

OCTOBER 1965



Dionysion Folk Dance Group
of Sacramento

Omega Graham, Director

Photography Henry Bloom



Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

October 1965

Vol. 22 No. 8

OFFICIAL PUBLICATION OF THE
FOLK DANCE FEDERATION OF CALIFORNIA, INC.
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EDITORIAL -- Circulation - Subscription
Advertising and Promotion
Vi Dexheimer, 1604 Felton Street
San Francisco, California 94134

PUBLICATION

Folk Dance Federation of California, Inc.
1095 Market Street, Rm. 213
San Francisco, Calif. 94103
Phone: 431-8717

OFFICE HOURS: 10:00 A.M. to 2:00 P.M.
Mondays through Fridays

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

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ON OUR COVER



Dionysior Folk Dance Group
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Omega Graham, Director
Photography Henry Bloom

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The 'Schottische Pattern'

By MIRIAM LIDSTER

For years we have considered the schottische a traditional and basic step pattern in the teaching of folk dancing. However, in delving into the source of its origin, the schottische is quite elusive and the material somewhat ambiguous. In *Chujoy's Dance Encyclopedia* the schottische is stated to be "a social dance popular in England and on the European continent in the '40's and '50's of the 19th century, and was also used as a stage dance. The correct name of the dance is actually Scottish, but for some reason the German Schottische is used much more often."



Another source, *Vuillier's History of Dancing*, written in 1898, says that the schottische was created by a professor of dance, Markowski. He was first known upon his arrival in France at the age of eighteen from Poland. Being very poor, he traveled with his "pocket fiddle" from school to school giving dancing lessons. In 1848 he opened a dancing school and met with great success in his teaching. He lived in luxury but his lavish spending in creating brilliant fetes and dance spectacles left him poverty stricken in a very short time. From 1851 to 1857, when he was destitute, neglected and ill, he created his finest dances - the *Sicilienne*, the *Frista*, the *Mazurka* and the *Schottische*.

Since the foundation of the Nordiska Museet, the Swedish folk dances have been a subject of great interest from the museum, and it is from the book, *Swedish Folk Dances*, published in conjunction with the Nordiska Museet and Skansen, that the following is quoted: "At the beginning of the 19th century, a figure dance in 2/4 time appeared in Sweden, originating in Scotland, but, judging from the name "Schottisch", probably introduced from Germany, like many other dances. This dance can still be found turning up in this part of the country, usually only with two figures, consisting of several hopping steps forward in open formation, followed by the second movement in closed form."

The schottische today is found in so many of the figures and patterns of European and American folk dances that it is, indeed, difficult to know the exact source of its origin. However, in breaking down the schottische as we commonly know it, we find an even step pattern in duple meter with two forms

THE SCHOTTISCHE PATTERN (continued)

which can be analyzed as the traditional "step, close, step, hop" schottische, and the "run, run, run, hop" schottische, which is sometimes called the modern schottische and is similar to the Barn Dance Schottische.

In dancing either form the meter is 4/4 with four counts to a measure. Each step is given one beat so the pattern would be counted as: step (ct 1), step or close (ct 2), step (ct 3), hop (ct 4). The schottische step is most frequently danced forward with a moderate running style, accenting the first beat of the measure. On the hop the free foot is lifted from the floor. As a rule the free foot is lifted only slightly off the floor by bending the knee easily as though picking the leg up from the knee with a string, as a puppet, with the foot being kept directly under the body and very close to the ankle of the supporting foot.

This type of lift of the foot is found in the Swiss Schottische, in the Swedish turning Schottische and in the Yugoslavian kolos where the schottische pattern is found but not called "schottische."

In the American Schottische, however, the free leg swings easily forward and slightly across the supporting leg. The free foot is never kicked or "flicked" up behind or to the side. The direction of the schottische is not always forward and the step pattern may have to be adjusted accordingly. When progressing sideward or on a diagonal, the second step is frequently taken crossing in front or behind, so that the pattern would be: step to the side, cross, step to the side, and hop.

The teaching breakdown of the schottische may be approached in several ways, depending on the age and experience of the group of dancers. If you are teaching children, it may be necessary to have to learn how to walk and run to the beat of the music, to learn that there are four beats to a measure and that they will begin on the first beat of the measure when dancing a schottische.

It is wise with any group to listen to music before learning the steps of the dance. Count the measure in schottische music as 1, 2, 3, 4 and have the class clap the first beat of the measure and then step in place counts 1, 2, 3 and hold the 4th beat with the free foot lifted off the floor. This will give the group an awareness of the measure and also a feeling that something other than a walking step is going to happen on the 4th beat. Without music have the group move forward, progressing around the room in a counterclockwise direction with a step, step, step, lift.

If the class is a very elementary class with little or no "dance experience", have them pause while you show them that as

THE SCHOTTISCHE PATTERN (concluded)

the tempo increases the "walking step" becomes a "run" and the "lift" becomes a "hop". If, however, the group on the whole has had various forms of dance, gradually increase the tempo of the step, step, step, lift to a run, run, run, hop and let them experience this step pattern counterclockwise, until the group is dancing freely and easily. There may be developed many variations on this simple pattern. My favorite, and what to me is really the most fun in using the schottische in a dance form, is done with the two schottische patterns moving forward, and the four step-hops danced in shoulder-waist position and turning.

For the shoulder-waist position the man places his hands on the woman's waist ---- grasping firmly without tickling the "gal". The woman places her hands on the man's shoulders. The arms are held straight with both the man and the woman standing "tall". The woman may lean back slightly from the waist. If the woman feels that her arms are too long, she may round them slightly, keeping her hands lightly on the man's shoulders.

In this position the couple can turn with the four step hops. The turn is clockwise while traveling counterclockwise, and two full turns should be made with the four step-hops. It is wise to have the class practice the turn in place before attempting the "running" schottische pattern and the turn. In going from the schottische step into the turn the man must step strongly across in front of the girl with his outside or left foot to begin his clockwise turn. The momentum of the "running" schottische and the turn are very invigorating and satisfying to a beginning dancer. It will take quite a bit of practice before the beginner will do a smooth "running" schottische with two full turns, straight arms on the turns, and with the feet kept neatly under the dancer on the turn.

The step-hops may take variations other than doing step-hops forward or with the turn. The couple may rock forward and hop, rock backward and hop, as a variation, or they may do individual turns, circling outward -- woman to her right and man to his left - and returning to partner. Give the class several variations and then let them experiment with patterns of their own creation. These may only be combinations of the variations you have taught or they may be original and be worth the time of the whole class.

The basic schottische pattern of step, step, step, hop is found in many dances. Some easily learned are *Circle Schottische Mixer*, *Danish Schottische*, *Reinlander Schottische*, *Korobushka*, *Ersko Kolo* and *Rumjsko Kolo*.

(Reprint from January 1956 issue of LET'S DANCE Magazine)



Many Songs, IN TWO PARTS (Part I) Many Dances

Sarah Gertrude Knott

(Sarah Gertrude Knott, a native of Kentucky, is the founder and director of the National Folk Festivals discussed in this article)

The ROMANTIC HISTORY of the United States has shaped the country's traditional customs - its folk music and dance. England, France and Spain fought over the vast territory now known as the United States of America, for countless centuries the land of the Indian. Each has left its cultural imprint, but because England won in the power struggle her traditional legacies left the deepest impression and predominate in practically every state. The Negro, who also came in early days, has influenced the basic cultural pattern, and so has the German. These early settlers have left their unobliterated tracks as they have crossed and dwelt on the land.

