

APRIL 1966



# Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING

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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

April 1966

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## TABLE OF CONTENTS

April Folklore . . . . .	1
Costumes of Scotland . . . . .	2
Gems of Advice . . . . .	5
Folk Dance Camp - Stockton . . . . .	7
Statewide Concert 1966 . . . . .	9
Viewpoint (President's Page) . . . . .	12
Classified Ads . . . . .	14
Dance Description Macdonald of Sleat (Scotland) . . . . .	18
Blossom Festival . . . . .	19
Festival Program . . . . .	20
Party Places . . . . .	27
Record Shops . . . . .	30
Echoes from the Southland . . . . .	31
Ukrainian Easter Eggs . . . . .	33
Scholarship Benefit Party . . . . .	34
Council Clips . . . . .	35
Rose Festival (Santa Rosa) . . . . .	39
Calendar of Events . . . . .	40

## ON OUR COVER



Robert Beggs - Scottish Kilt and  
Bagpipes

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# APRIL FOLKLORE

. . . . . Liesl Barnett

April usually signifies the arrival of Spring. Snows have thawed or are in the process of doing so; grass is beginning to grow; the first pale green leaves make their appearance and nature is imbued with many other signs of reawakening.

Easter customs around the world are well known and have been described on many occasions and in many issues of LET'S DANCE. In this issue, therefore, we shall not say anything about the many customs connected with this religious observance. We shall, rather, concentrate on some of the lesser-known spring rites.

Belgium celebrates the feats of the horse, Bayard, at the first sign of Spring. It is usually held during the latter half of April, but the exact date is subject to change. The Emperor Charles the Great (Charlemagne) first decreed the observance of this celebration. The festival consists of the acting out of Belgium's favorite legend. They tell of how Charlemagne took Bayard from his owner, Rinaldo, who had incurred the emperor's disfavor. Disguised as a blind begger, Rinaldo came to court and requested permission to mount the huge horse claiming that its supernatural powers could restore his sight. Once in the saddle, Rinaldo announced that he could once again see. The horse, recognizing his master's voice, took off in a gallop. Amazed at what he believed to have been a miracle, Charlemagne ordered that "henceforth we shall celebrate this event with parades, crosses and banners, for we have seen a miracle happen."

In Austria, Hungary, and parts of Czechoslovakia the devout follow their priests into the orchards for the blessing of the trees. It is a religious ceremony and its only claim to being folk-loric is that it is an occasion when one can see the beautiful old folk costumes in all their splendor.

The "dousing of the girls" is a custom in favor with peasants in south-east Austria, Hungary, Czechoslovakia, and some other parts of Roumania and Yugoslavia. On Easter Monday the young men use this odd means to announce to everyone which girl they have chosen for this "token of betrothal." While the girls walk to church, wearing their best costumes, the boys try to douse them with buckets of ice-cold well water. Why the water, is not clear, unless this, too, is a fertility rite, water being necessary to life.





# Costumes of Scotland

Scottish Dress, consisting mainly of the KILT and the PLAID, originated when the wearer wrapped part of a cloth around his body and fastened it with a belt which gathered the material in loose folds below the waist. These folds, later shaped into accurate pleats, developed into the KILT. The other end of the cloth was thrown over the shoulder; generally one corner was pinned to one part of the TARTAN or shirt. When extra warmth was desired the TARTAN cloth was spread across the shoulders in the form of a cloak. In modern form the KILT and the PLAID (cloak) are separate garments, though the older form is also correct.

It should be pointed out that the words "Tartan" and "Plaid" are not synonymous. The Plaid is a garment in its own right; a detached length of tweed worn rather like a rolled blanket over one shoulder and used on occasion like a wrap-around cape. A Tartan is a "woolen or worsted cloth woven with lines or stripes of different colors, crossing each other at right angles, so as to form a definite pattern", according to the dictionary.

This older form of dress is known as a BELTED PLAID and takes about seven double yards of Tartan. The modern "Little Kilt" is about seven yards long and just long enough to reach the floor, and no more, when the wearer is kneeling; that is -- mid-knee. SETT means pattern and is repeated until the desired length is obtained.

The rest of the man's clothing consists of a tweed vest and jacket, shirt, tie, wool stockings, sporran, brogues, Balmoran bonnet or the Glengarry style cap. Formal dress has a velvet waistcoat and a ruffled stock at the throat. As the "do's and don'ts" of Scottish dress are rather complicated, it is best to be guided by a "Highland Shop" outfitter when purchasing a costume.



A woman's dress for day wear is a kilt-skirt, which is, of necessity, cut on somewhat different lines than a man's. A tweed or other jacket (refer to the 3 sketches on Page 3) and usually stockings above the knees. A sporran is never worn by a woman.

For evening a skirt of Tartan silk with any suitable bodice and an arisaide of silk pinned to the shoulder and hanging down the back is the costume. Many ladies prefer a plain evening frock with Tartan sash fixed to the shoulder with a brooch.

If one does not have a clan Tartan or a district Tartan, one may correctly wear either the Jacobite or Caledonia Tartan.

The woman's dress was developed directly from the man's Belted Plaid and survived until the mid-eighteenth century.



## SCOTTISH DRESS (continued)

Note especially the decorative tongue of the belt in the illustration (Page 4) Today it is worn only near Edinburgh and while the underskirt has disappeared, it is bolstered out by several petticoats. The colors are gay and bright and always striped. Even the apron has stripes and is turned up with the skirt, and sometimes the skirt is brought over the head like a cloak.

A matching skirt and bodice worn with a white blouse and Plaid is simple everyday wear that has changed little since very early times. The Plaid is worn as shown (on Page 4) and is wrapped over the left arm, thus helping to support the weight of a child or whatever is being carried.

Audrey Fifield



SCOTTISH DRESS  
FOR WOMEN



Sketches by  
Audrey Fifield

*SCOTTISH DRESS*

*Mid-18th Century Costume*



*19th and 20th Century Costume*

*Audrey Fifield*



# Gems of Advice

(Reprint from "Reel and Strathspey" December 27, 1965)

POSTURE: Vitally important! Scottish Country Dancing is partly a lesson in standing properly. Dance as though someone were pulling up on a cord attached to the top of your head.

TEMPO: Don't rush so, in dancing! We do both reels and strathspeys too fast, as though to catch a train. Put everything into your dancing, yet look as though you had all the time in the world. Work for ease of movement; develop "controlled abandon."

FOOTWORK: If good, it makes for agile dancing. But Miss Milligan prefers to hear about her dancers---How beautifully they stand! How happy, gay, and spontaneous they are! Don't worship feet. Footwork is only part of Scottish Country Dancing; the body's whole attitude conveys the spirit of the dance.

HANDING: Offer hand on the first beat of the music, join hands on beat two. Handing adds to social feeling, but also shapes the dance when properly done. Your hands are attached to your arms; in turning, use your biceps! If turns are difficult, partners press forearms together. Your arm should never be straight; always bend it a little at the elbow to get the use of the biceps.

SKIP-CHANGE: The skip is not the most important part of the step -- the forward movement after it is. Think of flight.

LEADING UP MIDDLE FROM SIDE LINES: Join nearer hands so that reaching the top, partners have the same distance to cover as they cast off. If right hands are joined, one partner may be nearer the side than the other and symmetry is broken.

