLK DANCE COUNCIL

The Fourth of July Folk Dance Festival --- sponsored by the City of Oakland and the GEBFDC, will be held on Sunday, July 4, at the Oakland Auditorium with *Jim Depaoli* and *Millie vonKonsky* Co-Chairmen. Invite your friends as there will be exhibitions.

The PANTALOONERS' 17th Birthday Party will be held on June 23, at the Laurel School, according to *Louise Schillare*. *Stan Valentine* will call squares and there will be exhibitions by the PANTALETTES under the direction of *Dolly Schiwal*. *Dolly* reports that *Tony and Darlene Ryan* were blessed with a baby boy on May 1. *Tony* assists *Dolly* with the Pantalettes. For the second time in 10 years that *Dolly* has taken the Youth Folk Dance Recreation groups to the Stockton Youth Festivals the bus broke down. Even tho they had a two-hour wait, they had a wonderful time. *Ron Bueno* assisted *Dolly* with this trip.

SEMINARY SWINGERS are having *Bob Honeycutt* call for their party "International Holiday" on June 25, and *Stan Valentine* for his own Birthday Party on July 23.

GOUNCIL CLIPS (continued)

Attended the Hawaiian Night in Walnut Creek, put on by *Marge Bronson*, an annual affair for the benefit of a chosen charity, and all I can say is, next year attend. You will not be sorry!

Regular parties are held by the RICHMOND SAN PABLO FOLK DANCERS on the 1st Saturday, SAN LEANDRO CIRCLE UP on the second, and the GARFIELD FOLK DANCERS on the third.

Genevieve Pereira, 1811 Cornell Drive, Alameda, Calif.

MARIN DANCE COUNCIL

The attendance at the PRESIDENT'S BALL was extremely gratifying. Many good friends from around the Bay supported this fund raising affair. As has become the custom, *Ann and Bill D'Alvy* spearheaded the arrangements, with *Edna Pixley and Bob Roelfson* raking in the gold at the refreshment center, but getting little opportunity to dance. *Jim Rosella* and *Scott Tilden* created a fragrant garden, complete with gazebo, for the featured decor. *Sally and Jack Hill* cleaned up wads of gum from the floor and de-dusted the entire hall for your comfort. *Jay and Al Everson* had so much fun doling out door prizes that they would like the same assignment next year!

In April we were happily surprised to have *Vi Hennessey*, bursting with vitality, pop up at the WHIRL-AWAY's Scallopini dinner. Superb cuisine, fine Scottish exhibitions and gregarious *Marie and Joe Angeli* masterminding the dinner and the good fun.

Wilma Young has had to commandeer all her subs for the radio program, as she has not been feeling well. We are sorry to see *Maria Linali* toting about a can of "Compassion", but glad if it keeps her dancing. As the expression goes, *Marilyn Moore* gave us quite a start. Word came that her husband had been transferred to the East, but now we find this is a temporary assignment. *Nina and Emil Nelson* have found four folk dance groups in Washington, D.C.

The JULY FESTIVAL program is a hum-dinger, and please do not moan about the selection of dances to be done on the grass. Some of them have to be, and methinks this is often the way it is done at the source of supply.

No word yet as to the renewal of a KOLO Class in Marin. But there is talk of extending the longevity of the Beginners' Class.

The moral for this month has to do with the shady story. Some of the ladies find it offensive.

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

PENINSULA COUNCIL

IN MEMORIAM:- Paul Lewicki will be missed by all folk dancers in the Peninsula. We extend our sympathy to his family.

Edith Thompson

COUNCIL CLIPS (continued)

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Are you over STATEWIDE and ready to go again? This time it will, of course, be for a short vacation. Vacation where? Why at CAMP SACRAMENTO, of course.

Think of the beautiful mountains, the great big trees, and if you slip over to Lake Tahoe - the one arm bandits. Most of all, think of all the folk dance fun you will have. Remember the dates: June 25, 26 and 27.

Maria Elena Olmos, 1945 Danvers Way, Sacramento

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

The CAYUGA TWIRLERS have re-elected their officers for the 1965-66 term: President, *Hector Luperini*; Vice President, *Joseph Copp*; Secretary, *Lillian Pardini*; and Treasurer, *Mary Bailles D'Err*.