Even if the United States had no recorded history, much of its past could still be traced in the folk music, dance and other lore still latent or flourishing. I have heard my country singing - singing from her heart! I have followed these cultural tracks up and down and across the country.

The National Folk Festivals Start

The circuitous trail of the National Folk Festival began with the first, experimental presentation in 1934. I had been the Director of the Dramatic League of St. Louis, one division of which presented the native music and dances of the newer groups from foreign lands----the Russians, Greeks, Poles, Italians and others. I had felt the strength and recognized the beauty of the folk expression of these people now living in this country, and had wondered, "What are the folk traditions of the United States? What folk songs and dances would we, the older Americans, use to bind us together and represent our land if we were in a foreign country?" That curiosity resulted in the First National Folk Festival, which did not open without its Cassandras.

About three hundred participants from fourteen states, each a specialist in some phase of folklore, were assembled for the three-day Festival. Performers were encouraged to sing, dance or tell their tales as they did around home fires or in community gatherings. It was clear from the beginning that they had no stage fright. Their "lines" were a part of them, these songs and dances they had known all their lives.

The Festival included folk legacies either transplanted from native lands of early settlers or those that had sprung up on our own soil. First place was given to the American Indian, whose rituals and ceremonies were ancient when the first

MANY SONGS, MANY DANCES (continued)

white man set foot on his land. The sound of the drum-beat put the dancers into action, with their bright feathers and beaded, highly decorated buckskin dress, and gave the program a colorful opening. Their Fast and Slow War Dance, their Shield, Buffalo, and Brush Dances, a part of the ancient Sun Dance, all rang true.

Then followed the Spanish-Americans from New Mexico, with a short version of an old Spanish nativity play, *Los Pastores*, a part of the Christmas festivities there for more than three hundred years, a common bond among the Spanish people of both hemispheres. The French came from the neighboring village of St. Genevieve, Missouri, and from early settled Vincennes, Indiana, with the ancient French spring ceremony, *La Guignole*, which found its way into the area via Canada. The Festival spirit blazed when Ozark men and women, sometimes whole families, took over the stage with the British ballads and folk songs, the square dances, singing-games, fiddle, banjo, jew's harp, dulcimer, harmonica, and other tunes and instruments generally known to the spectators, who suddenly realized that these familiar traditions were not theirs alone--that they were shared by many others, providing links among them.

There were the Negro spirituals, sung in simple, natural style by a thousand singers assembled from combined churches of St. Louis -- moving, soul-stirring songs, expressive of the burden of slavery which gave birth to the plaintive songs of sorrow and hope peculiar to the Negro in the United States.

Throughout the program there were songs, dances and customs which grew up in the United States as the pioneers and the later colonists worked and played together in the early days when they had to draw upon their own resources for artistic and recreational expression, religious and secular. There were lumberjacks, with the songs made and used in the bunkhouses, depicting lumbering in the great North woods; canalmen with their songs of work and lighter moments on the canals; miners from anthracite coal fields in Pennsylvania, telling of disasters, of waiting long for pay checks, and other incidents while working in the darkness of the coal mines; before-the-mast sailors from Sailors' Snug Harbor, New York, with the work songs of the sea they had actually used in the days of the clipper ships. One lone cowboy came from his ranch at Rimrock, Arizona, with his songs of the great Western ranges.

The pessimists were proved wrong. St. Louis acclaimed the Festival with pride. "A nation singing and dancing out its heart-throbs!" stated one of the editorials. "Social history is being made here this week!" said an editorial in the St. Louis Post-Dispatch.

We knew that we had created something that should be continued. But when the second festival ended, in Chattanooga, Tennessee, we found that although it had been an artistic and cul-

MANY SONGS, MANY DANCES (continued)

tural success, it had lost money. Concededly it had the very greatest cultural, educational and entertainment values. True it was a great force in bringing our people closer together. But it was hard to find a sponsor for such a financial risk.

First International Folk Festival in London

Before we found the site for the third national gathering I learned about the International Folk Festival and Conference to be held, for the very first time, in 1936 in London. There was undoubtedly the first stirring of popular interest in folklore here and abroad, and I knew I should find out what was happening in other countries.

At Royal Albert Hall folk dancers and singers from eighteen countries, mostly European, mingled and exchanged dances for four days and nights. The bar of language, evidenced by the interpreters needed for each group, made me remember that at home we did not have this handicap. Much the same spirit prevailed in London as we had felt in St. Louis and Chattanooga among the folk groups. All met on common ground, a warm and friendly spirit wiping away any class differences. Group followed group, moving across the floor of the great hall with all the combined color, gaiety and excitement of the best in European folk dances.

The National Folk Festival had begun with the oldest folk traditions of the United States. In London, I was deeply stirred by seeing festival participants from all over Europe perform other folk dances and sing other folk songs that I recognized because their compatriot emigrants had brought them to the United States. I began to wonder to what extent these folk expressions, portrayed by the newer settlers in our country, had become a part of U.S. folklore, as had those of the English, Spanish, and other earlier settlers. There were Russians, Rumanians, Spaniards, Lithuanians, Czechoslovaks, Italians, Greeks and others, with their gay and colorful costumes like the creations of master painters. I had a sharp recognition that folk music and dance speak a universal language that needs no spoken word.

The strongest impact on me, perhaps, was the realization of a truth that has guided me ever since: how important the folk traditions are that have poured into the Western Hemisphere, giving its various peoples pride in their diverse ancestries and cultural backgrounds and forming strong bonds between us and the lands of our forebears.

The Widening Search

As the National Folk Festival expanded and emerged as one of the recognized cultural forces in the life of the United States it took me to New York, Dallas, Chicago, Washington, D.C., Philadelphia, Cleveland, Albuquerque, and other cities. The hund-

MANY SONGS, MANY DANCES (continued)

reds of smaller folk festivals which were inspired by the National--community, state and regional - took me into areas where racial and national identity tends to persist more strongly than in the cities, where we can feel the very heartbeat of our people. Here we can still find traditional, inherited folk music, song and dance in use as a part of daily life. My trek took me to the Indian reservations of the Southwest, where I learned to appreciate the richness and depth of the culture of the Indian, to which he has clung despite the white man's effort to suppress it under the guise of "civilizing" him.

The war clouds deepened over Europe and the storm finally broke. The National Folk Festival, centered for five years in Washington, D.C., moved to Philadelphia and spent the war years there. With the war there came a new appreciation of the importance of the newer groups in the life of our country. Hungarians, Greeks, Poles, Armenians, Czechoslovaks, and their American-born descendants fought shoulder to shoulder with their brothers whose ancestors came from the British Isles, Spain, France, Germany, and the other countries that had given us our early settlers. The unity that resulted from the common effort of waging war did not die with its end, and the returning veteran who had seen the folk music, song and dance of his forebears in their birthplace had acquired an urgent respect and appreciation for them that produced an undeniable demand that they be included in National Folk Festival programs.

Until about a hundred years ago, what we now call folk customs were termed "popular antiquities." In 1934, when the National Folk Festival was born, a majority of the scholarly authorities still viewed folk practices as a literary or scientific subject almost unrelated to the present, except as a revelation of the past, and incapable of dignified presentation upon the festival stage or live demonstration as a part of the current scene.

Fortunately, we found support and participation by many who saw value in the live presentation of folk music, song, and dance as reflections, not only of the past, but of the current life of our people. They agreed with us that bringing authentic folk expression to the festival stage would not only create understanding and appreciation on the part of audiences, but that it would encourage further research, revival and use of segments of our folk expression that were in danger of loss.