DOWN THE MIDDLE AND UP: Many couples dance too far down the set and haven't time to get back properly. Turn to return at the end of the fourth bar, not during the fifth bar.

REELS OF THREE: You are entering a figure of eight---don't dance straight ahead! Imagine a figure of eight painted on the floor, and enter on the curve of its loop.

BALLS: Ball planners should choose dances from RSCDS books----dances most people will know no matter where they are from. There are too many new dances appearing, yet there is really very, very little new in them. Remember that people of all ages like to attend balls. Balance the fast and slow. A good pattern to follow is reel, strathspey, jig, strathspey, reel, etc. This does not slow the tempo of the program. Of course too many 48-bar strathspeys should be avoided. An occasional medley makes a pleasant change. Vary dance formations on the program; successive dances should not have the same pattern.

## GEMS OF ADVICE TO SCOTTISH DANCE ENTHUSIASTS (continued)

To insure good timing, have a competent and experienced M.C.

FORMAL WEAR: The belt and silver buckle and tartan hose should be worn by men only with evening dress. Tartan ties should never be worn with a kilt. Many men in Scotland are abandoning velvet doublets as too hot for dancing (what would they do in California!), and instead are wearing white silk shirts with clerical-type collars, jobot, and full sleeves fitted into a cuff---considered correct for evening wear. Ladies should wear sashes only with floor-length gowns.

SKIRT-HOLDING: Skirts are held only for a practical reason---- to clear a floor-length skirt while dancing, and it should be lifted only enough to free foot movements. Never hold a skirt to the sides.



20th Century  
New Haven  
Fish Wife

Audrey Fifield



# *Folk Dance Camp*

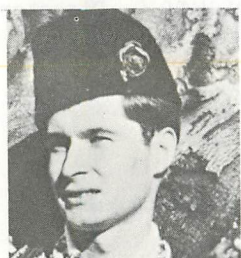
## UNIVERSITY OF THE PACIFIC

### Jul. 24 - Aug. 6, 1966

The University of the Pacific announces another top-faculty for the 19th Annual Camp, with three over-seas faculty and four others who have recently done further research in the "old country." Most appear only at Stockton Camp.

Balkan dances will be presented by ATANAS KOLAROVSKI, dance specialist from Skopje, our own ANATOL JOUKOWSKI, who spent the past summer in his "old homeland" and DENNIS BOXELL, who likewise spent the summer in Europe.

CARMEN IRMINGER returns from Zurich, Switzerland, and HUIG and FINA HOFMAN from Belgium. This adds up to some more fascinating intermediate dances.



GERMAIN and LOUISE HEBERT bring more dances from France, particularly from Berry, as featured in the February issue of LET'S DANCE.

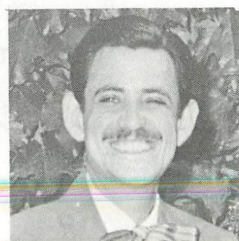


ANDOR CZOMPO returns with more styling and new dances from Hungary. The fine exhibition group now trouping the U.S.A. has brought Andor some new sound tracks for use at Camp.

A last minute staff addition returns AL PILL from Oaxaca, Mexico, with more Mexican dances.

NED and MARIAN GAULT will bring another newly choreographed Tango

JERRY HELT will bring more fun with American Squares



## FOLK DANCE CAMP (1966 Edition) (continued)

A whole battery of specialists team up for two hours daily of theory, including fundamental dance movements, how to lead (partnering), how to teach the basic steps, and problems of teaching. This will be our most complete theory section and will feature MADELYNNE GREENE, NED GAULT, JACK MCKAY, VERA HOLLEUFFER and others.

A separate, but closely coordinated workshop for elementary school teachers, features BUZZ GLASS, CARMEN IRMINGER, HUIG and FINA HOFMAN, GERMAIN and LOUISE HEBÉRT, and VYTS BELIAJUS.

Two big opening parties, two nationality dinner dances, daily "late, late" dancing, daily folk lore assemblies, fine food and air-conditioned wooden floored dance halls, contribute to making Camp "like a trip abroad."

For additional information contact: LAWTON HARRIS, Director Folk Dance Camp, University of the Pacific, Stockton, Calif.

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write for information if you are interested.

\*\*\*\*\*



# STATEWIDE CONCERT 1966

It is again my privilege to direct and produce the 1966 Statewide Concert which will be presented on Saturday evening, May 28, 1966, at 8:00 o'clock in the San Jose Civic Auditorium. Along with a spectacular display of statewide talent, the 1966 Concert will give all who attend an opportunity to further their appreciation of America's cultural heritage. The following facts are my reason for stating that the Concert this year, with the theme of "Our Wonderful World of Dance" will be hard to top:

1. Majority of the numbers presented will be "first-seen" exhibitions.

2. Statewide participation:

8 groups from southern California

Los Angeles International Folk Ensemble;  
Balkan Dance Ensemble; Polish Dancers; Happy Valley School Dancers; Gandy Dancers; El Monte Dancers; Bavarian Dance Group; Cygany Dancers.

12 groups from northern California

Dances of the Pacific Association; Dance Arts of Oakland; Chinese Dance Group; Camtia Dance Ensemble; Dionysion Folk Dance Group; Choral Dance Group; International Dance Theater; Changs International Folk Dancers; Nirkodah Israeli Dancers; Ensemble International; Terpsichoreans of San Francisco; Ansambl Narodnich Igraca Sokoli.

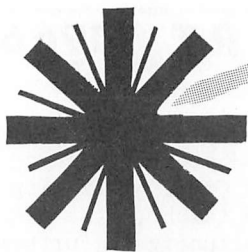
3. Variety of culture represented:

American	Yugoslavian	Polish	Israeli
Egyptian	Bavarian	Mexican	Tahitian
Spanish	Russian	Roumanian	Polynesian
Chinese	Ukrainian	Hungarian	Hawaiian
Scandinavian			English

As to personnel, Nate Moore will narrate a script written by Carolyn Schultz. The sound will be coordinated by Bill Riedeman. Artistic lighting will again be handled by Jack Sankey and exciting plans are being made by Florence and Jules DiCicco for another spectacular stage design. In addition to approximately 400 dancers, I am grateful for the assistance of a fine staff who will aid me in this effort.

Millie von Konsky  
PRODUCER-DIRECTOR





<u>PACKAGE A</u>		\$ 5.00
CONCERT	\$ 2.25	
INSTITUTE	1.50	
BRUNCH	2.25	
REGISTRATION	1.00	
	<u>\$ 7.00</u>	

<u>PACKAGE B</u>		\$ 3.00
CONCERT	\$ 2.25	
INSTITUTE	1.50	
REGISTRATION	1.00	
	<u>\$ 4.75</u>	

<u>PACKAGE C</u>		\$ 4.25
CONCERT	\$ 2.25	
BRUNCH	2.25	
REGISTRATION	1.00	
	<u>\$ 5.50</u>	

<u>PACKAGE D</u>		\$ 2.00
CONCERT	\$ 2.25	
REGISTRATION	1.00	
	<u>\$ 3.25</u>	

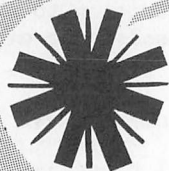
<u>PACKAGE E</u>		\$ 4.25
INSTITUTE	\$ 1.50	
BRUNCH	2.25	
REGISTRATION	1.00	
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<u>PACKAGE F</u>		\$ 2.00
INSTITUTE	\$ 1.50	
REGISTRATION	1.00	
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<u>PACKAGE G</u>		\$ 3.25
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REGISTRATION	1.00	
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<u>PACKAGE H</u>		\$ 1.00
REGISTRATION	\$ 1.00	

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STATEWIDE 1966



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## MACDONALD OF SLEAT

(Scotland)

This is a set dance in jig time from a Collection of old Highland Dances danced in Appin, Argyll. Madelynnne Greene, who learned this dance from C. Stewart Smith, presented it at the 1965 Folk Dance Camp, University of the Pacific, Stockton, California

MUSIC: Record: Parlaphone PMD 1029.