IN MEMORIAM:- Instructor Pearl Preston's eldest son,
Robert Merrill Preston

CHANGS' 27th Anniversary Party was held on June 12, at the Sons of Italy Hall, in San Francisco, with dinner and dancing.

Ada Harris, longtime exhibition dancer, has returned to work after a long illness and two operations. More power to her!

What will CHANGS be like without Mrs. *Sophie Hoffmeister* on duty at the door? She died on March 19, at the age of 82. Her service had been faithful and businesslike for 25 years.

EL CAMINO REELERS will be hosting the June 27th Regional Festival in the Daly City War Memorial Community Center. *Elsie Maclaren*, Director and Instructor, will be Chairman. She will have to go some to beat her clever decorations of last year. She sold them (red, white and blue nylon utility balls of net) and turned the money over to the San Francisco Folk Dance Council's Scholarship Fund. Incidentally, she has been elected as Secretary for the San Francisco Council of Folk Dance groups to serve from June 1965 to June 1966.

Friday night is instruction night for the REELERS, and the first Friday of the month honors members with birthdays that month. Members have even celebrated a 25th wedding anniversary with a decorated wedding cake!

SAN FRANCISCO FOLK DANCE CARROUSEL is still actively teaching on the second and third Friday nights. Current offerings are: *Jota Aragonesa*, *Polish Mazur*, *Bialy Mazur* and *Dodi Li*.

CARROUSEL's first Friday of the month Party (June 4th) was a riot of fun with *Stan Valentine* as caller.

People still inquire for the beauteous and affable *Thelma d'Lopez*. CARROUSEL is expecting her return shortly from a two-year stay in Paris.

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

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1965 FESTIVALS

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1965 SPECIAL EVENTS

JUNE 27 - LOS ANGELES
Hosts: Westwood Co-op
1:30 - Sportsman's Park

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

AUGUST 14 - SANTA BARBARA
Fiesta Festival
Hosts: Santa Barbara
Folk Dance Club

SEPTEMBER 25-26 - CHULA VISTA
Hosts: Folklaenders and
Cabrillo Dancers

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

NOVEMBER 13 - LOS ANGELES
TREASURER'S BALL - 8:00 P.M.
Sportsman's Park

DECEMBER 12 - SANTA MONICA
Hosts: Santa Monica Folk Dancers

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' Conference
Sponsored by the Santa Barbara
Conference at the University of
California in Santa Barbara

AUGUST 15 through AUGUST 22
SANTA BARBARA CONFERENCE
University of California

NOVEMBER 13 - LOS ANGELES
INSTITUTE
Sportsman's Park



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1965 FEDERATION FESTIVALS * 1965 REGIONAL FESTIVALS

JULY 11 - Sunday - KENTFIELD
"FUN IN MARIN"
Hosts: Marin Dance Council

SPECIAL EVENTS

JULY 4 - Sunday - OAKLAND
Folk and Square Dance Festival
Oakland Auditorium
1:30 - 10:00 P.M.

"LITTLE FESTIVAL IN THE REDWOODS"
Pot-luck Picnic 12:00 Noon
Petaluma International Folk Dancers
Armstrong Redwoods State Park
Sunday, August 8, 1965-Guerneville, Cal.
Dancing 1:30-5:30 - 7:30 - ??
Guerneville Elementary School



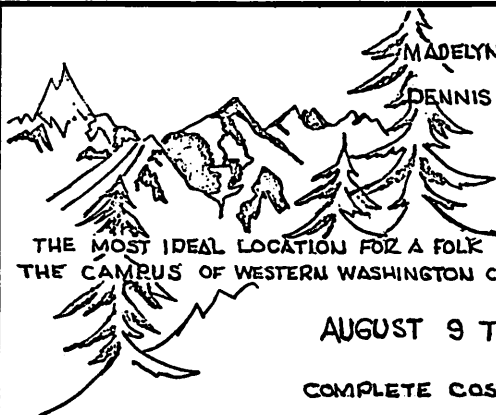
1965 FOLK DANCE CAMPS

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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