. to be concluded in the November issue.

(Reprinted from the February 1965 issue of AMERICAS, monthly magazine about the American Republics published by the Pan American Union, Washington, D.C. Yearly subscription: \$4.00)



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Letter to the Editor

August 16, 1965

Dear Editor:

Regarding the "Letter to the Editor" in the August/September issue of LET'S DANCE MAGAZINE, written by Roi Partridge -- let me say both my husband and I agree with it!

We became folk dancers way back in 1951 up in the San Joaquin Valley and we loved it. We had wonderful teachers and learned all the tried and true folk dances, the dances you call "the dances of the people". Our teachers took great pride in teaching the proper steps and when we learned the dance we knew we really had learned it - not just learned AT IT in order to hurry on to another dance -- and another, and another -- which would be promptly forgotten because it was never danced again. Why I can't begin to add up all the hours we have spent in the last five years just learning (or partly learning) a dance we would never do again, and going home at the end of the evening only having danced something vaguely familiar. Then, if you go to the various party places, the group in charge of the party has been going through the same type of thing (only with different dances) so that after traveling about thirty miles or so you sit out all of their requests and they sit out all of yours.

Another thing we find frustrating about the constant flow of nothing but new dances is, if, by some chance, illness, travel, pressure of business, etc., makes it necessary to drop out of dancing for a few months -- when you return, the group is doing so many new and unfamiliar things you might as well drop out and give up. Even at request time during the intermission a dancer not current can't enjoy the evening because all the requests are kolos or something learned at other groups which he doesn't know and never something as tame or routine as a good hambo or waltz. What is the use of doing all the traveling and keeping up with the costs of motels, etc., just for the disappointment of having to spend most of the time sitting on the sidelines with an unfamiliar program with a few known dances to pick from.

We have given up after 14 years of dancing. We don't happen to like square dancing, which is the same kind of rat race with all the new and complicated calls. If you don't have three sets of partners to dance with and you make a mistake, there is not the laughter there used to be -- instead the glares and criticism from the others in the square make you want to slink away into

a corner. Such a degree of perfection by dedicated square dancers takes all of the fun away from the dance, and makes it too grim -- then these same people will go out on the floor to do a folk dance, not knowing the first steps, and wonder why people in turn glare back at them when they goof up a pattern dance.

I say, let's get back to the fun in folk dancing! Also, brush up on the folk dance manners. How many bow at the end of the dance or thank their partners for the dance as we were-taught to do when we started? So many just drop your hand and stalk off!

I think if some people want to learn nothing but new dances, if they get a "charge" out of that - let them enjoy themselves in groups planned just that way. Give the rest of us a break and let us get back to really dancing for the fun of dancing. WHY constantly do we have to learn something NEW? Let us just go to dance --- perfect the dances we know, renew them in our minds and make it an evening of pure enjoyment, instead of going home and saying "to heck with it, we might just as well have stayed home and not braved the traffic in the first place".

Sincerely,

(signed) Freda Kirk

Mrs. George R. Kirk
1514 Hervey Lane
San Jose, California 95125

P.S. We have every LET'S DANCE copy since 1951 - and will continue to take the magazine as a sort of "thank you" for all the fun we have had in the past.

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AS I SEE IT

PRESIDENT'S PAGE



Greetings, Folk Dancers, North and South!

Recently, in "Folk Dance Scene", I have had occasion to point with pride to some of the achievements of The Folk Dance Federation, South, and its member clubs. Statewide - 1965, the Idyllwild Week-end and Workshop, the Santa Barbara Week-end and Conference, the recent wonderful Festivals sponsored by Westwood Co-op and Santa Barbara were all memorably successful events. I want to congratulate all of the committee chairmen and members whose hard work and dedication made them so.

Now we are looking forward to forthcoming Festivals: Chula Vista - September 25 and 26; Long Beach - October 24; Santa Monica - December 12 and of utmost importance, the Treasurer's Ball on Saturday, November 13. Our Teacher Training and Institute Committees, that have done so well in the past, are planning great things for the coming year. Thus we continue to grow and to build, with each member club contributing to the development of the Folk Dance movement.

But beyond this, what are our aims and aspirations? "As I See It", one of the foremost is to spread the Folk Dance movement to more and more people and to create a wider public interest in Folk Dancing. This means:

The creation of more beginners' groups in every area, sponsored wherever possible by existing clubs.

The assumption of the responsibility by the leaders of each club of making certain that some people from their group attend all Teacher Training Seminars and all Institutes.

The utilization of every opportunity to get all the local publicity possible through newspapers, radio, television, notices on bulletin boards and publications of schools, religious and recreation centers, etc., etc.

(continued on Page 14)

WHAT DID HE SAY?

□ □ □ □

By Jack Sankey

He said, "TURN THRU". This is a new movement originated by Wayne Mayers of Fort Worth, Texas. There are other older commands that can get you the same place; however this is a short, clear call that can be used to advantage. TURN THRU can be called any time two or more dancers are facing each other. Let us describe TURN THRU for two facing dancers and you can see where the same rule would apply even for two lines of four facing each other. "Two facing dancers turn their opposite with a right forearm halfway around, drop hands and move a step forward to end almost back to back with the person they formerly faced." That's TURN THRU! Now, here's a few examples of how it's used in a square.

Head two couples promenade
Halfway round with your own sweet maid
Into the center and swing thru
Then TURN THRU, separate, go round one
Into the middle and swing thru
Then TURN THRU and there's the corner
Allemande Left

Promenade in single file
Ladies turn back and TURN THRU
Allemande Left

Sides go forward and star thru
Pass thru and TURN THRU
Centers square thru 3/4 round
Outside four U turn back
Centers pass thru and TURN THRU
Everybody Do Paso and promenade

HAVE FUN!


Another area for popularizing Folk Dancing with the general public is in performing exhibitions for non-folk dancing groups and at community-sponsored events such as the Folk Dance Party recently given as part of the dedication of Century City by the Westwood Co-op. This was such a great success, not only with those who came to dance, but with the viewing public as well, that Century City has invited Westwood to give a repeat affair which will take place there as part of the Westwood Art Association Festival on Monday evening, November 1. More events of this nature should be arranged.

Your officers and the chairmen and members of the Federation Committees are prepared to give the best efforts to achieve these ends, but we need the help and cooperation of every member of every club. Let us all do just a little bit more than folk dance. Let us all "THINK, TALK and SPREAD FOLK DANCING". Remember the joy and pleasure you experienced when you first discovered folk dancing? Let us bring this excitement in living to the uninitiated.

Sincerely,

Jane Oser President

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Statewide '66

"Half the pleasure is in anticipation." While this statement is, of course, not COMPLETELY true, looking forward to an important event, an exciting event, IS part of the enjoyment we get. STATEWIDE 1966 is only eight months away! Already many people are making plans for a truly outstanding weekend. They are working on many delightful and exciting facets of OUR WONDERFUL WORLD OF DANCE, both new and old. It's hard to keep from shouting these ideas to the four winds; rest assured there will be all the features you have come to expect at a Federation Statewide, plus at least a few surprises. For one thing, *Millie von Kinsky* will again direct the International Folk Dance Concert. This in itself is enough to make the weekend memorable. More information will follow.

For the present, be SURE to put a red circle around May 27 through the 30; SAVE THE DATES. In addition to five full general sessions of your favorite dancing there will be many worthwhile extras. Remember, STATEWIDE 1966, OUR WONDERFUL WORLD OF DANCE, San Jose, May 27 - 30.