FORMATION: 4 cpls in longways formation. A line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line. Hands are held freely at sides (W may hold skirt) unless otherwise specified.

STEPS AND STYLING: Skip Change of Step: Hop L, lifting R with toe pointed down, knee turned out (ct 6 of preceding meas). Step fwd R (ct 1). Closing step L behind R, L instep close to R heel (ct 3). Step fwd R (ct 4). Next step starts with hop R (ct 6).

Pas de Basque: Leap\* onto R (ct 1). Step L beside R with L heel close to R instep and L toe turned out (ct 3). Step R extending L fwd, toe pointed down an inch or two off floor, knee straight and turned out (ct 4). Next step starts L.

Cut Step (Scottish Balance): Raise R leg diag fwd R, toe pointed down, knee straight and turned out (ct 6 of preceding meas). Swing R leg bwd displacing L bwd with L toe pointed down, knee straight and turned out (ct 1). Swing L fwd displacing R fwd (ct 4). May also be done on L. Throughout this step there is no movement in the upper part of the body. (No bending).

Setting Step or Set (2 meas): One pas de basque step to R and one to L, usually danced in place.

Slide (2 per meas): May be done either R or L. Step swd with leading ft (ct 1). Close trailing ft to leading ft (ct 3). Repeat (cts 4,6).

M High Cuts (2 per meas): R cuts L bwd, L toe down as L hits back of R calf quickly (ct 1); L hits back of R calf again (ct 3). Leap L to cut R bwd, R toe down as R hits back of L calf (ct 4); hit L calf again (ct 6).

Scottish dancing is done on the balls of the feet, with knees well turned out, toes pointed downward.

NOTE: All steps begin R (hop L) unless otherwise specified.

\*Described in volumes of Folk Dances from Near and Far published by Folk Dance Federation of California, Inc., 1095 Market Street, San Francisco, California. The leap as used in this description is defined differently from the leap as ordinarily used in Scottish dancing.

MUSIC 6/8

PATTERN

Measures

Chord INTRODUCTION: M bow, W curtsey.

### A I. REEL OF 4 ON THE SIDES

Cpls 1 and 2 turn to face each other up and down the set. Cpls 3 and 4 do likewise. With M hands up overhead, thumb to middle finger(or hands may be at sides) dance reel of 4 using 8 skip change of steps as follows:

(See Diagram 1)

Cpl 2 facing up set

Cpl 3 facing down set

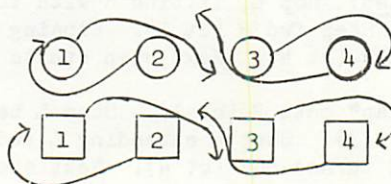
Cpl 1 facing down set

Cpl 4 facing up set

- 1 Pass R shoulders.
- 2 Turn 1/2 CW
- 3 Pass R shoulders with next dancer
- 4 Pass L shoulders in ctr.
- 5 Pass R shoulders with next dancer.
- 6 Turn 1/2 CW.
- 7 Pass R shoulders with next dancer.
- 8 Pass R shoulders in ctr and turn into place to face ptr.

- Pass R shoulders.
- Pass L shoulders in ctr.
- Pass R shoulders with next dancer.
- Turn 1/2 CW.
- Pass R shoulders with next dancer.
- Pass L shoulders in ctr.
- Pass R shoulders with next dancer.
- Turn into place to face ptr.

Diagram 1



(rpt) II. CUT STEPS (REEL STEPS)

- 1-4 W join hands in line and W dance one pas de basque R and one cut step L in place. Repeat with pas de basque L and cut step R.
- 5-8 W repeat action of Fig II, meas 104.  
Meanwhile M do appropriate high cut steps in place with hands remaining overhead. High cut variations may be danced as follows:

- Meas 1 2 high cut steps
- Meas 2 Leap R, pointing L toe down in front (ct 1), hands low on back of hips.  
Leap L, pointing R toe down in front (ct 4)
- Meas 3-6 Repeat action of meas 1-2 three times total.
- Meas 7-8 Dance 4 high cut steps or repeat action of meas 1-2 again.

B III. CHANGE OVER AND BACK

- 9-12 With hands at sides M1 and W2 change places with 4 skip change of steps, passing R shoulders without taking hands. M3 and W4 do the same.
  - 13-16 M2 and W1, M4 and W3 repeat action of Fig III, meas 9-12.  
(All M are now on W side.)
- B (rpt)
- 9-12 M1 and W2 with 4 skip change of steps meet in ctr of set and giving R hands turn 1-1/2CW to return to original places. M3 and W4 do the same.
  - 13-16 M2 and W1, M4 and W3 meet in the ctr, give R hands and turn 1-1/4CW but finish back to back in ctr of set, each facing own ptr. (See Diagram 2).

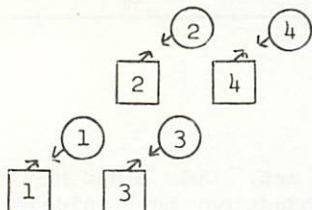


Diagram 2

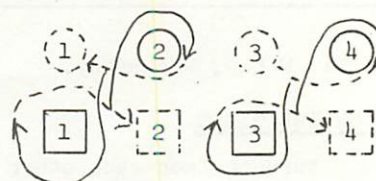


Diagram 3

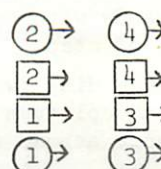
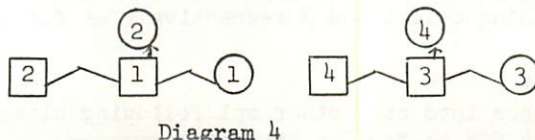


IV. REEL OF 4 DIAGONALLY

- 17-24 Cpl 1 with cpl 2, cpl 3 with cpl 4 dance reel of 4 as in Fig I (except M hands are down), moving diag across set. Instead of passing L shoulders in ctr on meas 23-24, M2 and W1 dance across in front of M1 and W2 respectively, while M4 and W3 do similarly. (See Diagram 3).

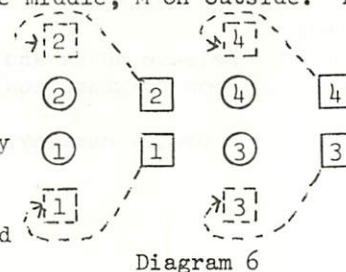
C(rpt) V. PICKING UP

- 17-18 M1 dance 2 skip change of steps across the set between ptr and W2. M3 do similarly.
- 19-20 Dancing 2 pas de basques in place, active cpls 1 and 3 hook L elbows with ptr on first pas de basque. M 1 and 3 turn 1/2 CCW to link R arm in ptr L on second pas de basque.
- 21-24 Cpl 1 dance across set to M2 with 2 skip change of steps, and all three dance 2 pas de basque steps. M1 link L elbow with M2 on the first step, and on the second step M2 turn once CCW to link R arm in M1 L arm, as cpl 1 turns (wheels) 1/2 CCW around M2 to finish three in line, all facing W2 with M1 in the middle, arms linked, ptr on his R and M2 on his L. Meanwhile cpl 3 does same action with cpl 4. See Diagram 4).
- D 25-28 Cpl 1 with M2 dance 2 skip change of steps across the set to W2. All dance 2 pas de basques in place, while M2 and W2 link L arms on first step and on the second step W2 turns 1/2 CCW to link R in ptr L. Meanwhile cpls 3 and 4 do same action.
- 29-32 With 4 skip change of steps the line of 4 turn together (wheel) 3/4 CCW with W2 as pivot to end all facing bottom of set. Cpls 3 and 4 do same action. (See Diagram 5).



(rpt) VI. CAST OFF

- 25-28 Release arm hold and (both begin R) W dance 2 skip change of steps casting off around ptrs (W2 and 4 turning CCW, W1 and 3 CW) to end behind ptr. All set in place R and L.
- 29-32 With 2 skip change of steps M cast off around ptrs (M2 and 4 turn CCW, M1 and 3 CW) to finish beside ptrs, all facing bottom of set, W in the middle, M on outside. All set in place R and L. (See Diagram 6).



A VII. SLIDE TO THE SIDE

- 1-4 W join hands and move slightly fwd to pass in front of M, dancing 4 sliding steps swd L, while M carefully keeping the same distance apart dance 4 sliding steps to R. All set in place, W R and L, M L and R.
- 5-8 All dance 4 sliding steps back into straight lines and set in place, R and L. On last L turn to face ptr.

A VIII. REEL OF 4 ACROSS THE SET

- (rpt) 1-8 W1 and 2, and W3 and 4 back to back with each other, facing ptr, all dance reel of 4 across the set as described for Fig I (except that all hands are held free at sides). Finish facing ptr with W still in ctr as at beginning of the reel.

B IX. SET AND TURN PTR

- 9-12 All set 2 times to ptr. On last, M1 and 3 turn 1/4 CW to finish with back to head of hall. W1 and 3 keep facing ptrs.
- 13-16 Join both hands with ptr and turn CW with 4 pas de basques, cpls 1 and 3 turning 3/4 CW and cpls 2 and 4 turning 1/2 CW, each cpl adjusting slightly and then separating to finish in original places.

X. CHANGE PLACES (PETRONELLA TURN)

- B (rpt) 9-12 All dance 2 pas de basques progressing diag fwd R, turning 3/4 CW to finish facing ptr,



MACDONALD OF SLEAT (concluded)

all in line in ctr of set, W and M back to back. All set to ptr in place R and L.

13-16 Repeat action of Fig X, meas 9-12 to finish in ptr place.

C XI. CUT STEPS (REEL STEPS)

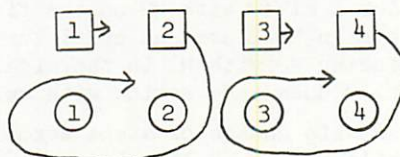
17-24 Repeat action of Fig II, meas 1-8, on opp side of set.

C XII. M AROUND

(rpt)

17-24 W dance 8 pas de basques, turning  $1/4$  CW on the 4th step to face bottom of the set. Meanwhile with hands overhead (or at sides) M2 followed by M1 dance 8 skip change of steps across the set, up around W2 and 1 and down the ctr to finish at L of ptr. M4 lead M3 around their W also. (See Diagram 7).

Diagram 7



D XIII. ALLEMANDE

Cpl 1 with 2 and cpl 3 with 4 facing bottom of set in varsouvienne pos (M hands not on bottom but raised from normal handshake, hold so that WL on bottom and WR on outside) dance allemande with cpls 2 and 4 leading cpls 1 and 3 respectively as follows with 8 skip change of step.

25-32 Step 1 Dance diag fwd R down the set.

Step 2: Lead cpl turn  $1/4$  CCW and dance into ctr, other cpl following closely behind.

Step 3 Dance across set and turn  $1/4$  CCW to face up the set.

Step 4 Dance a long step up the set with other cpl close behind.

Step 5 Both cpls turn  $1/4$  CCW into ctr of set.

Step 6 Dance twd ctr of set while W turns  $1/2$  CCW under MR to face ptr with both hands still joined. Music pauses so that M can whisper some gay remark to his ptr as she turns.

Steps

7 & 8 Release hands and both dance bwd into place to finish with M and W on opp sides from original pos, cpls in line numbering 2,1,4,3.

Chord

M bow, W curtsey.

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Saturday Night  
May 14, 1966

Salinas Festival





San Francisco Council  
of  
Folk Dance Groups  
PRESENTS

# Blossom Festival



1. SCANDINAVIAN POLKA
2. BLUE BELL WALTZ (P)
3. EL SHOTTIS VIEJO
4. POLISH MAZUR
5. MEITSCH PUTZ DI
6. LECH LAMIDBAR
7. BLUE PACIFIC WALTZ
8. POLYANKA

SQUARES

1. SIAMSA BEIRTE
2. VE DAVID (P)
3. KOSTURSKO KOLO
4. KAMARINSKAYA
5. COUPLE HASAPICO
6. TSYGANOTCHKA
7. KAPUVARI VERBUNK
8. HOFBRAU HAUS LAENDLER

SQUARES

1. D'HAMMERSCHMIEDSG'S ELLN
2. LES NOTO
3. SHIP 'O GRACE
4. ORLOVSKAYA
5. APAT APAT (P)
6. SHUDEL BUX
7. LA ENCANTADA
8. HOPAK

SQUARES

EXHIBITIONS

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1. DODI LI
2. HAMBO
3. PREKID KOLO
4. DI PEPPINO
5. ST. BERNARD WALTZ
6. ANGUS MACLEOD
7. YOVANO YOVANKE
8. KOROBUSHKA (New Record) (P)

SQUARES

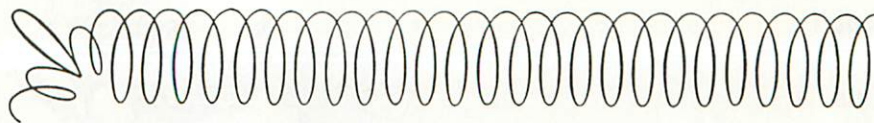
1. TA'AM HAMAN
2. KOZACHOK PODILSKY
3. DAS FENSTER (P)
4. ZIKINO KOLO
5. SHEPHERD'S CROOK
6. EL CABALLERO
7. CZARDAS Z
8. GRAND SQUARE  
VIENNESE WALTZ

APRIL 17, 1966

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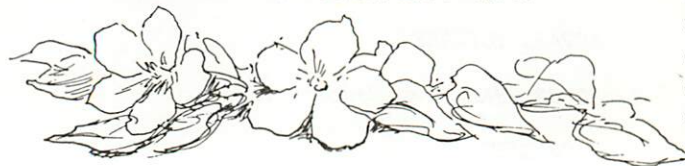
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# Blossom Festival

AT THE KEZAR "BARN"

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We can do so with pride because the "springy" hardwood floor has been renovated and refinished beautifully.