Carolyn Riedeman, Chairman



THE FRESNO FOLK DANCE COUNCIL, INC.

Welcomes you to its

17TH ANNUAL FALL FOLK DANCE FESTIVAL

Saturday Night and Sunday Afternoon - October 30-31, 1965

FRESNO AUDITORIUM

Central Valley Dancers - Danish Hall	Sunday
Frolickers - Dickey Playground	Monday
Square Rounders - Danish Hall	Saturday
Vinehoppers - Knights of Pythias Hall	Saturday

FAITHFUL BOY FRIEND OBEREK

(Poland)

This dance was taught to Lorraine and Jack Pinto by George Hovanski of Montreal, Canada, while he was here on a short visit to San Francisco. Mr. Hovanski used to dance this oberek at some of the Polish Canadian functions in and around Montreal.

MUSIC: Record: Rainbow 5023 (45 RPM) No introduction.

FORMATION: Circle of cpls facing LOD, W to M R, fists on hips. Whenever free, place fisted hands on hips, elbows slightly fwd, unless otherwise directed.

STEPS AND STYLING: Mazur Step: (An accented running step to 3/4 meter) Step L fwd with accent, bringing R ft up sharply in back with bend of knee (ct 1); take a small, unaccented step fwd with R (ct 2); step L fwd with slight accent (ct 3). Keep knees flexible to give an up-and-down movement to this step pattern. This step may also begin with R.

Heel Clicks: Step swd to own L (ct 1); close R ft to L (ct 2); hop on R, clicking heels together while ft are off the floor (ct 3). This step may also begin with R ft moving to R.

Foot Circling Step (M only)

Begin each pattern throughout the dance with ML-WR ft, unless otherwise directed.

MUSIC 3/4

PATTERN

Measures

I. AWAY AND TOGETHER

- 1-4 With 4 mazur steps, move fwd diag away from ptr.
- 5-8 Move diag fwd twd ptr with 3 mazur steps and finish facing ptr with 3 stamps (M-RLR, W-LRL).
- 9-16 Repeat action of meas 1-8.

II. ELBOW TURNS

Both bend slightly fwd at hips during this pattern.

- 1-8 Hook R elbows (M L hand extended diag fwd at shoulder height with palm up, W L on hip) and cpl revolve CW with 7 mazur steps. With one mazur step, both sweeping L hand through, turn individually 1-1/2 turns CW to hook L elbows.
- 9-16 Cpl revolve CCW with 7 mazur steps. On meas 16 both face LOD and take Varsouvianna pos.

III. VARSOUVIANNA AND HANDS CROSSED

- 1-7 Cpl move fwd in LOD with 7 mazur steps.
- 8 Without releasing hands, M turn W 1/2 turn L (CCW) to finish ptrs facing with joined hands crossed at chest level. During this action M stamp in place while W dances one mazur step. Finish in single circle, M facing LOD, W RLOD.
- 9-16 Moving RLOD, M dance bwd, W fwd (M pulling W) with 7 mazur steps. On meas 16 M stamp RLR (cts 1, 2, 3); W stamp LR (cts 1, 2), hold (ct 3).

IV. HEEL CLICKS IN SQUARE

During this action bend slightly fwd, arms swinging loosely out on ct 1 and in by ct 3, crossing in front of body on the heel clicks. Keep steps very small to keep the square small.

- 1-3 Both begin with L ft and move to own L with 3 heel clicks, M twd ctr, W away from ctr.

FAITHFUL BOY FRIEND OBEREK

- 4 Turn 1/4 L (CCW) with one mazur step, to finish back to back. Clap vertically on ct 3 (R hand begin high and move dnwd.)
- 5-7 Both begin R and move to own R with 3 heel clicks, back to back with ptr.
- 8 Repeat action of meas 4 (Fig IV), to finish face to face.
- 9-24 Repeat action of meas 1-8 (Fig IV) two more times, alternating face to face and back to back in the square. Finish in opp places, M facing RLOD (CW), W facing LOD (CCW) in the circle. On meas 24, M stamp RLR (cts 1, 2, 3); W stamp RL (cts 1, 2), hold (ct 3). No clap on last ct.

V. ELBOW TURNS

- 1-16 Repeat action of Fig II, meas 1-15. On meas 16, stamp in place, taking shoulder-waist pos with M back to ctr.

VI. FOOT CIRCLING

Foot circling is done by the M only, while W dances a mazur step in place. This Fig is danced in place, slowly turning CCW. Cpl make only 2 complete turns during entire Fig.

- 1 In shoulder-waist pos, M step on L ft, bending L knee (ct 1); circle R ft, toe on floor, in a large CCW motion (cts 2, 3). Simultaneously, W dance one mazur step in place, beginning R ft. (Do not kick ft up in back.)
- 2 Beginning MR-WL, cpl dance one mazur step, turning slightly CCW in place.
- 3-24 Repeat action of meas 1-2 (Fig VI) eleven more times. Finish with M back to ctr on last meas and take Varsouvianna pos, facing LOD (CCW).

VII. VARSOUVIANNA AND CIRCLE

- 1-4 Cpl move fwd in LOD with 4 mazur steps.
- 5-8 M dance 4 mazur steps in place, while he leads W as she circles him CCW with 3 mazur steps and with one mazur step turns under the joined hands to finish again in Varsouvianna pos.
- 9-16 Repeat action of meas 1-8 (Fig VII), but on last meas M stamp RLR while W continues with one more mazur step, turning 1-1/2 times. Finish with ptrs facing, M back to ctr. Release ptr.

VIII. HEEL CLICKS IN CIRCLE

- 1-3 Ptrs facing, fists on hips, move LOD in circle with 3 heel clicks.
- 4 Turn 1/2 turn (M-CCW, W-CW) back to back with one mazur step.
- 5-8 Continue in LOD with 3 heel clicks and turn 1/2 turn (M-CW, W-CCW) to face ptr with one mazur step.
- 9-12 Dance 3 heel clicks in LOD, face to face, On meas 12, M stamp LR, W-RL (cts 1, 2), hold (ct 3).

IX. FINALE

- 1-14 W place hands behind back of head, M hold W in waist pos and dance 14 mazur steps turning CW and moving in LOD (CCW) in the circle.
- 15-16 M stamp RLR as he turns W to finish at his R, facing out of circle in pose: M L arm out (shoulder height, palm up), his R arm around W waist; W place both fists on hips.

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THE FRESNO FOLK DANCE COUNCIL



17TH ANNUAL FALL FOLK DANCE FESTIVAL

October 30 & 31, 1965 Fresno Memorial Auditorium

FOLK DANCE CAMP REUNION
SATURDAY

FEDERATION FESTIVAL
SUNDAY



SATURDAY EVENING

1. *At The Inn* Germany
2. *Setnja* Serbia
3. *Corrido* Mexico
4. *Menuetwalzer* Holland
5. *Shepherd's Crook* . . . Scotland
6. *Teton Mt. Stomp (P)* . . U.S.
 ❑ ❑ ❑ ❑
7. *Couple Hasapiko* . . . Greece
8. *Korobushka (P)* . . . Russia
9. *El Shotis Viejo* . . . Mexico
10. *Áis Giórgis* Greece



11. *Angus MacLeod* Scotland
12. *El Gaucho Tango* U. S.
 ❑ ❑ ❑ ❑
13. *That Happy Feeling* . . U. S.
14. *Bagi Paros* Hungary
15. *Never on Sunday* U. S.
16. *Marklander* Germany
17. *Ve' David* Israel
18. *Hambo* Sweden
 ❑ ❑ ❑ ❑
19. *Vrtielka* Slovakia
20. *Western Trio Mixer (P)* U. S.
21. *Fandango* England
22. *Lech Lamidbar* Israel
23. *Hofbrau Haus Laendler* Austria
24. *Rogha An Fhile* Ireland
25. *Milondita Tango* U. S.
26. *Polish Mazur* Poland
27. *Agattanz* Austria
28. *Karagouna* Greece
29. *Caballito Blanco* . . . Mexico
30. *Blue Pacific Waltz* . . . U.S.