Come to our BLOSSOM FESTIVAL and see for yourself that this is without question one of the best dancing floors ever.

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Join us for an afternoon of FUN - GENERAL DANCING - SQUARES and EXHIBITIONS.

SUNDAY

APRIL 17, 1966

1:30 to 5:30

The following groups will exhibit: BERKELEY BALKAN DANCERS, directed by GERTRUDE KHUNER; CHANGS INTERNATIONAL FOLK DANCERS, directed by BEE DRESCHER; DANCE ARTS OF OAKLAND, directed by MILLIE von KONSKY; INTERNATIONAL DANCE THEATRE, directed by MADELYNNE GREENE; CHORAL DANCE GROUP, directed by BEE DRESCHER.

### SCHEDULE OF EVENTS

9:30 to 10:30 a.m.	Scholarship Committee Meeting
10:30 to 12:00 noon	Federation Executive Board Meeting
12:00 to 1:30 p.m.	Assembly Meeting
1:30 to 5:30 p.m.	General Folk Dancing



Ernest Drescher  
CHAIRMAN



# Our Wonderful World of Dance

STATEWIDE 1966

MAY 27, 28, 29, 30

## PRE-REGISTRATION FORM

Send NAME, ADDRESS, and REGISTRATION PACKAGE for each registrant, along with your check, made payable to STATEWIDE 1966

To: Alice Neely, Chairman  
2857 Washington Street  
San Francisco, California 94115

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Special prices apply ONLY to Pre-Registration. Full amounts listed on opposite page will be required after MAY 15, 1966 - PRE-REGISTRATION DEADLINE.

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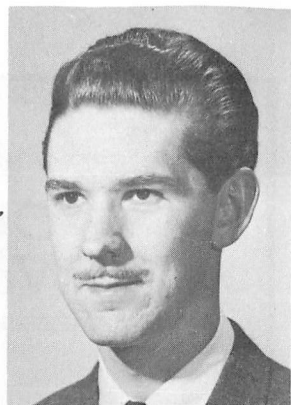
(Use extra sheet of paper for additional names.)



*Jesse Oser (South)*

# VIEWPOINT

THE PRESIDENT'S PAGE



*Ned Gault (North)*

Recent weeks have made me aware, as always, of the remarkable and inspiring dedication that we folk dancers feel towards this lively art.

In addition to all of the regular Folk Dance Club activities, festivals, etc., so many other things are happening in our area that I am pleasurably reminded, once again, of how meaningful our dancing is not only to ourselves but to the whole community.

I would like to share with you just a few of the highlights of our recent activities.

For one thing: The Teachers Training Committee has just completed a six-week course at the California State College in Los Angeles. Under RALPH MILLER's chairmanship this was a most stimulating and rewarding experience. It is certainly an indication of how much interest and need there is in a teacher-training program that while the enrollment was to be limited to 60 people 68 actually showed up at the opening meeting.

Space limitations preclude my listing all those involved in this program, but each one worked so hard and with such tremendous enthusiasm, contributing his energy and time to the project, that this became a most successful achievement for Southern California. The rapport - among the authorities at Cal State, the faculty who set new creative standards in teacher-training, the committee members, and the advisers - was a tribute to all folk dancers.

Our program of raising funds for scholarships also has thrived during recent weeks. The Santa Barbara Scholarship Committee's Valentine Party realized enough profit for two or three scholarships in addition to those already provided. The Long Beach Party of the Federation Scholarship Committee will probably have done the same by the time this appears. And we were pleased to hear that the profit we made from selling tickets to the Irwin Parnes International Folk Dance Festival was enough to provide still two more scholarships.

A growing and enjoyable aspect of life among folk dancers in the Los Angeles area is the increasing number of folk dancing cafes. Not only do they provide a place to finish the night off after our regular meetings, or to spend an evening, but they are

*(continued on Page 32)*

# Folk Dance Camp

University of the Pacific  
Stockton, California

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Two Identical Big Weeks

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A Typical Folk Dance Camp Session

Photo: Ace Smith



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## 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 Avenue, Albany . . . . . \$1.00.  
Wilma Hampton, Instructor.

**BEGINNERS CLASS** . . . . in International Folk Dancing - - 75¢  
Monday Evenings, 8 to 10:30 p.m. at Stoner Avenue Play-ground, 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

**DANCERS INTERNATIONALE** - Monday Night - 3820 Kansas, Oakland.  
Beginners - 7:30 to 8:30 p.m.  
Intermediate and Advanced - 8:30 to 10:30 p.m.  
Instructors: Millie and Vernon von Konsky

**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.

**GARFIELD - LIVE OAK FOLK DANCING...**Classes on Monday nights -  
from 8:00 to 10:30 p.m. Live Oak Center, Shattuck and  
Berryman Streets, Berkeley. Edna Spalding, Instructor.

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**JO BUTTITTA** . . . invites all dancers to join the Y.W. Twirl-  
ers, 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. Inter-  
mediates. 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, 7:30 to 10:30 p.m. Beginner, 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.

## Miscellaneous

**COSTUMES** - Folk, fanciful, and historic - BOUGHT & SOLD  
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# PARTY PLACES

## 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. Rambling 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 Dcrs.  
4721 Klamath Street, Los Angeles.

## FRESNO

Every Saturday Night - first Saturday 7 to 11 p.m.  
Following Saturdays 7:30 to 11 p.m. October through May  
Fresno Square Rounders, Danish Brotherhood Hall,  
Yosemite and Voorman Avenues, Fresno

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

Every Sunday from 7:30 to 11 - June through September.  
Old Pavilion in Roeding Park, Fresno

## INGLEWOOD

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

## LONG BEACH

Last Tuesday each month - 8 p.m. Silverado Folk Dancers.  
Silverado Recreation Park Bldg., 31st & Santa Fe Ave.  
2nd Thursday each month - 7:30 to 10:30. Long Beach Coop.  
Women's Gym, L.B.C.C., 4901 E. Carson St., L.B.

## 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  
Bancroft Junior High School, 929 N. Las Palmas, L.A.  
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.  
Emerson Jr. High School Gym, 1670 Selby Ave., L.A.

# PARTY PLACES

## 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, So. 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.

## 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 p.m. 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, 1074 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.

3rd Friday each month - 9 to 12. Changs International Folk Dancers. Genova Hall, 1074 Valencia Street.

## SAN JOSE

2nd Saturday each month - 8:00 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 Ave., 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.

## SANTA ROSA

3rd Saturday each month - 8:00 to 12:00. Redwood Folk Dancers. Monroe Club House, College Ave., Santa Rosa.

# PARTY PLACES

## SONOMA

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

## STOCKTON

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

## VALLEJO

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

## WHITTIER

Every 5th Saturday - 8:00 to 12. Whittier Co-op Folk Dancers. West Whittier School, Norwalk Blvd., Whittier.

*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.*



## Record Shops

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# Echoes *from the* Southland

Perle Bleadon

## HAVERIM FOLK DANCERS

The Haverim Folk Dancers of Valley Cities Jewish Community Center, 13164 Burbank Blvd., Van Nuys, under the direction of SAM MEDNICK, will present their fifth annual Festival, Saturday May 14, from 8 to 12 p.m. Festival Chairman and Haverim President, ROSE SCHWARTZ, announced that the festival's theme of "Love Around the World" will be represented by gay and colorful decorations indicative of all nations. One of the features will be a room set aside for Balkan dancing exclusively. A highlight of the evening will be exhibition dances.

The Haverim Folk Dancers meet every Monday night; the last Monday night of the month is party night when costumes are worn and refreshments are served.

## WEST VALLEY FOLK DANCERS

The members of the West Valley Folk Dancers have been keeping busy lately. First there was the Open House FELIX and VIONNE KALLIS had in honor of their son, Rurik's, wedding. Then there were the various exhibitions presented to churches - folk dancing is really getting around -- performed by MEL and DONNA WILSON (Mel is exhibition chairman), WALTER PHILIPP, president, and wife LOTTIE, ALLEN and BYRDIE PELTON, DAVID and HELEN BIES, WALLY and LILA AURICH, RUSSELL and THELMA ROUSE and HARRY BERT-RAND. The visit of VYTS BELIAJUS is an annual highlight. Everyone is invited to dance with the West Valley Folk Dancers, Friday evenings, at the Canoga Park Elementary School, Topanga Canyon and Cohasset in Canoga Park.

## FIESTA FOLK DANCERS

The Fiesta Folk Dancers celebrated their THIRD Anniversary with one of their now famous parties. Everyone who attended had a wonderful time; the enthusiasm of the folk dancers was just great. The surprise GO GO routine, a fun dance, was enjoyed by all. The Spanish castenet dance and Venezuelan Jorope were performed with precision and were extremely colorful. The exhibition dancers were MINNA and AARON LIEBMAN, MILLIE RAFFA-LOW, VID CHARETTE, FRAN RUDIN, CLEVASON PENN, PAULA PERLAWIN, BOB NEWMAN, MIRIAM DEAN, BILL COLLINS, NORMA OSTER, RUBY NEREN-BAUM and DOROTHY GERACI. These dances will be repeated for our First Friday of the Month party in April at Poinsettia Play-ground.



ECHOES (continued)

THIS AND THAT

Southern California Folk Dancers are quite busy - what with the visits of GORDON TRACIE and ANDOR CZOMPO - exciting dances to do.

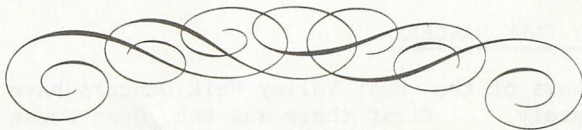
The FAR WEST FOLK DANCE WORKSHOP has moved from Bancroft Jr. High to Hollywood Los Feliz Jewish Community Center, 1110 Bates Ave., around the corner from the junction of Sunset & Santa Monica Blvd. They meet Wednesday evenings from 8 until 10:45.

Compton Co-op Folk Dance Club is having a booth at the Hobby Show, Long Beach Memorial Auditorium, May 5 to 8th.

Virgileers' new officers are: VIRGINIA SAAR, president; MARK BROKAW, vice-president; SALLEE RUETH, secretary; and TONY CIVELLO, treasurer.

The excellent Teacher Training Seminar is being very enthusiastically attended.

The recent 19th truly extraordinary edition - INTERNATIONAL FOLK DANCE FESTIVAL -- really was and helped to swell the Federation Scholarship fund.



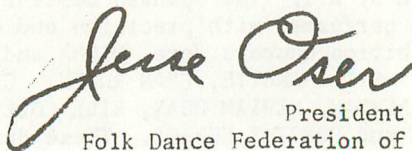
*(continued from page 12)*

introducing folk dancing to whole new segments of the population which augurs well for our future membership. These places are literally "jumping": "Intersection" (Athan Karas), "Cafe Danssa" (Danny Dass), and now a new one for those in the Pasadena area, "The Museum" (Bill Bein and Paul Gale).

The thing about which I feel special pride is the fact that one of our dancers recently spent an evening teaching folk dancing to a most appreciative group in the Watts area, scene of last summer's rioting. It seems to me that bringing folk dancing to underprivileged and minority groups opens a whole new area of social usefulness for us to explore. I would welcome hearing from those of you who would like to analyze and discuss the potential of such work for us.

So, THINGS ARE JUMPING IN SOUTHERN CALIFORNIA and there's joy afoot!

Happy Dancing,



President  
Folk Dance Federation of  
California, South, Inc.

# UKRAINIAN EASTER EGGS



The Ukrainian expression of beauty and form is illustrated in their Easter egg designs. Although the beauty of the designs has been recognized for many years, it is only recently that artists have sought to analyze their designs.

The egg has been associated with mythical and religious ceremonies from earliest pagan times. With the advent of Christianity, the egg became the representation of man's rebirth. In 988 A.D., when Ukraine accepted Christianity, the decorated Easter egg became an important symbol in the Ukrainian rituals of the new religion. After abstinence of Lent, eggs were also eaten to break the fast.

Although there are many types of Easter eggs in the Ukraine, there are two most widely known. The *krashanka* is a hard-boiled egg, dyed a solid brilliant color, which may be eaten. The *pysanka* is a raw egg and is not to be eaten. The designs on this particular type of egg are written or drawn by a writing instrument called the *kistka*. This writing instrument has a brass head, which, when placed over a flame of a candle and becomes hot enough, is sunk into a block of beeswax, thus melting the wax. With the small amount of wax that is drawn into the hollow core of the *kistka* a design can be traced on the egg. Thereafter the egg is dipped into a series of dyes to complete the planned design.

Many ancient folk tales about Easter eggs are still commonly told in Ukraine.

Among the Hutzuls there is a belief that the fate of the world depends upon *pysanky* (plural for *pysanka*). As long as egg-decorating continues the world will exist. Should the custom end, evil, disguised as a monster, will encircle the world and destroy it.

The custom of decorating *pysanky* is performed with extreme care, and a *pysanka*, after receiving the Easter blessing, is believed to contain great powers as a talisman.

A bowlful of *pysanky* is to be seen in every home serving not only as a colorful display, but also as a protection against lightning and fire.

Peasants placed *krashanka* shells in the thatched roofs of their homes and under hay mounds to turn away high winds. Bee-keepers put them under hives for a good supply of honey.

## UKRAINIAN EASTER EGGS

The *krashanka* was also credited with healing powers, and after having been blessed on Easter eve, was placed around the neck of a seriously ill person to effect a cure.

Most Easter egg designs are of ancient pagan origin, but each woman applies her own skill and ingenuity in creating, combining and arranging patterns and colors harmoniously. Rarely are two eggs decorated identically. Finished *pysanky* are kept well hidden from the eyes of prying neighbors, lest someone try to imitate an original design.

(Source: *Ukrainian Arts* by Olya Dmytriw)

(Easter egg sketches - by Hilda Sachs)



## scholarship benefit party

The Idyllwild Workshop Committee of the Folk Dance Federation of California, South, Inc., will hold its annual Scholarship Benefit Folk Dance Party on Saturday, April 30, 1966, at Culver Memorial Auditorium, beginning at 8 p.m.

Highlighting the events for the evening will be a slave auction. Two lucky folkdancers (1 man and 1 woman) will win the exclusive services, for 1 hour, of two of California's foremost folk dance instructors, GRACE NICHOLS and GORDON ENGLER. During the week of the workshop at Idyllwild, July 8-15, these "slaves" will devote 1 hour to their "masters" in any way he, or she, may desire. Refreshments, a 3-hour general folk dance program, exhibitions, several special surprise features, door prizes and the awarding of two scholarships to the Idyllwild Folk Dance Camp, will combine to make this a most enjoyable, worthwhile evening.