SUNDAY AFTERNOON

1. *Armenian Miserlou* . . . Armenia
2. *Shuddel Bux* Germany
3. *El Mar Caribe (P)* . . . U. S.
4. *Ship O'Grace* Scotland
5. *La Encantada Tango* . . U. S.
6. *Scandinavian Polka* Scandinavia
 ❑ ❑ ❑ ❑
7. *Il Codiglione (P)* Italy
8. *Gaitanaki* Greece
9. *Dreisteyrer (Old)* . . . Austria
10. *Road To The Isles* . . . Scotland
11. *Bourrée à Trois de la Chaplotte* . . . France
12. *Siamsa Beirte* Ireland
 ❑ ❑ ❑ ❑
13. *Makazice-Bela Rada* . . Serbia
14. *Square Tango* England
15. *Schuhplattler Laendler* Austria
16. *Hesitation Waltz* . . . Scotland
17. *Doudlebska Polka* Czechoslovakia
18. *Zillertaler Laendler* Austria
 ❑ ❑ ❑ ❑
19. *Orlovskaya* Russia

20. *St. Bernard Waltz* . . . Scotland
21. *Zwei Reihe Polka* . . . Switzerland
22. *Apat-Apat (P)* Philippines
23. *Hambo* Sweden
24. *Milanovo Kolo* Serbia
25. *Biały Mazur* Poland
26. *Polka Sa Nayon* . . . Philippines
27. *Anniversary Two-Step (P)* . U.S.
28. *Zweifacher*
 (Die Alte Kathe) . . . Austria
29. *Ha'Shual* Israel
30. *Brandiswalzer* Switzerland



PROGRAM

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17	18	19	20	21	22	23			
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New Record Releases

. By Jack Sankey

(Note: There were so many excellent dances taught at University of the Pacific Folk Dance Camp this year that we will have to list them in two separate issues. Some of the most popular ones are as follows:

- FRANCE: *Bourrée à Trois de la Chapelotte* - BAM 267
Bourrée Croisées - BAM 266
Bourrée Droite - Uni-Disc EX 33-173
- ENGLAND: *Fandango* - HMV 7EG8665
Margaret's Waltz - HMV 7EG8669
- HUNGARY: *Bagi Paros* - Crossroads 4001
Lakodalmi Tanc - Crossroads 4002
- IRELAND: *Glencar Reel* - Lon. TW 91218
Rogha an Fhile - Lon. TW 91289
- ISRAEL: *Erev Ba* - Tikva 98
Debkat Dayagim - Tikva 24
- GREECE: *Gaitanaki Rodou* - Folkraft LP 6
Menousis - Folkraft LP 6
- MACEDONIA: *Adana* - Folkraft LP 25
Sadilo Mome - Folkraft LP 25
- SWITZERLAND: *Il Sot da Crusch* - Col. SEVZ 542
Trull-Masolike - Col. SEVZ 551
- ARGENTINE: *Tingo Tango* - Palette 4528

SQUARES

- | | | |
|---------------|-------|---------------------------------|
| BLUE STAR | 1767 | Rubber Dolly - Hoedown |
| | | Boyne Highlands Stomp - Hoedown |
| GRENN | 12076 | Clementine - Flip |
| | | Caller: E. Johnston |
| HI HAT | 321 | Livin', Lovin', Laughin' - Flip |
| | | Caller: L. McCormack |
| KALOX | 1048 | Lone Star Rag - Hoedown |
| | | Latin Hoedown - Hoedown |
| MAC GREGOR | 1074 | I Got Mine - Flip |
| | | Caller: B. Ball |
| SETS IN ORDER | 157 | Chaining the Ocean - Flip |
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DANCERS INTERNATIONALE - Intermediate and Advanced Class. Monday nights, 8 to 10 P.M. 3820 Kansas Street, Oakland
Instructors: Millie and Vernon von Konsky.

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

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

MILLIE and VERNON von KONSKY . invite you to dance with them, at Frick Jr. High School, 2845 - 64th Avenue, Oakland. Friday Nights, 8 to 10 P.M. 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 to 10:30 P.M. at Stoner Avenue Playground, Los Angeles. Teacher: Dave Slater.

C F U BALKAN DANCE CLASS - Tuesdays, Slovenian Hall, Vermont and Mariposa Streets, San Francisco, from 8 to 10 P.M.
Instructor - Edith L. Cuthbert

DIAMOND 20-30 CLASS invites you to dance with them Fri.Nites. Beginners 8 to 8:45; Intermediate/Advanced 8:45 to 10:30 Diamond Recreation Center - Hanley Road off Fruitvale Av Oakland. Instructor - Dolly Seale Schiwal.

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PARTY PLACES

Editor's Note: Requirements for securing a listing in PARTY PLACES are 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.

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. Ramblers-Big Circle.
Burlingame Recreation Center, Burlingame.

CHULA VISTA

Every Friday Night - 7:30 to 10. The Folklaenders.
Mueller School, 715 I Street, Chula Vista.

COMPTON

Tuesdays (nearest a Holiday) 7 to 10. Compton Co-op.
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

October through May--Every Sunday from 7:30 to 11. Central Valley Folk Dancers. Danish Brotherhood Hall, Yosemite and Voorman Streets, Fresno.

June through September--Every Sunday, 7:30 to 11 at Old Pavilion in Roeding Park, 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.
2nd Thursday each month - 7:30 to 10:30. Long Beach 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 St.
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.

PARTY PLACES

LOS ANGELES (continued)

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

MARIN

3rd Saturday each month - 8:30 to 12. Hardly Ables Folk
Dance Club. 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, Calif.

OAKLAND

Every Thursday Morning - 9:30 to 11:30. East Bay Women's
Dance Circle, Eagles Hall, 1228 - 36th Ave., Oakland.
Every Thursday - 8 to 10:30 p.m. Oakland Folk Dancers.
Hawthorne School, E. 17th & 28th Avenue, Oakland.
4th Friday each month - 8 to 11:30. Seminary Swingers.
Webster School, 8000 Birch St., 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.
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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 Jr. High School., 18th & Wilcox.

RIVERSIDE

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

SACRAMENTO

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

PARTY PLACES

SACRAMENTO (continued)

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 to 10:00 - San Diego Folk Dancers.
Food & Beverage Bldg., Balboa Park.

Every Tuesday night - 7:30 to 10:00 - Cabrillo Folk Dancers'
Beginners. Food & Beverage Bldg., Balboa Park.

Every Thursday night - 7:30 to 10:00 - Cabrillo Folk Dancers.
Food & Beverage Building, Balboa Park (Advanced)

SAN FERNANDO VALLEY

Last Friday each month - 8 to 11. West Valley Dancers.
Canoga Park Elementary 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.)

2nd Saturday each month - 8 to 12. Mission Dolores Belles
and Beaux. Genova Hall, 1062 Valencia Street.