Culver Memorial Auditorium is located at the corner of Culver Blvd., and Overland Ave., in Culver City. Admission will be \$1.00 per person.

NATE MOORE is chairman of the committee; others are LIESL BARNETT, BOB and CINDY BROWN, BARBARA JONES, BERTIE LIEBERMAN, ELMA McFARLAND, VIVIAN WOLL and Federation President JESSE OSER. DR. MAX T. KRONE is director of the Idyllwild Campus of U.S.C.



FRESNOTES

After the successful fun-filled fund-raising party of March 19, most Fresno dancers are resting up for a while. All except our indefatigable president of the Fresno Folk Dance Council, LOUISE PETERSON, that is! During the past month she took a group of dancers to entertain the Hamilton Junior High P.T.A. Then late in the month she gave a participation folk dance program from 8:00 p.m. until midnight for the Sigma Chi Fraternity at its party to honor the alumni of the group. She is looking forward to providing a program of dances for the statewide convention of the Air Force Mother's Club at the Del Webb Towne House. Her club, the CENTRAL VALLEY FOLKDANCERS, has been most cooperative in backing her and providing dancers for the exhibitions and parties.

We are sorry to report that JACK WISOTZKE of THE SQUARE ROUNDERS is in the hospital in Palo Alto and expects to have more surgery in the future. I'm sure he would be happy to hear from some of his folk dance friends. Please address him thusly: Jack Wisotzke, V.A. Hospital, Ward 1C3, Palo Alto. We miss him and hope he will soon be back with us again.

*Lucille Adkins, 1617 N. Delno, Fresno*

GREATER EAST BAY FOLK DANCE COUNCIL

Spring, flowers, and dancing will feature the April party of SEMINARY SWINGERS, Friday Evening, at 8, April 22, FLORENCE EDWARDS tells us. HARLAN BEARD will call squares. Webster School is the place.

GREATER EAST BAY FOLK DANCE COUNCIL will hold its Fifth Saturday Party April 30, at 8 p.m., in Laurel School.

Extra sparkle was added to Oakland's Festival of the Oaks by the bright, new engagement ring worn by SUZANNE SHEW, who, with LARRY LUCKOCK, were two of the many young masters of ceremony who featured the occasion. Sue and Larry have danced together for three years in the Dimond Center 20-30 Dance Group, taught by DOLLY SCHIWAL.

Sue was a Folk Dance Camp Scholarship winner in 1964 and teaches folk dancing in St. Elizabeth's High School. Larry recently received his degree in electronic engineering at Fairchild Instrumentation, Mountain View, where he is employed. Both are Oaklanders and are planning a midsummer wedding.

Congratulations to VERNE and ADELAIDE METCALF on the birth of Patricia Ellen, a sister for Pamela. The METCALFS met at SEMINARY SWINGERS. He is a past president and she, a charter member.

Officers of the GREATER EAST BAY COUNCIL led a delegation of their dancers to the Stockton Area Council's Scholarship Ball, April 2. This was a return to the scene of the KALICO KUTTERS' fine January party, where they enjoyed Stockton's warm welcome

## COUNCIL CLIPS (continued)

and hospitality. Their refreshments deserved a dinner-bell.

It was the first time we had seen three generations of one family at a party -- the BRUCE MITCHELLS of Sacramento's CAMTIA DANCE ENSEMBLE, with their 8-1/2 month old Sean, and proud grandfather, GUY MITCHELL. Little Sean, in a portable pen, attracted many admirers.

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

## MARIN COUNTY COUNCIL CLIPS

The WHIRLWAYS have changed the date of the Scallopini Dinner to May 11, 6:30 p.m. "You gotta have a reservation!"

April 30, and it says so on your calendar, is the President's Ball. It starts at 8:30 p.m. and is at Park School, Mill Valley. To get there, take Mill Valley turn off at Alto and you will be on East Blythdale Avenue. Continue west to second stop sign, at which point you are at cross street, Elm Avenue, and *voila!* the dance! Donation is \$1.00; door prizes are a-plenty; coffee and cookies are for sale. We need the dough, so please support our party.

The FESTIVAL-COUNCIL President JIM RASELLA says we should have a whole weekend of activities. So - on Friday night, July 8, you can KOLO at the BALKAN class; on Saturday you can explore Marin's facilities in the afternoon and warm up at a dance in the evening. Sunday, the 10th, of course, is the FESTIVAL. Watch for our fliers with complete information, and please plan to spend the weekend in the country.

Balkan dancing is again flourishing on Friday nights, JOHN SKOW launching the class and SANDY CLEMMER relieving him. A steering committee, headed by SALLY and JACK HILL, makes this class possible. Episcopal Church, San Rafael.

KOPACHKA DANCERS - - That's the name of the LINSKOTT's Club. They are forming an exhibition group, as is SKIP CLIPPINGER, with her modern dance class. NANCY LINSKOTT is teaching a class at the Mill Valley Recreation Center, and SANDY is teaching fun stuff on Saturday nights at Muir Beach. Beginner classes, per se, may flunk, but still the gospel is spread. Our blessings to these bonny people who continue to carry the torch.

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

## SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

WHIRL-A-JIGS, who haven't had a party since January 8, because of a holiday and Camellia Festival, will have their next party on April 9 at Donner School. Put on your dancing shoes and join them.

CIRCLE SQUARE DANCERS held their annual Valentine Ball at Theodore Judah School on February 5.

The new teacher of the ISRAELI DANCE GUILD CHILDREN'S GROUP is GLORIA HUNTER. The group meets on Tuesdays, from 7:30 to 8:30 p.m. at Billy Mitchell School.

## COUNCIL CLIPS (continued)

Recently married, among Sacramento Folk Dancers, are BOB ABBOTT and KATHLEEN VERNON. They were married February 5. Best wishes to the newly married couple.

*Marjorie Blom, 2512 O Street, Sacramento*

## STOCKTON AREA COUNCIL

The Stockton Area Council is sponsoring a dance in April to raise money for their Teen-age Scholarship Fund. It will be called "Fantasy in April." There will be three hambo breaks during the evening and three waltz breaks. They have invited square dance callers STAN VALENTINE, BRUCE MITCHELL, BILL D'ALVY, WALT BALDWIN and JIM OXFORD. Those in charge of the affair are: General Chairman and Program, GIL KUNDERT; Refreshments, JAN WRIGHT; Square Dance Callers and M.C.s, FEROL ANN GARNER; Publicity, ALETHA SMITH; Hospitality, BOB GARNER; Clean Up, FLOYD DAVIS; Sound System, Mr. and Mrs. DON MITCHELL. They hope everyone will join them on April 2 at the South Hall in the Civic Auditorium in Stockton, from 8 to 12 p.m.

The KALICO KUTTERS held an "Antioch Night" at one of their weekly meetings. It was a surprise for the five loyal dancers who drive over from Antioch every Friday to dance with the Kutters. They are LILLIAN EHRLICH, MERVYN and SYLVIA JONES, and LILLIAN and HERMAN MARQUARDT. The President, ROGER BOWMAN, presented them with a Certificate of Achievement.

*Judy Garner, 66 W. Sonoma Avenue, Stockton, Calif.*

## SAN FRANCISCO COUNCIL OF FOLK DANCE CLUBS

The Scholarship Committee of 1965 Winners who attended the Folk Dance Training Camp at Stockton will be staging a Folk Dance Campers Capers party on Sunday afternoon, May 8. The choice of a hall has not been finalized yet, so there will be additional announcements about this benefit party.

Since May 8 is Mothers' Day, the admission charge of \$1.00 will be reduced to 75 cents for Mothers. There will be regular folk dancing, refreshments, exhibitions and purchases of tickets for drawings or door prizes. Just think of drawing a guitar or a costume!

These young winners helped to put up decorations for the Warm Up party of February 13, and each tried to sell ten tickets to that party.

They urge prospective candidates, aged 18 to 30 (note new span of age requirement) to join the capering hosts and hostesses. They also want to see a flock of dancers from all the clubs!

SAN FRANCISCO MERRY MIXERS .....ADA HESEMEYER, a longtime folk dancer, passed away early in February. She will be greatly missed by the Merry Mixers with whom she has been affiliated for many years. Deepest sympathy is extended to FRED HESEMEYER



## COUNCIL CLIPS (continued)

in his bereavement.

A "YOUNG ADULT GROUP" is meeting at Madelynne Greene's studio, 1521 Stockton Street. It has been started for young people (no one over forty) who do not wish to join the existing class in international dancing. Three teachers, who happen to be free on Thursday evenings, have combined to furnish instruction as follows:

STEWART SMITH, Fundamental Scottish Country Dances; GORDON ENGLER, Basic Kolos and their foundation; MADELYNNE GREENE, a selection of international dances taught with emphasis on good styling and footwork.

Each course is on a two-months basis, paid in advance at the rate of \$1.50 per night. The "under forty" group getting a late start will not have to pay the full amount in advance.

These three teachers are experimenting, feeling their way, building up a repertoire and catering to the young adults who prefer to dance with classmates in their own age bracket. Madelynne does not favor this distinction instead of "dance age." But we should spread out folk dancing beyond "retired people" as the young adults refer to her regular class. Remember Thursday from 8:15 to 10:45 p.m. or later.

*Leonora R. Ponti, 580 McAllister Street, Apt. 211, S.F. 2*

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# Fantasy in Roses

'Tis springtime . . . The roses are blooming profusely along with other plant life. Let's get out and dance.

Each year at this time Santa Rosa holds a Festival in honor of Luther Burbank, the plant wizard, who made his home here.

There are many festivities during the week of the Rose Festival. There are too many to mention all, but among them is a magnificent parade on Saturday, the 14th, and, of course, the REDWOOD FOLK DANCERS are going all out to make folk dancers welcome and to show them a wonderful time of dancing. A warm-up party Saturday night, at the Monroe Club House, West College Avenue, with dancing until ?? and winding up with a Folk Dance Festival with full trimming, general folk dances, squares, exhibitions and a Kolo Hour Sunday afternoon and evening, at the Veteran's Memorial Auditorium, on Bennett Avenue across from the Sonoma Fair Grounds.

There are wonderful motels, Hotel Trailer Court, Restaurants, hamburger stands and quick service accommodations for those who want to stay and enjoy a grand weekend. Also, one can picnic at the Doyle Park a very short distance from the auditorium.

The Santa Rosa Junior Chamber of Commerce and the Redwood Folk Dancers are joint sponsors of the Folk Dance Festival, and are very happy to make it possible for so many to meet old friends and have an enjoyable time.

Wendell Schaal

## Welcome Folk Dancers to the ROSE FESTIVAL

DON'T FORGET THE WARM-UP PARTY AT  
MONROE CLUB HOUSE  
WEST COLLEGE AVENUE  
SATURDAY, MAY 14TH



## Redwood Folk Dancers

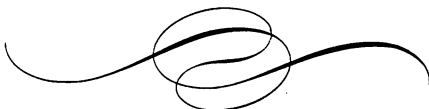
# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA SOUTH, INC

ALICE HAUSERMAN, 647 W. MANOR DRIVE, CHULA VISTA, CALIF.

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## 1966 FEDERATION FESTIVALS



MAY 27 - 30 - SAN JOSE  
STATEWIDE '66

JUNE 12 - Sunday - CULVER CITY  
Hosts: Westwood Co-op  
Culver City Memorial Auditorium

DECEMBER 11 - Sunday - SANTA MONICA  
Hosts: Santa Monica Folk Dancers

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Send your request with a check to:  
Folk Dance Federation of Calif., Inc.  
1095 Market Street, Room 213  
San Francisco, California 94103

## 1966 REGIONAL FESTIVALS

APRIL 24 - Sunday - COMPTON  
Hosts: Compton Co-op  
Leuders Park, 1500 E. Rosecrans  
1:30 - 5:30 p.m.

MAY 14 - Saturday - LOS ANGELES  
Hosts: Haverim Dancers  
Valley Cities Jewish Community Center

## 1966 SPECIAL EVENTS

APRIL 30 - Saturday - CULVER CITY  
Institute and Spring Rites Festival  
Hosted by Idyllwild Committee  
Culver City Memorial Auditorium

JULY 8, 9, 10 - IDYLLWILD  
IDYLLWILD WEEKEND

JULY 11 - 15 - IDYLLWILD  
IDYLLWILD WORKSHOP

AUGUST 12 - 14 - SANTA BARBARA  
University of California  
Teachers and Leaders Seminar

AUGUST 14 - 21 - SANTA BARBARA  
University of California  
Santa Barbara Folk Dance Week

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# CALENDAR OF EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC

ERNEST DRESCHER, 920 JUNIPERO SERRA BLVD., SAN FRANCISCO

## 1966 FEDERATION FESTIVALS

APRIL 17 - Sunday - SAN FRANCISCO  
Blossom Festival 1:30 to 10:30  
Kezar Pavilion  
Hosts: San Francisco Council  
of Folk Dance Groups

MAY 14 - Saturday - SALINAS  
LETTUCE DANCE Festival 8 to 12  
Hosts: Monterey Council

MAY 27 - 30 - SAN JOSE

STATEWIDE 1966

"OUR WONDERFUL WORLD OF DANCE"

JULY 10 - Sunday - KENTFIELD  
"FUN IN MARIN"  
Hosts: Marin Dance Council

SEPTEMBER 25 - Sunday - SONOMA  
VINTAGE FESTIVAL  
Hosts: Redwood Council

OCTOBER 29-30 - Saturday-Sunday  
FRESNO - CAMP REUNION

## 1966 INSTITUTES

APRIL 3, 1966 - Sunday - 1:30

Sailboat House Club Room  
565 Bellevue Ave.  
Lakeside Park  
Oakland

## 1966 REGIONAL FESTIVALS

MAY 15 - Sunday - Santa Rosa  
"Rose Festival"  
Veteran's Memorial Bldg.  
Bennett Valley Road  
(Opposite Fairgrounds)  
Hosts: Redwood Folk Dancers  
1:30 to 5:00 and 7:30 to 10:30  
5:00 to 6:00 (Balkan)

## MOONLIGHT FESTIVAL

preceded by

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August 14 - 20, 1966

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Larry Getchell and Helen Botts

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University of Pacific - July 24--Aug 6

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"Greek Folk Dances" by Holden & Vouras

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