3rd Saturday each month - 8:30 to 11:30. The Fun Club.
362 Capp Street, San Francisco.

4th Saturday each month - 8 to 12. Cayuga Twirlers.
Genova Hall, 1074 Valencia Street, San Francisco.

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, 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 p.m.
Santa Monica Folk Dancers. Miles Playhouse, Lincoln
Park, 1130 Lincoln Blvd. Special Party Night - 4th Sat.
each month, except December - 11:15 p.m.

SONOMA

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

PARTY PLACES

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 St., 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 Blvd.

*(Additional Directory information can be obtained by sending
50¢ to the Federation Office with a request for a Federation
Directory.)*

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Echoes *from the* Southland

By Perle Bleadon

FIESTA FOLK DANCERS

This fun-loving group is rapidly increasing its membership, and the party nights which are held on the first Friday of each month continue to bring many guests who enjoy the novelty themes immensely. The Hawaiian evening, with the lovely decorations, beautiful exhibitions and added attraction of Miriam's teaching of the *Hukilau* was met with great enthusiasm. Three active and hard-working members were presented scholarships to Santa Barbara. They were *Francis Eisenberg*, *Vid Charette* and *Miriam Dean*.

FOLKLANDERS FOLK DANCE FESTIVAL

The Folklanders held their annual festival the weekend of September 25 and 26, with a two-hour institute on Saturday afternoon and an evening party. Dancing at the Chula Vista Gym on Sunday afternoon was preceded by a Council meeting.

LONG BEACH CO-OP

Donna Tripp sends in news of the Co-op's new officers: . . . Chairman, *Grace Dimmick*; Treasurer, *Doug Tripp*; Federation Delegate, *Al Vincent*.

VIRGILEERS

Plaudits to *Inez Taylor*, versatile party chairman, for bringing the theme and entertainment from the mysterious (?) East via the Philippines, to the VIRGILEERS recent party. It was a gala evening, with many of the dancers in Philippine costume. Entertainment was supplied by *Miss Winnie Rivera* and her young friends. They presented *Kuratsa*, Philippine version of "*La Cucaracha*" and *Tinikling*, which were highly acclaimed. *Miss Rivera* is the daughter of an attache of the Philippine Consulate. Her father and his noted companions later joined in *Apat Apat*.

MORE THE MERRIER FOLK DANCERS

Hans and Norma Zanders' recent Hawaiian party was a tremendous success. Many of the dancers were in Hawaiian costumes. The decorations, which were made by members of the group, were lovely. Some of the very scenic and interesting pictures were brought in from Hawaii by *Monica Johnson*. *Rose Stahlhut* and *Virginia McGuigan* directed 8 girls in several typical Hawaiian dances. Three students of *Mrs. Spears*, of *Betty Thomas Studios*, presented 3 very exciting dances. The recent weekend up at Valley of the Moon was very well attended by members, who swam, danced, hiked, sunbathed and ate, while enjoying *Hans'* surprise exhibitions and pictures of the recent Catalina weekend attend-

ECHOES (continued)

ed and enjoyed by many, many folk dancers.

SILVERADO FOLK DANCERS

The summer season brought on a reunion of former Silverado members. *Virgil & Barbara Mac Dougal* and daughter *Heather*, and *John & Betty Simpson* enjoyed dancing some of their old favorites. Silverado President, *Dorothy Singleton*, recipient of a scholarship at Santa Barbara Folk Dance camp, will be favoring the club with her excellent dance instruction using all the new material. Vice President, *Ruth Graeber*, again a hostess for the International Beauty Congress in Long Beach, reported lots of use for her Spanish and Greek among the pretty girls. *Ruth Birns* attended summer school in Tokyo, has hiked up to Mt. Fuji to view the sunrise; she also enjoyed seeing some folk dancing while there. *Don & Mary Knight* returned from an extended trip to the middle west and north west in their camper, and reported a delightful journey. (Contributed by *Mart Graeber*)

EL SERRENO FOLK DANCERS

Six members of the EL SERRENO FOLK DANCERS again became Italian tarantella dancers at the Festival of the Madonna of Mt Carmel during July. They were *Josephine Civello*, *Bill Abbate*, *Charles Caplan*, *Virginia Saar*, *Herm & Donna Lack*. *Harry Cimring* has assumed an editorship on the Bulletin of the Los Angeles Dental Society (also exhibiting his paper mosaics at a hobby show). *Bob and Bobbie Gold* foresook the El Serreno group temporarily to tour Europe. *Millie Alexander* took on the dilettante role of cooking for a children's camp for two weeks and continued for a total of two months. *Sol & Sylvia Gavurin* have had woodcuts and paintings in recent art shows (*Harry Cimring*)

WEST VALLEY FOLK DANCERS

Mel Wilson has been conducting an 8 to 8:30 workshop for those interested in concentrated work on intermediate dances. President *Walter Philipp* and wife, *Lottie*, have started a beginners' class. For information, call *Lottie*, 347-4078. Congratulations and many more happy years to *Vionne and Felix Kallis* on their 35th Wedding Anniversary. Both have been enthusiastic dancers and dependable workers since the groups' inception. We shared in their joy at son *Rurick's* recent San Diego art and ceramic exhibition. We've missed daughter *Toni* this summer. We understand she's been pretty busy since her graduation from University of California, Santa Barbara. Among her serious interests was classical flamenco dancing.

(submitted by *Jean Glasser*)

SANTA BARBARA

SANTA BARBARA FOLK DANCE CLUB and LOS BARBARENOS FOLK DANCERS, OLD SPANISH DAYS, INC., and the SANTA BARBARA RECREATION

ECHOES (concluded)

DEPARTMENT are to be congratulated on their recent LA FIESTA Festival. Their excellent program and fine exhibitions were thoroughly enjoyed by a large crowd of dancers and spectators. THE MORE THE MERRIER FOLK DANCERS of Inglewood, CYGANY DANCERS of San Diego, LOS ANGELES SCOTTISH COUNTRY DANCERS, EL MONTE FOLK DANCERS, MARY AND JERRY BROZIK and their Company and SOLVANG FOLK DANCERS, provided the colorful exhibitions. We wish to thank the people of Santa Barbara for their usual warm hospitality.

WESTWOOD CO-OP FOLK DANCERS

Congratulations to former *Anita Simpkins* and *Jack Roff* on the birth of their son David Alexander on the first of May. We are now at work on our next Regional Festival at CENTURY CITY in co-operation with WESTWOOD ARTISTS' ASSOCIATION, Monday evening, November 1. Please do come and WEAR COSTUMES. This will herald the event of two interesting weeks at Century Square.

THIS AND THAT

The dedication of Santa Monica's new MALL will take place on November 14, with a presentation of *Madame Butterfly*, after which, from 5:30 to 10 P.M., the Santa Monica Folk Dancers and Chamber of Commerce are sponsoring a folk dance festival. Please do WEAR COSTUMES. Everyone is welcome.

Al Vincent is busy working on the Treasurer's Ball to be on Saturday evening, November 13, at Sportsman's Park.



Dick Oakes and Don Greene - GANDY DANCERS Photo: John Chesluk

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COUNCIL CLIPS

FRESNOTES

Thank you, *Cecilia*, for a job well done. We have enjoyed reading your articles.

CENTRAL VALLEY FOLK DANCERS announce their new officers for 1965-1966 as follows: President, *Dick Woertendyke*; Vice President, *Walter Steinhauer*; Secretary, *Mildred Steinhauer*; Treasurer, *Mildred Otter*; Council Representative, *Eva Wight*; Alternate Council Representative, *Muriel Markentine*; Auditor, *Edith Swadley*.

The FROLICKERS hosted the memorial dance for *Mary Spring* on Friday, July 23, 1965, at Roeding Park. This affair was sponsored by THE FRESNO FOLK DANCE COUNCIL. Mary was a member of the Frolickers for many years, as well as being their director. A varied program of folk, line, contra, and square dancing was presented. The callers were *Frances Peters*, *Bob Frost*, and *Rafael Spring*. The delightful weather encouraged a large spectator audience, as well as a fine group of dancers. *Laurenze Kennedy* presented a eulogy to Mary. A scholarship fund is being established in Mary's name at the University of the Pacific and anyone who wishes to contribute to the Mary Spring Scholarship may do so by mailing his contribution to *Lois Willap, 3374 East Simpson, Fresno, California*. A substantial sum was collected during the evening.

The SQUARE ROUNDERS started their summer by a fun-filled outing to Lake Success. Later they journeyed to Kingsburg for a surprise house-warming for *Ed and Ruth Boring*, who have just settled in their lovely home there. Ed was caught in the shower and had to remain there while everyone had the grand tour of their home. Delicious food was prepared by the "womenfolk", and then, to compensate for the calories, *Vera Jones* set up her music for an evening of folk dancing.

Mary Pacifini of the SQUARE ROUNDERS has recently returned from an extensive and interesting trip south of the border. Like a true folk dancer, she witnessed folk dancing in most of the South American countries, with one of the most colorful being that in Cuzco, Peru, the one-time capitol of the Inca Empire, and also in various Mexican cities. The Ballet Folklorico de Mexico, in Mexico City, at the Instituto Nacional de Belas Artas, was the most spectacular performance of folklore ever witnessed by her. She described it as a fiesta of dance, color, and music-a whirlwind of beauty, and adds that it was so beautiful she attended three performances.

The VINEHOPPERS met during the summer months in homes of the members, and for variety had a steak fry and a house-warming

COUNCIL CLIPS (continued)

for *Jim and Peggy Ann Scott* in their new home, and participated in a swimming party, followed by a picture party, to end the summer activities. They will be on hand at the Hospitality booth to greet all of you at FIESTA IN FRESNO.

The VINEHOPPERS have chosen the following officers for the 1965-1966 season: Chairman, *Ray Hosier*; Secretary, *Ann Moucka*; Treasurer, *Lyman Parcelles*; Council Representative, *Hill Adkins*.

The FRESNO FOLK DANCE COUNCIL no longer has an organized exhibition group, but a number of enthusiastic dancers have kept busy filling engagements. One evening they danced a two-hour program on the Fulton Mall as a part of the Five Arts Festival, and then dashed out to the 509 Club and did a thirty-minute program for the V.A. Hospital Employees' Association, who made a nice donation to the Council treasury. Again, as for many

years they danced for the International Institute's Old World's Fair. At a later date a group of fifteen dancers presented a half hour program of Israeli dances for the Hadassah Society at their annual benefit barbecue to help support their hospital in Jerusalem. Thanks to the guidance of *Vera Jones* this "exhibition" group has been very active.

"Kids' Night at the Park" was an event of the early summer. Over 100 active, enthusiastic youngsters from the Fresno Recreation Department's folk dancing program, taught by *Vera Jones*, cavorted under the stars on the old slab at Roeding Park and started the Fresno Folk Dance Council's summer season of Friday parties in fine style.

Lucille Adkins, 1617 N. Delno, Fresno

GREATER EAST BAY FOLK DANCE COUNCIL

New Beginners' Classes lead the Fall parade of Folk Dance events in the Greater East Bay Council area. DANCERS INTERNATIONALE sponsored the first class to get under way September 13 and taught by *Milzie and Vern von Kinsky*. The one hour classes Monday evenings will be from 7:30 to 8:30 in Laurel School, Kansas and Patterson Streets, Oakland. The regular two hour club session will follow. Beginners may attend if they wish.

The OAKLAND FOLK DANCERS Beginners' Classes start Friday evening, October 1, with *Jack Pinto*, regular club teacher, instructing in Hawthorne School, 28th Avenue and East 17th Street in Oakland.

GARFIELD FOLK DANCERS' Beginners' Class continues on Monday evenings with *Edna Spalding* teaching.

A German Party inaugurated the new series of monthly parties planned by DANCERS INTERNATIONALE. It was held at Laurel School Saturday night, September 18.

The GARFIELD FOLK DANCERS held their regular party the same evening in Le Conte School, Russell and Ellsworth Streets, Berkeley, according to *Dave Blakemore*, who has succeeded *Harry Waterbury* as club president. His official staff includes *Al Sultan*, vice president; *Pat Rhodes*, secretary; and *Ron Berk-*

COUNCIL CLIPS (continued)

heimer, treasurer.

A Ninth Anniversary celebration features the OAKLAND FOLK DANCERS' Fifth Thursday Party, September 30. *Vera Cuthbert* is in charge of arrangements. *Theresa Mirizzi* is the new president of the club, which has had *Bee and George Thomas* as summer replacements while *Jack and Lorraine Pinto* vacationed.

Ray Oppen continues as president of DANCERS INTERNATIONALE, with *Dr. Arthur Emmes*, vice president; *Anna Mirizzi* (*Theresa's* mother), treasurer; and *Carol Wheeler*, secretary.

New president of the PANTALOONERS is *Bill Damreau*, succeeding *Louise Schillaire*, who is now teaching a new dance group in Emeryville. *Bill's* helpers include *Bob Bieghler*, vice-president and *Melva Simionato*, secretary-treasurer.

SEMINARY SWINGERS will be first to be "scared" when they hold their Hallowe'en party Friday evening, October 22, in Webster School. *Harlan Beard* will be caller.

We almost forgot - *Walter Ollerich and Louella Brooking* of the OAKLAND FOLK DANCERS were married Saturday, August 7, in St. Paul's Lutheran Church. A reception followed at Glenview Women's Club.

SAN LEANDRO's CIRCLE-UP FOLK DANCERS enjoyed the Labor Day weekend at Slye Park Dam, according to *Bert Work*, their dance teacher.

Lois Blazic and Slava Tallarico of the BALKANEERS spent two months visiting relatives in Istria, Yugoslavia. Their teacher, *Wilma Hampton*, tells us that they danced many Kolos where no music was available, so everybody sang.

The JOLLY JEFFS plan another mystery trip in October with *Al and Hildy Schafer* planning the details. However, no mystery was involved in the two week tour of the Hawaiian Islands for a dozen JOLLY JEFFS in mid-September. The six couples were *Wes and Eleanor Huntze*, their dance teachers; *Agnes and Dave Owen*, *Thelma and Van Peebles*, *Edith and Jim Lomba*, *Gladys and Warner Smigelow and Phyliss and Larry McKee*.

A luau was held for the Hawaii-bound JEFFS in August at the home of *Julia and Marion Paulovich*. Co-hosts were *Alpha and Ed Drago*.

A party in November will mark the 19th Anniversary of the JOLLY JEFFS.

G. Cliff Nickell, 3914 Agua Vista St., Oakland 94601

MARIN DANCE COUNCIL

I saw a preview of the new calendar for 1966, which will be available this month for ONE DOLLAR. *Mary Vezie's* drawings are as skillfully depicted as were *Marian Gault's*; we thank these two talented gals for their generosity. *Frank Kane* did the cover, *Vi Desheimer* did the typography and layout work, and Marin's Costume Clinic helped with the research.

College of Marin wrote a thank you note to our Council, in

COUNCIL CLIPS (continued)

which we were commended for the careful usage of their facilities for the Festival. It pays to be a good camper. We have also found friends with the Masons, who annually rent us their Hall in San Rafael for our New Year's Eve party, The Karlstad Ball. Reservations are now open.

A Beginner's Class started in September at the American Legion Hall, San Rafael. *Marie and Joe Angeli* are the teachers.

Associate Members of our Council are now entitled to a vote, but their combined votes cannot overrule those of the Club representatives. That was a long drawn out controversy, now settled as the result of a few wise words from *Clip Clippinger*, president of the Whirlaways.

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

PENINSULA COUNCIL OF FOLK DANCE GROUPS

The GAY NIGHTERS of SAN JOSE will resume their Saturday monthly party in October. Their new president is *Florence DiCicco*.

New Council Officers are: President, *Jules DiCicco*; Vice President, *Roy Torburn*; Secretary, *Beverly Vickland*; Treasurer, *Gene Fuller*.

The Peninsula has a new teen group called "TEEN FOLKDANCERS". They meet in Menlo Park and are taught by *Shirley Eastman*.

David Frishman, who is a member of this "TEEN" group, won the Peninsula Council's Scholarship.

The BARRONADER's new Beginners Class, taught by *Edith Thompson*, will commence in October, and continue every Wednesday at 7:30 P.M., at Barron Park School, in Palo Alto.

Lydia Strafelda, 734 Sunshine Court, Los Altos

REDWOOD FOLK DANCE COUNCIL

Last July 23 the SEMINARY SWINGERS of Oakland held their monthly party, celebrating, as well, *Stan Valentine's* birthday. *June Schaal* announced a rummage sale the clubs in Santa Rosa were having in order to raise money to help pay for expenses relative to the regional festival in Santa Rosa in May 1966. Articles of all kinds were donated by these wonderful people. Apparently that did not seem enough for them to do. *Roi Parttridge* suggested a collection of money be taken, with the result that at the end of the evening over \$33.00 was donated by the SEMINARY SWINGERS. We will be forever grateful to these generous people for helping to make our financial festival problems a great deal lighter. We sincerely thank you.

Dee Rossi, 1965 Grosse Avenue, Santa Rosa

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

Sacramento folk dancers have resumed their indoor dancing after dancing out under the stars the past summer in William Land Park at the Village Green, Carmichael Park, Taylor's Shopping Center, and at Arden Fair in the Mall.

COUNCIL CLIPS (concluded)

Dona Brakebill and *Linda Cochrane* were Federation Scholarship winners, and Sacramento Council Scholarships went to *Irene Hendricks*, *Joanna Kaulik* and *Margaret Rich*.

Enjoying the cool and beautiful Northwest this summer was *Wae Steadern*, who journeyed to Bellingham, Washington, for a week of dancing instruction at Northwest Folk Dance Camp, held at Western Washington University.

Folk Dancers in colorful costumes danced at the California State Fair in Sacramento on September 12, in the evening.

The PAIRS AND SPARES Club enjoyed a picnic and country dance at Alto Mesa Hall on August 13. On August 28 and 29 the PAIRS AND SPARES FOLK DANCE CLUB held an outing at Pine Acres. Activities were swimming, fishing, boating, horseback riding, gold panning and folk dancing Saturday evening.

Council Officers for the present year are: President, *Lawrence Coulter*; Vice President, *Don Jernae*; Secretary, *Joanna Kaulik*; Treasurer, *Mildred Coburn*; Director of Extension, *Phyllis Enos*; and Board Members, *Jim Oxford* and *Bill Pompeit*.

Reserve the date of November 21 for dancing in Sacramento. More information to follow.

Marjorie Blom, 2512 O Street, Sacramento

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

Danilee Douglas, who has magnificently served the Council as Publicity Director during the administrations of seven consecutive presidents, has withdrawn. She needs more time to keep up with her many duties elsewhere. Her successor is *Elizabeth Fuller*, experienced in publicity for Chango.

The 1965 Scholarship Fund of the Council was tapped to advance the money for two young people from San Francisco to attend Stockton Folk Dance Camp. The winners were *Paula Levitha* (she has already taught one of the dances learned at Camp) and *Andrew Murney*. (Andy is celebrating his very recent marriage to *Teresa Bloodworth*).

RIKUDOM ISRAELI DANCE GROUP's exhibition on the grass Quadrangle of the College of Marin was outstanding in performance, unusually colorful, with varied costumes, musical instruments and background decorations. There was a very helpful accompanying narration about the historic influence on Israeli dances as members of the Druids, Arabs, Yeminites and Hassidic tribes joined the big group.

SAN FRANCISCO CARROUSEL's new officers for 1965-1966 are:---
Grace Nicholes, President; *Bill Beaton*, Vice President; *Henrietta Danaeaeu*, Secretary; *Maurice Resnick*, Treasurer. The Club is so full of new policies and other announcements, President Gracie has revived its "CALLIOPE" publication. Get yourself a copy from Mrs. Grace Nicholes, 2577 San Jose Street, San Francisco 94112. This Club will grow and you'll want to participate!

Leonora R. Ponté, 580 McAllister St., Apt. 211, S.F. 94102

CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH, INC

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1965 FESTIVALS

**

1965 SPECIAL EVENTS

1966 FESTIVALS

OCTOBER 24 - LONG BEACH

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1:30 - 5:30 P.M.
Long Beach Municipal Auditorium
Convention Hall - 2nd Floor

NOVEMBER 13 - LOS ANGELES

1:30 P.M. - Institute
8:00 P.M. - Treasurer's Ball
Sportsman's Park, Los Angeles

DECEMBER 12 - SANTA MONICA

Hosts: Santa Monica Folk Dancers
1:30 P.M.

JANUARY, 1966 - PASADENA

Hosts: Pasadena Folk Dance Co-op

JUNE 26, 1966 - LOS ANGELES

Hosts: Westwood Co-op

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Fiesta in Fresno

Saturday

1:30 - 4:30 Institute

8:00 - 12:00 Dancing

U.O.P. Camp Reunion

Sunday

12:00 - 1:30 Assembly Meeting

1:30 - 5:30 - Dancing

Memorial Auditorium

Hosts: Fresno Folk Dance Council

NOVEMBER 21 - Sunday - Sacramento

Treasurer's Ball

Memorial Auditorium

Host: Leo Hammer and Committee

SPECIAL EVENTS

OCTOBER 10 - Sunday - San Francisco

Columbus Day Celebration

Fisherman's Wharf

NOVEMBER 25 - 28 - San Francisco

KOLO FESTIVAL

For information contact:

John Filcich, Festival Folk Shop

161 Turk Street, San Francisco

OCTOBER 3 - Sunday - Vallejo

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Community Center

225 Amador Street

1:00 - 5:30 and 7:30 to 10:30

Hosts: Sunnyside Folk Dancers

OCTOBER 17 - Sunday - San Francisco

Kezar Pavilion

Stanyan & Waller Streets

1:30 - 5:30 - General Dancing

Hosts: Mission Dolores Belles & Beaux

DECEMBER 5 - Sunday - San Francisco

Portola Recreation Center

Felton & Holyoke Streets

1:30 - 5:30 - General Dancing

Hosts: Sunsetters

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*Atanas KOLAROVSKI of Skopje will be back in the U.S. next summer -- 1966 -- write for further information.

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